A CASE STUDY OF INTERPERSONAL INFLUENCES IN A BAND MUSIC SETTING: BOHUMIL MAKOVSKY (1878-1950) AND HIS ASSOCIATION WITH SELECTED INDIVIDUALS INVOLVED IN INSTRUMENTAL MUSIC IN THE STATE OF OKLAHOMA

DISSERTATION

Volume I

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

DOCTOR OF PHILOSOPHY

By

Richard Charles Dugger, B.M., B.M.E., M.M.
Denton, Texas
May, 1992
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The purpose of this study was to investigate the interpersonal influences which Bohumil Makovsky, Director of Bands and Chairman of the Music Department at Oklahoma A&M College from 1915 to 1943, had on his students and peers, as confirmed through the perceptions of selected individuals, and to determine what personal characteristics and means he drew upon to induce changes in his students and peers.

Interviews were conducted with forty-two subjects who were former members of Makovsky's college bands or who directed bands in the state of Oklahoma during Makovsky's teaching career at Oklahoma A&M College. Interviews were qualitatively analyzed and quotation compilations were used to determine Makovsky's influences.

The primary resource used by Makovsky to influence his students was "legitimate authority." "Interpersonal attraction" and "expertise" also were relatively strong personal characteristics. "Trustworthiness" was of relatively minor importance. Other characteristics, such as "control of resources" used to punish or reward, were of little or no consequence.

Makovsky's strongest influences were ideology and pedagogy. His ideological attitude toward the development and display of exemplary personal character traits had a strong influence on many of his students and
peers. Makovsky's apparent attitudes toward both self- and organizational-discipline also were important influences. Makovsky's pedagogical approach to certain rehearsal techniques and procedures induced both positive and negative influences in his students and peers. Organizational influences and other musical influences were not considered important by the subjects.

The primary means by which Makovsky perpetrated influence was through the use of authoritative statements and expressions. Coercion was used only to insure that his instructions and expectations were followed. He clearly did not use threats, rewards, promises, force, or manipulation to obtain compliance. Makovsky typically did not use persuasion to enact influence, although he did function unintentionally as a role model through his own actions and examples.
Photograph of Bohumil Makovsky ca. 1930. (Special Collections and University Archives, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma).
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CHAPTER I

INTRODUCTION, BACKGROUND, AND RATIONALE

Introduction

In the second and third decades of the twentieth century, the band movement in the United States began to emerge as an important part of college and public school music instruction. Writers who have investigated the history of bands in the United States and the individuals who shaped this history have made many references to persons credited with exerting influence on the development of bands as musical, educational, and social organizations.\(^1\) In such sources, however, "influence" often is ill defined

\(^{1}\)Some of the sources which identify and discuss individuals purported to have had an influence on the development of the band movement in the United States are Gary Wayne Barrow, "Colonel Earl D. Irons: His Role in the History of Music Education in the Southwest to 1958" (Ph.D. diss., University of North Texas, 1982); George Cavanagh, "William D. Revelli: The Hobart Years" (Ed.D. diss., University of Michigan, 1974); James I. Hansford, Jr., "D. O. ("Prof") Wiley: His Contributions to Music Education (1921 to 1963)" (Ph.D. diss., University of North Texas, 1982); Jerry Thomas Haynie, "The Changing Role of the Band in American Colleges and Universities 1900 to 1968" (Ph.D diss., George Peabody College for Teachers, 1971); Lamar Keith McCarrell, "A Historical Review of the College Band Movement from 1871 to 1969" (Ph.D. diss., Florida State University, 1971); Alton Wayne Tipps, "Harold B. Bachman, American Bandmaster: His Contributions and Influence" (Ph.D. diss., University of Michigan, 1974); Calvin Earl Weber, "The Contributions of Albert Austin Harding and His Influence on the Development of School and College Bands" (Ph.D. diss., University of Illinois, 1963); Myron Delfor Welch, "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University" (Ph.D. diss., University of Illinois, 1973); Gilbert Edwin Wilson, *H. A. VanderCook, the Teacher* (Chicago: VanderCook College of Music, 1971).
with no attempt to explicate the process by which these individuals were able to affect the development of bands. Assuming that positive changes in the band movement during this period often were goals of such individuals, the present study, therefore, sought to examine and clarify the concept of "influence" in the band setting.

Background and Scope of the Study

The existing body of knowledge regarding influence in general suggests that this concept may be associated either with power, authority, or leadership. The literature on power and influence, however, indicates an even greater variety of issues associated with the term "influence," such as leadership, attitude change, conformity, persuasion, communication, social learning and socialization, and group processes. Within this highly complex and pervasive domain of influence, social and political scientists have


identified the construct of "social influence" as the process by which individuals are capable of enacting change upon each another.

In general, social influence is an interpersonal relationship among persons through which the wants, desires, or preferences of one individual affect the actions, or predispositions to act, in one or more other persons, resulting in intentionally or unintentionally induced changes. The assumption is that one individual wants something from another person or persons that can only be obtained through the act of influence. As a consequence, the first individual is motivated to control or modify the other person's behaviors in order to attain the desired wants or goals. Any interaction, whether on a one-to-one basis or a one-to-group basis, contains the potential for the exercise of influence through an induction of change among the interacting participants. The changes resulting from an influence attempt can be defined in three ways: (1) cognitive, an alteration of knowledge, belief, or conception; (2) psychological, an alteration of attitudes,

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motivations, values, or feelings; or (3) behavioral, an alteration of overt behavior.\(^8\)

The changes, trends, and developments associated with the developing band movement in the United States arguably resulted from the efforts of many goal-oriented individuals who, through their interactions with other persons, sought to satisfy their own personal needs and goals. Whether these needs and goals were altruistic in nature (i.e., a genuine effort to bring about changes in the developing band movement for the sake of others), or ego-centered (i.e., a desire to further their own causes), the intentional or unintentional changes brought about by individuals such as A. A. Harding, D. O. Wiley, Earl Irons, H. A. VanderCook, and William D. Revelli had a significant effect on other individuals with whom they came into contact.

The original premise of this study was to ascertain how individuals, particularly those associated with the development of the college band movement, were able to bring about changes in persons who were also in a position to professionally assimilate and propagate those influences. Within this research area, however, there exists a vast, complicated array of variables and subjects associated with such influences in a band setting. As a result, it became necessary to limit the investigation of all the variables associated with influence using as subjects all the individuals thought to have had an effect on the college band movement and its participants.

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From the many individuals active during the development of the college band movement, Bohumil Makovsky, Director of Bands and Chairman of the Department of Music at Oklahoma A&M College from 1915 to 1943, was selected as the subject of a case study to investigate the different ways one person can professionally influence others. Influential in many different ways, Makovsky was chosen because his sphere of influence encompassed a substantial number of persons over a long period and because the investigator had personal contacts with persons who could provide information needed to document this study.9

Theoretical Bases of Interpersonal Influence

Several factors have been identified which affect successful attempts to induce influence.10 They include an interaction between (1) the personal characteristics and/or resources controlled by an influential person; (2) the means by which an influence attempt is presented; and (3) the receptivity of the person toward whom an influence attempt is aimed.

Political and social scientists have attempted to identify what characteristics or resources controlled or possessed by an influential person

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9The willingness of interview participants to respond freely and fully without reluctance is an essential part of any case study. Prior affiliation with many of the interview subjects in this study allowed the investigator to obtain information which may not have been available otherwise. For further discussion of this notion, see the "Main Study" and "Process of Data Collection" in chapter 4.

enable that individual to exercise influence effectively. Tedeschi and Lindskold concluded that an influential person's expertise, legitimate authority, control over resources (i.e., psychological or material resources that can be used by one person to reward or punish another person), trustworthiness, and attractiveness were the attributes most relevant for activating an influence attempt.¹¹ They contend that all salient personal characteristics and/or resources controlled by an influential person can be subsumed under these attributes.

Two conditions must be satisfied before one of these attributes can be used by an influential person to activate an influence attempt. First, a personal characteristic or resource must be possessed or controlled by the influential person, and, second, it must be brought to bear on the individuals toward whom the influence attempt is aimed.¹² Something which is considered a resource by one individual or group of individuals, however, will not necessarily be considered a resource by other individuals.¹³ A resource or personal characteristic can be considered relevant to an influence attempt only if it is needed to satisfy some desire or goal which is important to the person being influenced. If for some reason the needs or goals of the

¹¹Tedeschi and Lindskold, Social Psychology, 336-39; Tedeschi, Schlenker, and Bonoma, Conflict, Power, & Games, 45-51.

¹²Tedeschi and Bonoma, "Power and Influence," 20; William A. Gamson, Power and Discontent (Homewood, IL: The Dorsey Press, 1968), 73.

influential person are irrelevant to the needs or goals of the person toward whom the influence attempt is aimed, the influenced person has the option to resist the attempt or to seek other means of satisfying his/her needs.\(^{14}\) Thus, a measure of consent is implied for an influence attempt to be successful.\(^{15}\)

The second theoretical factor needed to constitute an influence attempt is for one individual to employ a means by which his/her personal characteristics or resources are used to bring about a change in the person being influenced.\(^{16}\) A means of inducing influence is an activity, or specific action, initiated by the influential person for the purpose of activating a change in another person.\(^{17}\) Social and political scientists essentially have agreed that the various means of inducing influence may be categorized under the headings of persuasion, manipulation, inducements (i.e., the use of rewards, promises, threats, or punishment), force, or the use of authorized authority.\(^{18}\)

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\(^{14}\)Kelman, "Further Thoughts," 134.


\(^{16}\)Tedeschi and Lindskold, *Social Psychology*, 322.


The third theoretical factor affecting the exercise of influence is the receptivity of the person toward whom the attempt is aimed.\(^\text{19}\) How an individual reacts to an influence attempt depends on the consequences of accepting or rejecting an influential person's requests and the ramifications of how those requests affect the needs or wants of the person being influenced.\(^\text{20}\) The stronger the needs and goals of the person being influenced and the higher the degree of relevancy to which the influential person's personal characteristics and/or resources meet those needs and goals, the less probable the chance an individual will resist an influence attempt.\(^\text{21}\)

Several authors (e.g., Cartwright and Zander; French and Raven; Galbraith; Harsanyi; and Kelman\(^\text{22}\)) imply that, for an individual to be receptive to an influence attempt, resistance to the advocated change must be overcome. Cartwright has suggested that, because a person's beliefs, attitudes, and behaviors are anchored in prior experiences, internalized values, defense mechanisms, and/or other reference groups, such anchorages may inhibit the acceptance of an induction attempt.\(^\text{23}\) The strength of resistance, according to

\(^{19}\) Tedeschi and Lindskold, *Social Psychology*, 322.

\(^{20}\) Kelman, "Further Thoughts," 133-34.

\(^{21}\) Tedeschi, Schlenker, and Bonoma, *Conflict, Power, and Games*, 51.


\(^{23}\) Cartwright, "Influence, Leadership, Control," 33.
Cartwright, may depend upon (1) the degree of incompatibility between a change being advocated and the preexisting posture of the person being influenced, and (2) the strength by which that preexisting state is anchored. Kelman pointed out, however, that there may be situations in which resistance is not experienced; in fact, a person may be eagerly seeking guidance and direction. Kelman further suggested that, even though a person's original behavioral tendency may be a source of resistance, its competitive strength to change may be negligible, thus making the question of resistance a moot point.

According to Tedeschi and Lindskold, the decision as to whether or not to acquiesce to an influence attempt, is related also to the perceived reputation of the influential person. The truthfulness and credibility of the influential person, along with the reliability of that individual's past actions and communications, all have an effect on the degree to which an individual is receptive to an influence attempt.

The interaction of the personal characteristics and resources controlled by the influential person, the means by which those resources are presented, and the receptivity of the person being influenced operate simultaneously in the

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24 Ibid., 27.

25 Kelman, "Further Thoughts," 129.

26 Ibid.


28 Ibid.
influence process. Most importantly, an individual's personal characteristics and the means by which they are demonstrated are always part of a particular historical context within which a person's actions must be interpreted.29

Historical Context of the Study

The band movement, which began to be introduced into public schools and colleges during the first two decades of the twentieth century, was a product of several trends. A change in the sociological and educational climate around the turn of the century contributed to the introduction of a variety of new courses into the public schools.30 One result was the increased appearance of high school instrumental programs in secondary school curricula. Concomitantly, college bands, affected by mandatory ROTC training and the rising popularity of college athletics in the 1920s, began to increase in size and musical skill.31

29Ibid., 322.


One factor, however, which both directly and indirectly affected the entire band movement was the collective work of a small group of pioneer college band directors. By dealing with extant problems such as unstable instrumentation, insufficient repertoire, and the lack of a formalized college curricula designed to train future band directors, these individuals initiated changes which affected the movement. They also were involved in establishing clinics and contests to educate and motivate veteran public school directors and in forming professional organizations to promulgate new ideas and solutions to age-old problems.32

Among the first issues with which early band directors dealt was a lack of consensus pertaining to the number and type of instruments that constituted a concert band. The instrumentations of early twentieth-century wind bands, with the exception of a few professional bands organized by such individuals as Patrick Gilmore and John Philip Sousa, were usually brass dominated, with any available woodwinds doubling the existing brass parts.33 Furthermore, at the beginning of the century, a band repertoire of inferior quality consisted, for the most part, of orchestral transcriptions and marches arranged to fit a

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variety of organizations with diverse instrumentations. Thus a band's size and instrumentation to some extent determined the type of music that could be performed.

The movement toward larger bands, a greater use of woodwind instruments, a "symphonic band concept," and subsequent availability of a higher quality repertoire came from several sources. Professional bands organized by Gilmore and Sousa, organizations such as the Music Supervisors National Conference, the National School Band Association, and, later, the American Bandmasters Association, as well as progressive college band directors, all contributed to resolving these situations.

Among one of the first to advocate a "symphonic band concept," was Albert Austin Harding at the University of Illinois. As early as 1907, he began to experiment with a basic band sound based on varying combinations of woodwind timbres and a repertoire of his own transcriptions. Other college directors, including Bohumil Makovsky at Oklahoma A&M College, soon found themselves in a position to encourage larger concert bands, an

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instrumentation emphasizing woodwinds, and the publication and/or performance of a higher quality repertoire. Their sphere of influence included not only their own students but also other directors with whom they came into contact by way of contests, clinics, workshops, and tours.

Another issue faced by early college band directors was to find a way to increase the number of available players for their organizations by becoming indirectly involved in the development of public school bands. Prior to 1920, members of college bands routinely received their training outside of the public schools. Persons capable of playing a wind or percussion instrument generally were either self-taught or received instruction from a director or other members of a town or civic band. High school bands during this time were few in number, and instrumental instruction was largely unavailable.37

Conditions in the public school systems began to change following World War I due in part to the sociological and educational changes resulting from the effects of American urbanization. Changes affecting the school curriculum occurred as conditions conducive to the development of music organizations in the public schools increased.38

The growing number of instrumental organizations in the 1920s created an increased need for individuals capable of directing a school band. Initially, professional musicians who had lost jobs due to the Great Depression and


changing social conditions in the 1920s and 1930s, along with bandleaders and musicians returning from World War I, temporarily alleviated the problem; however, only a limited number of school band directors in the 1920s had any prior experience directing a band. Furthermore, a number of individuals who established early school bands often taught other school subjects or lacked a proper teaching certificate. The extent of a director's teaching ability in many instances was derived from the imitation of a successful college or professional band director or from performance in a professional, military, or college band.

After the first quarter of the century, colleges began to respond to the increased need for trained band directors by designing and implementing curricula to meet the demand for certified instrumental music teachers. In many instances this response was initiated by the college band director. By 1918-19, the University of Illinois had begun to develop a curriculum that would prepare teachers of public school music. The VanderCook College of Music in Chicago changed from a school which prepared professional

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41Holz, "The Schools Band Contest," 11.


musicians in 1922 to a teacher-training institute for band and orchestra leaders.\textsuperscript{44} Oklahoma A&M College, under the leadership of Bohumil Makovksy, also established a degree program leading to state certification in the 1918-19 school year, with the first graduate receiving a diploma in the spring of 1922.\textsuperscript{45}

The college band director understood the potential value to his own program of establishing ways to educate and motivate veteran public school band directors. By organizing tours, contests, and clinics, the college director was able to encourage public school directors to continue to improve their teaching skills.\textsuperscript{46} Tours by college bands were used by enterprising directors to promote their schools, recruit new members, and provide performance models for high school bands.\textsuperscript{47} Tours made it possible for people living in less accessible places to hear a college band in person.\textsuperscript{48}

\textsuperscript{44}Wilson, H. A. VanderCook, the Teacher, 8.

\textsuperscript{45}Oklahoma A&M College, \textit{General Catalog Number 28} (Stillwater, OK: Special Collections, Edmon Low Library, Oklahoma State University, 1918-19), 172-77; Oklahoma A&M College, \textit{General Catalog Number 29} (Stillwater, OK: Special Collections, Edmon Low Library, Oklahoma State University, 1919-20), 162-66; Oklahoma A&M College, \textit{General Catalog Number 30} (Stillwater, OK: Special Collections, Edmon Low Library, Oklahoma State University, 1920-21), 168-75; Oklahoma A&M College, \textit{General Catalog Number 31} (Stillwater, OK: Special Collections, Edmon Low Library, Oklahoma State University, 1921-22), 216-23; Oklahoma State University Graduation Records, 1922 (Stillwater, OK: Registrar, Whitehurst Hall, Oklahoma State University, 1922).

\textsuperscript{46}McCarrell, "A Historical Review," 99.

\textsuperscript{47}Ibid., 24, 100.

contests also were used by the college director to motivate students to be better players and to stimulate individual directors to improve their teaching skills through competition. Clinics, first organized at the University of Illinois in January 1930 and soon promulgated by other college directors, including Makovsky in 1933, provided encouragement to public school band directors by focusing on different ways to deal with problems common to band work. Through the organization of clinics, the college band director was able to affect pragmatically the skill level of the players coming into college bands by providing role models worthy of emulation.

Bohumil Makovsky was an active participant in this band history. As band director at Oklahoma A&M College during the time high school bands came into fruition through World War II, Makovsky was considered to have played an influential role in the development and continuing improvement of the band movement in Oklahoma and surrounding areas. As the director of an outstanding college band program from 1915 to 1943, Makovsky was in a position to affect the band movement by imparting his philosophies on teaching and music to over 150 graduates who became instrumental music


51 A. R. McAllister, "Come Ye! to the National Band Clinic," *The School Musician* 3 (December 1931): 14, 37, 45.

teachers, over 1,500 bandmembers who performed in his organizations, and the large number of public school band directors who came into contact with Makovsky through clinics, contests, and tours.

A proponent of making music accessible to the people of Oklahoma, Makovsky made annual concert tours across the state from 1917 through 1932, in addition to performing for a myriad of special events throughout the years. Makovsky established orchestra contests in 1922 and band contests in 1924 at Oklahoma A&M College to allow directors, through the use of competition, to become more efficient teachers. Furthermore, he established annual clinics and summer short courses to offer veteran public school band directors ways to improve their teaching through a focus on new and different instructional methods and styles.

Through his position as an administrator, Makovsky was involved in pioneering the initiation of a music curriculum at Oklahoma A&M College which culminated in a degree program in 1922. Although undocumented, Makovsky played an active part in developing a curriculum in the 1920s to train future band directors as the band movement across the state began to show signs of burgeoning.

Makovksy also played an active role in the founding and development of a professional-fraternal music organization. He was responsible for establishing an environment at Oklahoma A&M College which led to the creation and development in 1919 of Kappa Kappa Psi, a national honorary

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53 Silver Anniversary Program, "Concert Honoring Boh. Makovsky in his Twenty-fifth Year of Service to the Oklahoma A. and M. College" (Stillwater, OK: Oklahoma A&M College, 7 December 1939), 22-26, 29.
He provided the impetus from which the organization's philosophy evolved and provided leadership within the organization as a national officer and advisor.

Rationale for the Study

Many of the trends, changes, and developments occurring throughout the history of the band movement in the United States were a result of goal-oriented individuals who sought to satisfy their own personal needs and goals. Studies involving band directors in the first half of the century ostensibly reveal patterns of highly motivated individuals intentionally or unintentionally using their personal influence to shape the behaviors and attitudes of persons with whom they came into contact. What is not known, however, is exactly how such persons credited with shaping the band movement brought about the changes affecting individuals who came within their sphere of association.

Did individuals who sought solutions to the issues affecting the band movement make use of those issues to enact changes in other individuals? Did the actions of persons involved in transforming the band's instrumentation from a brass-dominated organization to one emphasizing a balance of woodwinds and brass have an effect on other individuals? Did improvements in the band's repertoire through new publications and original compositions have an effect on other participants in the band

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54 J. Lee Burke, interview by author, 25 March 1987, Hobbs, New Mexico, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.
movement? Did the formation and organization of contests, clinics, workshops, tours, and fraternal band organizations influence the attitudes and behaviors of other band directors?

Solutions to the issues involving the early band movement arguably came about because prominent individuals were unsatisfied with the status quo in organizing and directing bands during this period. In order to meet their needs and goals, they found it necessary to make changes in bands, through which they intentionally or unintentionally may have altered the behaviors and attitudes of people with whom they interacted. Whether elements of the theoretical background of interpersonal influence also work in the band setting has not been investigated. It was the intent of this investigator, therefore, to add to the body of knowledge in music education and band pedagogy by investigating the types and extent of interpersonal influences one band director may have had on his students and peers, as confirmed through the perceptions of the students' relationship with that director, and to determine what personal characteristics and means he drew upon to induce changes in his students and peers.

Purpose and Problems

The purpose of this study was to investigate interpersonal influences in a band setting as practiced by Bohumil Makovsky (1878-1950) during his association with selected individuals involved in instrumental music in the state of Oklahoma.

The following problems were addressed:
1. Identification of personal characteristics and/or resources possessed by Makovsky, as perceived through interviews with selected subjects, that enabled him to induce attitudinal and/or behavioral changes in his students and peers. Specifically, evidence related to Makovsky's (1) expertise, (2) legitimate authority, (3) control over material or psychological resources, (4) trustworthiness, and/or (5) attractiveness was sought.

2. Identification of attitudinal and/or behavioral changes, as perceived by Makovsky's students and peers, which occurred as a result of his interpersonal influence on those individuals.

3. Identification of the means, as perceived through interviews with selected subjects, by which Makovsky was able to induce attitudinal and/or behavioral changes in his students and peers. Evidence was sought which determined whether Makovsky intentionally or unintentionally (1) used persuasion and/or manipulation, (2) used rewards, coercion, or force as a means of inducement, and/or (3) drew upon authority as given to him by status and position.

Definitions

One difficulty immediately apparent to anyone examining the literature on social power and influence is the amount of confusion and uncertainty associated with the terminology.\(^{55}\) The definitions of such terms as power, 

influence, control, domination, persuasion, force, and authority are often uncertain, shifting, and overlapping and are generally used by authors who do not agree always as to their meanings (e.g., one author's "influence" is another's "power" and vice versa). The following definitions are provided to clarify the concepts pertinent to this study. Divided into two sections, the first group of definitions, numbers 1-6, pertains to the operational concepts associated with this investigation and which are limited to the perceptions expressed by the subjects of this study. The second group, numbers 7-15, includes additional definitions helpful for understanding the possible relationship of Makovsky's influence on his students and peers.

**Operational Concepts**

1. **Attitudinal change:** a positive or negative evaluation of a person's feelings toward particular objects, situations, institutions, persons, or ideas. Associated with this evaluation are (1) a belief about the nature of an object, situation, institution, person, or idea and its relationship to other objects, situations, institutions, persons, or ideas; and (2) behavioral tendencies to act positively or negatively toward the object, situation, institution, person, or idea. Attitudes generally consist of three components: affect, cognition, and behavior. The affective component consists of a person's evaluation of,

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liking of, or emotional response to some object or person. The cognitive component is conceptualized as an individual's belief about, or factual knowledge of, an object or person. The behavioral component involves an individual's overt behavior directed toward an object or person. For this study, any mental change (i.e., cognitive, perceptual, or attitudinal) as reported by Makovsky's students or peers participating in this investigation, and the source of such that is attributed to Makovsky by the subjects, will constitute an **attitudinal change**.

(2) **Behavioral change**: any alteration of overt behavior toward some aspect of the environment. As defined in this study, a behavioral change is construed as an overt change in behavior or action, as perceived by the individuals participating in this investigation, which in the opinion of those individuals would not have occurred in the absence of an interaction with Makovsky.

(3) **Cognitive change**: an alteration of knowledge, belief, or conception about some aspect of the environment. For this study, any change in knowledge or belief reported by the subjects, the source of which is attributed to Makovsky, is defined in terms of the cognitive component of attitudinal change described in Number 1.

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60 King, *Communication and Social Influence*, 20.

61 Ibid.
(4) *Inducement*: a complex category, according to Dahl, which includes the use of (a) rewards, (b) coercion, (c) power, or (d) physical force to affect a person's decision as to whether or not to accept an influence attempt.\(^6^2\) For some authors the use of inducements as a means of enacting influence is considered a discrete category limited to the use of rewards to bring about change (e.g., Wrong\(^6^3\)). For the purpose of this study, any external means which can be used as an enticement, including the use of rewards or promises of rewards, coercion, power (i.e., threats of punishment), and/or actual force is considered an inducement. The following terms—rewards, coercion, power, and force—are addressed and defined separately because, although they are identified as being a part of the overall category of inducements, they each have individual aspects which make them unique.

(a) A reward is an inducement meant to affect a person's decision as to whether to accept or reject an influence attempt by making the choice to accept the attempt more attractive than rejecting it.\(^6^4\) The use of rewards becomes a means of inducing influence when the influential person has the ability to mediate rewards or benefits to the person being influenced, and it is clear that the influential person will supply the reward only if the influenced person complies with the request. *Impersonal rewards* refer to a reward of some impersonal commodity such as money, a good grade in a course, or a

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recommendation for promotion; *personal rewards* may include approval, love, or acceptance.65

(b) Coercion is a means of inducing influence by which a person is compelled to choose what may have been initially an unattractive alternative because the remaining choices are even less attractive.66 The effectiveness of coercion is derived from the influential person's ability to punish the person who is being influenced, especially when it is clear to the person being influenced that punishment actually will be used if he/she does not comply.67

(c) Power is an inducement attained by creating the prospect of severe sanctions for noncompliance (i.e., the use of threats to bring about compliance).68 Power is considered an often potential influence in that the possibility of imposing a sanction is always present; however, if the threat has to be carried out, power then becomes force.69 In this study, power is defined as the potential to effect change in other persons (i.e., a threat to enact punishment). An individual may control or have at his/her disposal the


necessary resources and means to enact change, but unless actual change is brought about, power is considered potential influence. Actual change, whether attitudinal or behavioral, that is brought about through the imposition of one's personal characteristics and/or resources on another person constitutes influence.

(d) Force is the physical means of enforcing a request for compliance. The use of force is evidence of the breakdown of power. When efforts to exercise power by other means fail, force may be applied as punishment for noncompliance.

(5) Influence: a relationship among persons by which the wants, desires, or preferences of one individual has an effect on the actions or predispositions to act in one or more other persons, resulting in intentionally or unintentionally induced changes. Changes are identified as being attitudinal or behavioral. The definition of influence, for this study, is limited to any change in attitude and/or behavior resulting from an interaction between Makovsky and his students and/or peers. Makovsky is identified as the person exerting influence, and his students and peers are defined as the persons subjected to influence.

(6) Status: the perception of a person's role position in a social hierarchy. Perceived status implies a need to show deference to the occupant of a role

70Dahl, Modern Political Analysis, 49.

71Bachrach and Baratz, Power and Poverty, 29; Wrong, Power, 26.

position along with the perception that a person with status has legitimate authority. Status may be considered a resource given to a person in exchange for significant contributions to achieving group goals.\textsuperscript{73} In this study, status is considered a personification of legitimate authority (see definition 12).

**Additional Definitions**

(7) *Believability*: a perception by the person being influenced that the probability of consequences and contingencies stipulated in a specific message communicated by the influential person will occur.\textsuperscript{74}

(8) *Control over resources*: the possession and control of psychological or material resources which can be used by the influential person to effect changes in other persons by offering relevant rewards or punishments in exchange for compliance.\textsuperscript{75} Material resources may include any tangible commodity that can be used to induce compliance, such as money, grades, promotions, demotions, fines, and recommendations. Psychological resources might include the use of acceptance, approval, love, liking, hate, rejection, disapproval, and disliking to effect compliance.\textsuperscript{76} Sometimes also defined as "prestige" (i.e., a perception by which the influential person


\textsuperscript{74}Tedeschi and Lindskold, *Social Psychology*, 322-23.


\textsuperscript{76}Raven, "Comparative Analysis of Power," 174.
possesses the material resources that can be used to activate an influence attempt and has the intention to use them for such purposes, control over resources can be used as a means of inducing influence by providing tangible rewards to the influenced person for performing a desired behavior or rendering punishments for the performance of a behavior other than the desired one.

(9) **Credibility:** the objectively determined truthfulness of an influential person's communications as based on the consistency and accuracy of that person doing what he says he/she will do. Two components which have an effect on the perception of credibility include the extent to which a person is perceived to be a source of valid information (i.e., expertness), and the degree of confidence in a person's intent to make known the information considered most valid (i.e., trustworthiness).

(10) **Expertise:** a personal characteristic which can be used as a resource to activate an influence attempt. The effectiveness of this attribute is contingent upon another individual's dependence on the superior information or skills possessed by the influential person. One's perceived expertise is based on the amount of relevant information, knowledge, or skill one person possesses

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77 Tedeschi, Schlenker, and Bonoma, *Conflict, Power, and Games*, 47-48, 236.


that other persons perceive as instrumental for goal attainment. The greater the demand for and the scarcer the information or skill the expert possesses, the more others should seek his/her help, and the more the expert could expect in exchange for his/her help.81

(11) Interpersonal Attraction: a personal characteristic or resource which can be used by an influential person to activate an influence attempt. Attraction implies the tendency for a person to accept an influence attempt from an influential person because he/she wants to maintain similarity with and to be accepted and liked by the influential person.82 Interpersonal attraction is often a perception by the person being influenced that the influential individual has a concern for the welfare of other persons and a responsibility to respond to the needs of others. Furthermore, being liked implies respect, which is defined as the absence of exploitation and the presence of mutual trust.83

(12) Legitimate Authority: a relationship by which an influential person is perceived as possessing an acknowledged right, by virtue of his/her role position or office, to expect deference from the person toward whom an influence attempt is aimed. Authority is vested in a person because of


82French and Raven, "Bases of Social Power," 161-63; Tedeschi, Schlenker, and Bonoma, Conflict, Power, and Games, 46, 231; Wrong, Power, 60-62.

83Tedeschi and Lindskold, Social Psychology, 487.
his/her role position with the prerogatives of the office depending largely upon a constituency's perception of pre-established social norms which uphold the officeholder's legitimacy.\textsuperscript{84}

(13) \textit{Manipulation}: a means of inducing influence by which one person tries to intentionally distort, falsify, or omit aspects of the known truth from the person being influenced for the purpose of misrepresenting the influential nature of the relationship.\textsuperscript{85}

(14) \textit{Persuasion}: a means of inducing influence by which an influential person presents arguments, appeals, or exhortations to another person in the hope that the person being influenced, after independently evaluating the content of the communications in light of his/her own values and goals, will accept the influential person's communications as the basis for altering his/her attitudes, knowledge, or behavior.\textsuperscript{86}

(15) \textit{Trustworthiness}: a perception by the person being influenced that the influential person is accommodating in his/her intent and is motivated to communicate valid statements to the influenced person about the causal structure of the social or physical environment. Individuals are perceived as


\textsuperscript{85}Dahl, \textit{Modern Political Analysis}, 46; Tedeschi, Schlenker, and Bonoma, \textit{Conflict, Power, and Games}, 234.

trustworthy to the extent that they are considered to be objective and to refrain from promoting themselves at the expense of others.\textsuperscript{87}

CHAPTER II

BIOGRAPHICAL BACKGROUND

In an investigation of interpersonal influence which focuses on a single case or individual, it is important that that case or individual possess qualities which make the subject worthy of study. Bohumil Makovsky was chosen as the subject of the present study because he exhibited qualities that enabled him to influence others. The purpose of this chapter is to acquaint the reader with the notable events and accomplishments in Makovsky's life and to confirm his worthiness as a subject for a study of this nature.

Bohumil Makovsky, the son of Vaclav and Anna Hladik Makovsky, was born in Frantisky, Bohemia (now part of Czechoslovakia), on September 23, 1878. The death of his father, a former mayor of Frantisky, several months before his birth signaled a childhood of continuous toil.

I nefer [sic] saw my father... because he died before I was born. I remember helping my mother spin flax, but she died when I was twelve and I was almost on my own. It was a hard life compared to what young men lead in this country. I pulled a plow over our fourteen-acre farm part of the time.2


2 Hays Cross, "Bandman Boh," Oklahoma City Daily Oklahoman, 3 December 1939, p. 4(D).
Makovský's academic education from 1883 to 1889, obtained through public and private schools in Frantisky, was comparable to that found in American schools of the same time. His musical training consisted of private study on the clarinet and violin from his uncle, Tomas Makovsky, a former music instructor for one of the royal families in Russia. Makovsky had ample opportunities to perform in Frantisky on holiday occasions, such as Easter, Christmas, and saints' days, as well as "playing concerts with other youngsters of the village for those who might care to listen."

Following the death of his mother in 1890, Makovsky continued to live on the family estate, which had been inherited by an older brother. At the age of seventeen, in 1895, he emigrated to the United States after having received money from his sister, Anna Brdicka, who had left Bohemia in 1894 with her husband to settle in Clarkson, Nebraska.


As was typical of other immigrants in similar situations, Makovsky remembered vividly his journey to the United States:

I took passage on a filthy boat. Dere [sic] was dozens of us immigrants thrown together in the steerage. It was rough. I didn't eat much, partly because I was sea-sick and partly because I couldn't afford it, anyway. I felt a sort of determination to make good when I saw the Statue of Liberty. I guess a fierce determination was about all I had. I didn't eat a bite while making the four-day trip to Nebraska, because I was completely broke.7

Makovsky further described his arrival in Nebraska as, "I was hungrier than I have ever been in my life, but Anna, my sister, fed me vinegar, sugar and soda mixed together to settle my stomach before she would allow me to eat anything."8

Shortly after arriving in Clarkson, Makovsky found employment rolling cigars in a shop owned by a local cigar maker. Within a few months a traveling wagon show owned by Edward Reno, a magician, came through Clarkson. Needing a clarinet player for his band, Reno offered Makovsky a job, thus beginning his career in the United States as a professional musician. Initially paid only six dollars a week, he received a raise in salary to eight dollars and was made leader of the nine-piece band just as soon as he could speak enough English to make himself understood. "It wasn't a very fancy start. The folks at home talked nothing but Bohemian, so I didn't know any English. I owe everything [sic] to the other men in the show. They were patient and taught me."9

7Cross, "Bandman Boh," p. 4(D).


Makovsky spent a total of eight seasons traveling with various companies, including the wagon show.

I played in a minstrel company after that, and about 1897 found a place in a fourteen-piece band traveling [sic] with a stock show. The show went broke in Baltimore. I came west to Wisconsin. I played in nearly everything even a burlesque house orchestra in Milwaukee.10

After spending several years as a sideman in a variety of organizations, Makovsky decided around the turn of the century to form his own band. He was contracted in 1902 to bring his group to Oklahoma. "We played in a carnival [sic] in Davis [Oklahoma] and when we were through we discovered [sic] that they didn't intend to pay us. We had been operating on such a slender string that the band broke up."11 Feeling an obligation to his members, Makovsky paid them from his own pocket before disbanding.12

Finding himself out of work and money, Makovsky made his way to the nearest large town, Oklahoma City, seeking employment. He soon began to teach private lessons in the morning and to play in a theater in the afternoons. At night, he was directing his own band and orchestra at the Delmar Gardens, a newly opened amusement center.13

The Delmar Gardens, which opened in the spring of 1903, was a popular gathering place with open lawns and a theater auditorium. The park

10 Ibid.

11 Ibid.


provided entertainment typical of the time, such as vaudeville attractions, jugglers, trained animals, aerialists, blackface comedians, singing comediennes, and moving pictures.\footnote{4}

Contracted to organize a band and provide concerts in conjunction with the evening entertainment, Makovsky formed a twelve-piece band and an eleven-piece orchestra to play before and between the main acts of each performance.\footnote{5} The park discontinued using a concert band after two years, however, due to falling profits and the cost of importing quality entertainers.\footnote{6}

Again finding himself out of steady work, Makovsky accepted an offer to establish and direct a town band in Woodward, a small community in northwestern Oklahoma. After he arrived in Woodward in late 1904, local businessmen engaged him to organize a town band for the purpose of advertising their stores.\footnote{7} Within a few months Makovsky was conducting concerts with a twenty-two-piece band. It included three drums, four cornets, one Eb clarinet, three Bb clarinets, one piccolo, one saxophone, two alto


\footnote{5}“Delmar Garden,” \textit{Daily Oklahoman}, 22 May 1904, p. 6.

\footnote{6}“Delmar Theater Closed for Season,” \textit{Daily Oklahoman}, 14 September 1904, p. 5.

horns, two trombones, two tenor horns, two basses, and one baritone. The band performed several concerts in the first few months, including novelties, vocal solos and quartets, piano solos and clarinet solos, with the latter performed by Makovsky himself.

On April 5, 1905, Makovsky married Ada May Northup, daughter of L. P. Northup, a prominent local jeweler and member of Makovsky's newly formed band. The new Mrs. Makovsky played the clarinet in addition to being recognized locally as a fine piano player.

With a wife to support, Makovsky soon discovered that the salary he earned as director of the Woodward band was not sufficient, so he began to search for other means of supplementing his income. In the fall of 1905, he began to travel once a week to nearby communities such as Gage and Shattuck to teach and direct their town bands. In spite of this additional income, Makovsky seemingly experienced a lack of financial support from the local businessmen, prompting his decision to resign as director of the Woodward band in November 1905. He then formed a small traveling orchestra consisting of violin, cornet, trombone, bass viol, and drums, with his wife on piano and himself on clarinet. Within three months, however,

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19 Ibid.


this venture proved unsuccessful. In February 1906, he returned to Woodward to open a music store near his father-in-law's jewelry shop and resumed directing the Woodward band.23

In March 1908 Makovsky was authorized to organize and direct a new town band in Woodward. The Commercial Club, a local organization made up of enterprising businessmen, contracted Makovsky to instruct and lead the new band for a period of eight months. It was to be managed and maintained by the Club.24 The band, composed primarily of the members from the previous group organized in 1905,25 performed approximately ten concerts in a little over three months, rarely repeating a program.26 It was during this time that Makovsky apparently composed and performed his first march. The Commercial Club Band premiered the "King of Oklahoma March" on July 18, 1908.27


27"Band Concert Program," Bulletin, 17 July 1908, p. 1
Makovskv and the Commercial Club Band traveled to Oklahoma City in August, 1908, to play for the Republican Congressional Convention. They performed a series of impromptu concerts in towns along the way and played at designated times during the convention. Judging by remarks in both the Woodward Bulletin and the (Guthrie) Oklahoma State Register, the band must have been impressive for its time.

Ever since the Republican state convention at Oklahoma City, the State Register has desired to pay the deserved compliment to the Woodward city band for the surprising excellence of its music. The average town band deserves more credit for its lung power and honesty of labor than the rendition of "sweet sounds," but the Woodward band actually woos the spirits of the air with such dulcet tones of rhyme and rhythm that it is music to the ear as well as to the soul.

The members composing the band seem the pick of the men of culture and do not play blindly, but feel and understand what they play. No one seeing them and hearing them would think that they came from Woodward, the cattle town it is conceived to be, but from Boston.

We have not heard all the brass bands in the state, but if there is a better, its fame has not reached beyond the confines of its home. The State Register recommends the Woodward band to the public for extra state occasions. It does not play "brass" music, it renders music.

Toward the completion of his eight-month contract with the Commercial Club, Makovsky apparently became convinced that Woodward was not large enough to provide long-term economic security. He then began to plan a return to Oklahoma City. To raise the funds necessary to finance this move, he organized a two-day band festival on October 26 and 27, 1908. The money

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earned at the festival enabled Makovsky to leave Woodward in November 1908.\footnote{31}

While living in Woodward, on May 21, 1908, Makovsky petitioned for membership into the Ancient and Accepted Scottish Rite of Freemasonry. Within a period of six months, he progressed through the sequence of degrees, attaining the 32d degree by October 1908.\footnote{32} Makovsky achieved ultimate recognition in 1927 when he was elected to receive the 33d degree in a special ceremony held in Washington, D.C.\footnote{33}

When Makovsky returned to Oklahoma City in November 1908, he reestablished himself in the musical community by teaching private lessons and performing in local theater orchestras.\footnote{34} He also performed in occasional concerts given by the Metropolitan Concert Band, which was directed by W. E. Bernell, and in the Oklahoma City Concert Band, directed by F. P. Peterson.\footnote{35} More importantly, during the next year and a half, he began to supplement his income by working with town bands in communities near Oklahoma

\footnote{31}{"The Band Concert Monday," \textit{Bulletin}, 16 October 1908, p. 12.}

\footnote{32}{"Scottish Rite Masons Begin Sessions at Guthrie," \textit{Daily Oklahoman}, 7 October 1908, p. 9.}

\footnote{33}{Bourek, interview, 27 March 1986; Max Mitchell, interview by author, 22 October 1983, Fort Worth, Texas, tape recording and transcript, Special Collections, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma; \textit{Transactions of the Supreme Council of the Thirty-Third Degree of the Southern Jurisdiction of the United States of America} (Charleston, NC: Scottish Rite of Freemasonry, 1926-27), 229.}

\footnote{34}{Cross, "Bandman Boh," p. 4(D).}

\footnote{35}{Ibid.}
City, primarily those with large Bohemian settlements. He organized and directed bands in Mustang, Yukon, Prague, and Shawnee, Oklahoma, later turning them over to a local director. At Yukon he directed two bands, one American and the other Bohemian. In Prague, which was a greater distance from Oklahoma City, it appears that Makovsky may have worked primarily in an advisory role to George E. Eret, the local director, helping him to develop the town band.

"I began to travel to Bohemian settlements at Prague, Yukon, and Shawnee, and organize bands. My expenses were paid by the band's members." Travel from place to place was often difficult. He rode in a wagon or buggy and was subjected to bad weather and unpaved roads.

Within a few months after returning to Oklahoma City from Woodward, Makovsky found a sufficient number of performing and teaching opportunities to support himself and his wife. Moreover, as the town bands with which he worked became sufficiently experienced to function on their own or under the direction of a local leader, he relinquished his association with them. No mention of involvement with town bands can be found after 1910.

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37 Cross, "Bandman Boh," p. 4(D); Silver Anniversary Program, 6.

38 Cross, "Bandman Boh," p. 4(D).

Makovsky was appointed director of the Oklahoma City Metropolitan Band in the fall of 1910, in time to perform at the fourth annual Oklahoma State Fair.\textsuperscript{40} The Metropolitan Band, organized in July 1908, under the auspices of the 150,000 Club, a local organization of successful businessmen, was established to advertise the businesses of Oklahoma City. The director and players were primarily paid from receipts received at concerts; their salaries also were supplemented by the 150,000 Club\textsuperscript{41}

The Oklahoma State Fair, initiated in the fall of 1907, featured daily band concerts from its inception.\textsuperscript{42} Professional touring organizations, assisted by local groups, were employed to perform for the first three years\textsuperscript{43} At the fourth annual state fair in 1910, however, the Oklahoma City Metropolitan Band was hired to perform, with Makovsky as the newly appointed director. This was the first time a local organization had been engaged as the primary entertainment.\textsuperscript{44} For the next twelve years, from 1910 to 1921, Makovsky was employed to perform band concerts at the Oklahoma State Fair, including seven of those twelve years as the primary performing organization.\textsuperscript{45}


\textsuperscript{41}"City will have Official Band," \textit{Daily Oklahoman}, 26 July 1908, p. 12.


\textsuperscript{45}\textit{Silver Anniversary Program}, 7.
Makovsky's association with the Oklahoma City Metropolitan Band from 1910 to 1912 allowed him to gain favorable public exposure. In addition to playing for the fair in the fall, the band also performed Sunday concerts throughout the spring and summer months at Fair Park, which had opened in the spring of 1911. In May 1912, however, he made a decision to resign his position as director of the Metropolitan Band in order to form his own organization, known as the Makovsky Concert Band. It is interesting to note that after this date no further reference to a Metropolitan Band appears in the Oklahoma City newspapers.

The year 1911 proved to be an important time in Makovsky's life. Not only was he directing his own professional band, but in June 1911, he was invited to join the faculty of a newly formed music conservatory in Oklahoma City, originally called the Musical Institute of Oklahoma and later renamed the Musical Art Institute. As was typical of a private music school in this time, students from the area were instructed by a specialist in either piano, voice, violin, cello, or wind instruments. Makovsky's duties were to direct the school band and orchestra and to teach all of the wind instruments.


48"Faculty Selected," *Daily Oklahoman*, 16 July 1911, p. 5.
He remained on the faculty for two years before leaving the school in the spring of 1913.49

Makovsky began to experience marital difficulties shortly after returning to Oklahoma City in 1909,50 which eventually led to a divorce from his wife.51 Within a short time, however, Makovsky, while visiting relatives in Nebraska, was introduced to Georgia Shestack, also of Bohemian descent. They were married in Omaha on August 2, 1911, and immediately returned to Oklahoma City where Makovsky's band was performing a series of summer concerts.52 Mrs. Makovsky, until her death on April 9, 1940, was an important source of encouragement to Makovsky and his work.53

Makovsky, who had been a 32d degree Mason since 1908, became an active member of the India Temple Shrine in Oklahoma City in 1912. He immediately became a member of the Shrine band, which had been organized in 1911, first under the direction of Joseph Kasparek and later under Dr. Robert


51 Record of Divorce, Ada May Northup-Makovsky from Bohumil Makovsky, Oklahoma County, Oklahoma City, Oklahoma, July 15, 1910.

52 Cross, "Bandman Boh," p. 4(D).

53 "Solemn Rites are held for Mrs. Makovsky," Oklahoma A&M College (Stillwater) Daily O'Collegian, 14 April 1940, p. 1 (hereafter cited as Daily O'Collegian).
E. Flynn. The Shrine band, which performed for a myriad of functions, was considered an important source of support to the India Temple Shrine. The group, which was comprised primarily of local professionals, often performed concerts in combination with the First Baptist Church choir of Oklahoma City, and accompanied their local contingents to Shrine conventions in Wichita, Atlanta, Fort Worth, and Seattle. They also provided musical entertainment for Shrine social activities, performed at money-raising benefits, such as the "Shriner Fairs" and carnivals, and furnished music at all temple ceremonials. It is interesting to note that in 1915, while attending a Shrine convention, Makovsky allowed an assistant to direct his professional band in Oklahoma City for several summer concerts.


After forming his own group in May 1912, Makovsky immediately contracted twenty-five performances at the fourth annual state fair and thirty concerts at Belle Isle Lake Park, a popular gathering place for concerts and other amusements in Oklahoma City. Between 1912 and 1915, the thirty-six-piece band performed more concerts than any other group in Oklahoma City. In 1914 and 1915, the Makovsky Concert Band is reported to have performed at the Belle Isle Lake Park at least ten times, four times at the Fair Park, eight times at Wheeler Park, and eleven times at the corner of Grand and Harvey in downtown Oklahoma City. On one occasion the band was


engaged to play two different concerts on the same day at different locations. They gave a performance on Sunday, May 30, 1915, at Wheeler Park in the afternoon and at Bell Isle Park in the evening.

Makovsky's growing reputation as one of the prominent musicians in the area proved to be propitious, when in the fall of 1915, J. W. Cantwell, the newly appointed president of the Oklahoma Agricultural and Mechanical College in Stillwater, found himself in need of a band director and director of music. Two interrelated circumstances occurring in the fall of 1915 were influential in bringing Makovsky to Oklahoma A&M College. One was the sudden and ultimately fatal illness of Joseph Watson, head of the music department, prior to the start of the 1915-16 school year. The second was a new attitude toward music and the college in general which was being advocated by the new president, J. W. Cantwell. Cantwell had determined "that the students of the college must be taught music for a fuller life and that the charter of the college, a land-grant institution, called for the well-rounded education of the students." As circumstances dictated, fundamental changes in the music department were deemed necessary.

Daily Oklahoman, 20 August 1915, p. 12; "Band Concert will be given Saturday," Daily Oklahoman, 28 August 1915, p. 7.


62 Silver Anniversary Program, 6; Cross, "Bandman Boh," p. 4.


On August 2, 1915, Frank E. Miller, who had been band director the previous year, was released, and a search was initiated for someone qualified to do both jobs. Makovsky was selected on September 1, 1915, at a salary of $1,350 for nine months, to become the new band director at Oklahoma A&M College.

When he assumed the duties as director of bands, chairman of the music department, and professor of music at the Oklahoma Agricultural and Mechanical College, Makovsky encountered a situation different from what he had been led to expect. He had been under the assumption he was to direct a college band and teach brass and woodwind instruments. Instead, he found himself chairman of an independent music department, a situation he almost declined to accept because it meant administrative work such as keeping records, preparing a budget, and making reports.

Music offerings prior to 1915 at Oklahoma A&M, typical of those in other small colleges in the Southwest, were vocational in nature. A faculty of six persons, three of whom were piano instructors, taught courses in voice, piano, violin, the theory of music, public school music methods, and band and orchestra. Students could take only one music course per term unless

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65 Oklahoma State Board of Agriculture minutes for Oklahoma A&M College (Stillwater, OK: Special Collections Section, Edmon Low Library, Oklahoma State University, 2 August 1915), 18.

66 Oklahoma State Board of Agriculture minutes for Oklahoma A&M College (Stillwater, OK: Special Collections Section, Edmon Low Library, Oklahoma State University, 1 September 1915), 11.

granted special privileges, and only one credit could be applied toward graduation. 68

Makovksy's first priority was to seek a change in the number of credits that could be applied toward graduation, although the prospects at first seemed dim. 69 Members of the administration leaned toward vocational training and felt music was an unnecessary frill. Makovsky did gain support, however, from the dean of agriculture, W. L. Carlyle. Students from the School of Agriculture, starting in the 1916-17 school year, could earn a minor in music after accumulating a total of eight credits. 70 Within two years, other schools in the college also began to allow students to earn a minor in music, with the first official statement regarding a change in policy occurring in 1918. 71

Makovksy then began to work toward establishing a degree in music. In the fall of 1918, the department of music initiated a three-year curriculum, which was the predecessor to a four-year diploma. Students completing the requirements for a certificate became eligible to apply for a life certificate to

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68 Oklahoma A&M College, General Catalog Number 24 (Stillwater, OK: Special Collections Section, Edmon Low Library, Oklahoma State University, 1914-15), 142.

69 Silver Anniversary Program, 6.

70 Ibid.

71 Oklahoma A&M College, General Catalog Number 28 (Stillwater, OK: Special Collections Section, Edmon Low Library, Oklahoma State University, 1918-19), 173.
teach music in the public schools of Oklahoma.\textsuperscript{72} The final step in allowing the college to offer a degree in music occurred in April 1922, when the department of music was placed under the jurisdiction of the College of Science and Literature by the State Board of Agriculture.\textsuperscript{73}

Oklahoma A&M, established in 1890 by the first Oklahoma territorial legislature, was a product of the Agricultural College Land Grant Act, better known as the Morrill Act. As stipulated by Congress, all land-grant colleges were required to offer military training, making two years of drill obligatory for male freshmen and sophomores.\textsuperscript{74} Young men who could play a musical instrument, however, as members of the band, were excused from military drill after completing an initial six-week training period required of every cadet.\textsuperscript{75}

The band inherited by Makovsky at Oklahoma A&M in the fall of 1915 was a military organization under the control of the ROTC commandant. Established in 1910 as part of the military at Oklahoma A&M, the band's


\textsuperscript{73}"Physical Education and Music Departments are Added to Sci. and Lit.,” \textit{Orange and Black}, 20 April 1922, p. 1.

\textsuperscript{74}James W. Cantwell, Stillwater, Oklahoma, to Oklahoma State Board of Agriculture, TL, 31 October 1916, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater.

\textsuperscript{75}Louis M. Calavan, tape recorded responses to questions prepared by author, 13 July 1984, Roswell, Georgia, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.
primary obligation was to provide music for reviews and other ceremonies. The military band, although preceded in 1905 by a loosely organized group of students who performed at athletic events, was the first musical organization to offer continuous service to the college.\textsuperscript{76}

Makovsky's first band consisted of forty-four players, of whom only thirteen had prior experience playing in a college organization.\textsuperscript{77} This lack of training was compounded by the fact that public school bands did not yet exist. Instrumental instruction during this period was generally available only through private lessons from some person willing to take on the responsibility of teaching new players.\textsuperscript{78}

To counteract this problem, Makovsky resorted to his prior experience in working with town bands and started several beginners who simply had the desire to play an instrument.\textsuperscript{79} He also worked toward retaining a larger percentage of experienced players, even though juniors and seniors who were not required to be in ROTC would not receive credit for being in band. He

\textsuperscript{76}Sil\textit{ver Anniversary Program}, 9.


\textsuperscript{78}Emil A. Holz, "The Schools Band Contest of America (1923)," \textit{Journal of Research in Music Education} 10 (Spring 1962): 3-12.

\textsuperscript{79}"Music Recital Pleases All," \textit{Orange and Black} 29 April 1916, p. 2; Carl Stevens, interview by author, 13 June 1984, Sand Springs, Oklahoma, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.
was able, however, to take advantage of recruiting incoming freshmen, because they would be excused from daily drill for playing in the band.

Makovský's bands in 1916-17 and 1917-18 both numbered forty-seven players, with a little over half having prior experience. In 1918-19, however, the number of men entering the service because of World War I drastically affected the size and quality of the band. The organization reached forty-two members by the second semester, although they were forced to begin the year with only thirty players. Makovsky did manage to perform a spring concert in 1919, although it had been necessary to curtail the number of performances for that year and to cancel the annual band tour which had been in effect the previous two years.

Two incidents occurred as a result of the war. The first took place in the spring of 1918 when the entire military band at Oklahoma A&M College volunteered to join the service if they could stay intact as a group. The War Department, however, informed them that the band could not be accepted as an organization at that time. The second event was Makovsky's receiving a


83 "Members of Band to Join Service," *Orange and Black*, 6 April 1918, p. 1.
request from the Secretary of War, also in the spring of 1918, to organize and train one hundred bandsmen to be used in the Army band. The armistice ended the war, however, before the assignment could be carried out.84

In an effort to mitigate the lack of qualified bandsmen during the war, Makovsky made provisions in October 1918 to organize a supplemental band made up of preparatory school students.85 High schools during this period often did not have the resources needed to adequately prepare students to meet college entrance requirements. As a result, preparatory schools were commonly organized under the auspices of colleges to help prospective students complete any requirements needed to enter college.86 To bolster the number of players in the military band, Makovsky started thirty-five beginners with the intention of incorporating them into the Student Army Training Corps (SATC) Band, which was a name temporarily assigned to the ROTC for the duration of the war.87 Thirty of the beginning students, rehearsing twice a week, had reached a level of ability sufficient to perform a short concert for their peers during a chapel meeting by mid-February 1919.88 This ostensibly was the only time Makovsky attempted a venture of this type; no further information could be found regarding a preparatory school band.

84Silver Anniversary Program, 7; Mitchell, "Dr. Bohumil Makovsky," 15.

85"Secondary Band is Organized," Orange and Black, 19 October 1918, p. 1.

86Stevens, interview, 13 June 1984.

87"Secondary Band is Organized," Orange and Black, 19 October 1918, p. 1.

88"A Dandy Prep Band," Orange and Black, 15 February 1919, p. 5.
Furthermore, veterans returning to college in the spring semester of 1919, following the war, obviated the need for Makovsky to continue training beginning band members.89

Returning veterans, many of whom had played in service bands during the war, were responsible for engendering changes that affected the Oklahoma A&M band program. The organization in 1919-20 grew to sixty-four players and allowed Makovsky for the first time to include alto and bass clarinets.90 Although other color instruments such as the oboe and bassoon had been part of the band since his second year at A&M, a trend began to emerge following the end of the First World War whereby Makovsky continued to expand the tonal possibilities of the band by adding a variety of different instruments. From the 1920s through the early 1930s, the band would eventually include instruments such as a sarrusophone, English horn, contrabassoon, contrabass clarinet, soprano and bass saxophones, flugelhorns, string basses, and harps.

By 1919-20, the caliber of players also had developed to the point that beginners, who would automatically have been placed in the band in former years, now had to meet a required level of ability before being allowed to play in the concert band.91 Additional changes caused by the return of the

89 "For Band Concert," Orange and Black, 8 February 1919, p. 1.

90 Oklahoma A&M College, Redskin Annual Yearbook, 1920 (Stillwater, OK: Oklahoma State University, 1920), 120.

91 "Band Better and Bigger Than Ever," Orange and Black, 17 September 1919, p. 1.
veterans included a progressive attitude which led to the formation of a local honorary band fraternity, Kappa Kappa Psi, in November 1919.92

In the years following the First World War, the Oklahoma A&M band continued to grow in numbers. The organization in both 1921-22 and 1920-21 included sixty-five players.93 Starting in 1922-23, however, the size of the military band began to increase substantially. Makovsky began the 1922 school year with forty returning players to which he added forty-five incoming freshmen in addition to forty-four beginners.94 By the second half of the year the band numbered 105 players,95 although Makovsky still found it necessary to reduce the size of the band to thirty or forty players for special performances, such as those at the Oklahoma State Fair and Muskogee State Fair.96

The combined organization of 105 men with varying degrees of ability created a difficult situation because, in the following years, Makovsky began to divide the group into a first and second band, with the first band


93 "Band is Greeted by Big Crowds in State Tours," Orange and Black, 22 December 1921, p. 1.

94 "Band Director Makes Early Preparations for Successful Year," Orange and Black, 14 September 1922, p. 1.

95 "Annual Concert Given by Band Well Received," Orange and Black, 29 March 1923, p. 1.

96 "College Band Goes to Fair as Guests," Orange and Black, 5 October 1922, p. 1.
functioning strictly as a concert organization. The two groups were combined for football games, military reviews, and parades.97

From 1923 to 1929, the bands continued to experience a significant rate of growth. From eighty-six members in 1923,98 the bands increased to over 109 in 1929, with seventy-two in the newly renamed symphonic band,99 and thirty-seven in the military band.100

As the band continued to grow in size and the demand on Makovsky's time for private lessons increased, the need for an additional person to assist with the program became essential. In the fall of 1927, Louis Malkus, the first person to graduate from Oklahoma A&M with a degree in instrumental music, was hired as an assistant director. Malkus had performed with the band the previous six years, several of those as principal clarinet, and had obtained experience as business manager on tours and as director of the pep band. His duties were to teach woodwind lessons, to assist Makovsky with the second band, to audition new players, and to continue performing in the

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97"Band Director Makes Early Preparations for Successful Year," Orange and Black, 14 September 1922, p. 1.

98"Director Announces Players," Orange and Black, 23 September 1923, p. 1.


100Oklahoma A&M College, Redskin Annual Yearbook, 1929 (Stillwater, OK: Oklahoma State University, 1929), 246.
In the fall of 1928, the ROTC band, which was now an organization separate from the symphonic band, was also assigned to Malkus.

With the addition of an assistant director, the Oklahoma A&M band program entered a new phase of development. Between the late 1920s and the beginning of World War II, the organization reached a level of achievement equal or superior to most colleges bands in the country. A&M graduates who began to organize and direct high school bands throughout the state starting in 1923 were by 1927 developing nationally recognized programs and encouraging their best students to attend Oklahoma A&M. Band tours from 1917 through 1931 also attracted players to Oklahoma A&M College.

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101 "Division of Band to be Announced," *Oklahoma A&M College* (Stillwater) *O'Collegian*, 5 October 1927, p. 1 (hereafter cited as *O'Collegian*); *Silver Anniversary Program*, 9.

102 Oklahoma A&M College, *Redskin Annual Yearbook, 1929* (Stillwater, OK: Oklahoma State University), 246.

103 Paul Enix, interview by author, 18 June 1985, Midwest City, Oklahoma, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater Oklahoma; Harold Fisher, interview by author, 24 June 1985, Sand Springs, Oklahoma, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma; Mitchell, interview, 22 October 1983.

104 George Sadlo became band director at Cleveland, Oklahoma in 1923.

The symphonic band, which had been growing in size throughout the 1920s, numbered eighty players, with thirty-six in the military band in 1929. By 1932 the size of the symphonic band had reached one hundred ten. In the following years, the number ranged consistently between ninety and one hundred ten, with the exception of the war years. In 1942-43, the final year of Makovsky's tenure, the organization began the year with eighty-nine members, but had decreased in size to seventy in December and to fifty-nine by February 1943.

In July 1943 Makovsky resigned his position at Oklahoma A&M. His decision to retire at the age of sixty-five was apparently precipitated by the effects of World War II, which over the past two years had depleted the

Calavan, Oscar Wise, and Thomas A. Patterson, competed in the National Band Contests between 1927 and 1931.

106 J. Lee Burke, interview by author, 25 March 1987, Hobbs, New Mexico, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma; Mitchell, interview, 22 October 1983.


number of male band members.111 The prospect of continuing to direct an organization of decreased quality and size in addition to the effects of Parkinson's disease and advanced age ostensibly all had an effect on his decision. Upon his retirement after twenty-eight years as band director, Makovsky was granted the title of Head Emeritus of the Department of Music.112

World War II had an impact on Oklahoma A&M's band program, as it did on college band programs across the country, by substantially reducing the number of available male band members. As a result, a decrease in the size of the symphonic band in 1942 convinced Makovsky to relinquish the duties of marching and playing at football games to the military band.113 Although the effects of the war helped precipitate the inclusion of women into other college marching bands throughout the country, Makovsky's experience with the traditional all-male military band continued to influence his feelings toward allowing females to be part of the A&M marching band.114 He did

111 Bourek, interview, 27 March 1986; Hiram Henry, interview by author, 11 June 1984, Stillwater, Oklahoma, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma; L. N. Perkins, interview by author, 17 April 1987, Stillwater, Oklahoma, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.


114 Mitchell, interview, 22 October 1983.
become one of the first college directors, however, to allow females to play in
the concert band. Starting with string bass players in the fall of 1933,115 harps
in 1934,116 and wind players in 1938,117 Makovsky realized the practicality of
using qualified female players to improve the concert band. He remained
convinced, however, that they should not be a part of the marching band.
During football season, they were required merely to perform with the band,
sitting in concert formation.118

Marching at football games was only a peripheral aspect of the A&M band
program. Occasional attempts at producing half time shows were placed
under the direction of an assistant director. A typical marching rehearsal was
described as follows:

[It was] a fifty minute rehearsal on Friday morning the day of the game;
just going out so we could get organized and march down the field and
countermarch and come back . . . . We had things we played on the
sidelines and on the day of a football game, but we just went over and sat
down. They built a little place over on the side where they put chairs and
we'd sit up in concert band formation with Boh out in front to keep
control of the situation. When half time came we would go form in the

115 Oklahoma A&M College, Redskin Annual Yearbook, 1934 (Stillwater,
OK: Oklahoma State University, 1934), 212.

116 Oklahoma A&M College, Redskin Annual Yearbook, 1935 (Stillwater,
OK: Oklahoma State University, 1935), 106.

117 "Girls Included in Symphonic Band for First Time," Daily
O'Collegian, 9 September 1938, p. 1.

118 Mitchell, interview, 22 October 1983; Susan Mitchell, interview with
author, 9 May 1989, Ft. Worth, Texas, tape recording and transcript, Special
Collections Section, Edmon Low Library, Oklahoma State University,
Stillwater, Oklahoma.
end zone and march down the length of the field, countermarch and go back and that was it.119

During a game the band performed standard marches in addition to other popular music.120

The first mention of letter formations on the field apparently occurred in the fall of 1930 when Malkus, the assistant director, was given the responsibility of teaching the marching drills.121 Other attempts at making formations on the field occurred over the years. In 1932 varied formations were planned,122 including a picture of an airplane with large wings on each side.123 The band then marched down the field making a roaring sound in imitation of an airplane, although according to one band member, Howard Smith, the results must have been less than ideal.124 The first complete half time show involving the band, however, did not occur until the fall of 1941 during a game between Oklahoma A&M and the University of Oklahoma.125


123Mitchell, interview, 22 October 1983.

124Howard Smith, interview with author, 22 July 1989, Electra, Texas, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.

Other attempts to respond to the public's growing desire for halftime entertainment took place in 1941 when Makovsky invited several Oklahoma high school bands to participate in the college's first "band day" during the Oklahoma A&M-Creighton University football game.\(^{126}\)

Makovsky's resistance to developing a halftime marching band, however, did not deter him from supporting the athletic program.\(^{127}\) The band frequently attended out-of-town games with traditional in-state rivals the University of Oklahoma, Oklahoma City University, and Tulsa University.\(^{128}\) In 1939 the band traveled to Oklahoma City where the football team played Texas A&M University in Taft Stadium,\(^{129}\) and in 1934 the band took its first out-of-state trip—to Dallas—when Oklahoma A&M played Southern Methodist University.\(^{130}\)

Makovsky did not emphasize marching during fall semesters because the Oklahoma A&M band, although organized initially as a military band with


\(^{127}\) Henry, interview, 11 June 1984.


\(^{129}\) Cross, "Bandman Boh," p. 4(D).

\(^{130}\) "College Band will Join Ranks of Aggies in Caravan to Dallas Game," *Daily O'Collegian*, 16 October 1934, p. 1.
obligations to the ROTC, was predominantly a concert organization.\textsuperscript{131} Even though he also performed at football games, marched in parades and, prior to 1928, when the military band was assigned to an assistant director, participated in military reviews, the emphasis was placed on preparing the band for formal concert performances.

In 1931 Louis Calavan, a 1924 graduate of Oklahoma A&M and former student of Makovsky, attended a band clinic organized by A. A. Harding on the campus of the University of Illinois at Urbana, Illinois. Returning in 1932 with Makovsky and Albert Weatherly, band director and supervisor of music at Central High School in Tulsa, it was decided to then host a similar clinic at Oklahoma A&M in March 1933.\textsuperscript{132} Held in joint sponsorship with the Oklahoma Band and Orchestra Association and later the Oklahoma Music Educators Association, clinics were held annually, with the except of 1943, from 1933 through 1966.\textsuperscript{133} The purpose of the clinic was to allow band directors from the state of Oklahoma an opportunity to come together and

\textsuperscript{131}Oakley Pittman, interview with author, 15 July 1985, Rogers, Arkansas, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.

\textsuperscript{132}Louis Calavan, taped responses to questions prepared by author, 5 April 1987, Roswell, Georgia, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.

\textsuperscript{133}\textit{First Annual Oklahoma and Interstate Band Clinic Program}, 10-11 March 1933, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma; \textit{Tenth Annual Band Clinic Program}, 4-6 December 1941, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma; \textit{Oklahoma Music Clinic and Festival Program}, 9-10 December 1966, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.
discuss common problems and to listen to demonstrations of the proper way to prepare and interpret the music required at state high school music contests.\textsuperscript{134}

Beginning in 1926, in conjunction with the annual state interscholastic meets held on the A&M campus each spring, Makovsky organized and conducted mass band concerts involving the high school bands entered in the music contests.\textsuperscript{135} The concerts were held from 1926 through 1931, and again in 1933 and 1935.\textsuperscript{136} Typical of the period, they usually consisted of one of the

\textsuperscript{134}Henry, interview, 11 June 1984; Mitchell, interview, 22 October 1983; \textit{Ninth Annual Band Clinic Program}, 5-7 December 1940, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.

\textsuperscript{135}Oklahoma A&M College, "Eighteenth Annual State Interscholastic Meet," \textit{Bulletin of the Oklahoma Agricultural and Mechanical College} 23 (6-8 May 1926), 27.

contest judges, along with Makovsky, conducting the combined bands in several pre-selected works, usually marches.137

Makovsky understood the importance and value of building and maintaining public relations within the state. He frequently used the band to promote the college and music department by performing at a variety of functions across the state. The band performed for events such as state teacher's meetings,138 dedications,139 conventions,140 and expositions.141 The band was selected to perform at the inauguration of three different Oklahoma governors142 and was used to promote the strong agricultural interests at Oklahoma A&M. The band played at several state fairs and

137Smith, interview, 22 July 1989.


stockshows and performed twice at the American Royal Livestock Exposition in Kansas City.143

Music educators across the state held Makovsky in high regard. An early member of the Music Supervisors National Conference (MSNC) and, later, the Music Educators National Conference (MENC),144 Makovsky served as a state representative to national and regional conventions.145 He was the state representative to the orchestra division of the National School Band and Orchestra Association in 1931,146 and he also served on the band committee at the Southwestern Music Educators Conference in 1937.147


Lending support to the music teachers' section of the Oklahoma Education Association (OEA), an organization which represented public school music teachers prior to the formation of OMEA in 1941, Makovsky twice participated in discussions concerning the teaching of music in the schools. He was also an active member of the Oklahoma Federation of Music Clubs, serving as chairman of the education council in 1940 and as chairman of the Oklahoma State Music Committee and the Oklahoma Advisory Council in 1941. A life member of the Oklahoma Music Teachers Association as well as chairman of the state examining committee, Makovsky was responsible for approving the credentials of private music teachers employed in the state. He served as chairman of this committee for two years before resigning in the spring of 1943 in anticipation of his retirement from Oklahoma A&M College.


149 "Band Director is Given Honor," Daily O'Collegian, 16 October 1940, p. 1.


Active in national music organizations, Makovsky was appointed in 1942 to be a member of the national committee responsible for selecting music to be played at the National Band Contests,\textsuperscript{153} and, in 1943, he was offered an opportunity to critique new band publications for the \textit{National Music Educators' Council Journal}.\textsuperscript{154} New compositions submitted to the council were sent to Makovsky to read and evaluate. In 1941, along with thirty-nine other college band directors, Makovsky was invited to become a charter member of the University and College Band Conductors Conference.\textsuperscript{155} This organization, established through the efforts of William D. Revelli, became the College Band Directors National Association in 1947.\textsuperscript{156}

In addition to his duties as a band director and administrator at Oklahoma A&M College, Makovsky also served on college committees and sometimes directed organizations other than the college band. In the 1916-17 school year, he directed the college orchestra\textsuperscript{157} and in April 1924, he received a request to organize and direct a band for the 180th Oklahoma National Guard.


\textsuperscript{157} "Orchestra Organizes," \textit{Orange and Black}, 16 October 1916, p. 2.
Assigned the rank of warrant officer, Makovsky agreed to this position only if he could recruit members of the A&M band to be in the guard band. The forty-four members, similar to national guard bands today, practiced one weekend a month and attended camp for two weeks each summer at Fort Sill, Oklahoma. According to Louis Calavan, a member of the guard band, Makovsky directed the band for only one year.

At the end of that one year, Boh had all of it he wanted, and he asked if I would like to take it over—which I did. . . . I'll tell you right now, they had a marching contest down there [at Fort Sill] of all the [guard] bands--five or six--and Boh's band won it. You'd get out to rehearsal, and--boy, I'm telling you--he'd have a paddle, and he'd go down the line from both sides. You kept a good line, and you played well.

A recipient of numerous honors and awards during his career at Oklahoma A&M College, Makovsky appeared in the *International Who's Who* in 1918, the *Who Is Who In Oklahoma* in 1935, and Pierre Key's *Musical Who's Who* in 1931. The Oklahoma A&M Redskin yearbook in 1922 was dedicated to him, with a page extolling his accomplishments, and

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159 Calavan, interview, 13 July 1984.


162 *Silver Anniversary Program*, 8.

in May 1921, he became a naturalized citizen in Stillwater, Oklahoma.\footnote{United States of America Certificate of Naturalization No. 1251981. Makovsky became a naturalized citizen at Stillwater, Oklahoma on May 3, 1921. Photocopy placed in Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater, Oklahoma.} He was commissioned an honorary major in the Oklahoma A&M College ROTC in 1922\footnote{Silver Anniversary Program, 8; "Yearbook Dedicated to Boh Makovsky by Senior Class Vote," \textit{Orange and Black}, 2 February 1922, p. 1.} and was elected National President of Kappa Kappa Psi, honorary band fraternity, for a two-year term starting in December 1926.\footnote{Silver Anniversary Program, 31; Burke, interview, 25 March 1987; "Makovsky Named Fraternity Head," \textit{O'Collegian}, 5 January 1927, p. 1.}

Additional honors bestowed upon Makovsky in recognition of his accomplishments and influences included election to the Oklahoma Hall of Fame in 1939\footnote{"Bennett and Makovsky Receive First Hall of Fame Honors," \textit{Daily O'Collegian}, 6 November 1938, p. 1.} and the receiving of an honorary Doctor of Music degree from the University of Tulsa in 1940.\footnote{"Boh Makovsky Receives Degree," \textit{Daily O'Collegian}, 11 June 1940, p. 4.} In 1979 Kappa Kappa Psi created the Bohumil Makovsky Memorial Award to recognize outstanding achievement in college band work by both active and retired college band directors.\footnote{\textit{Kappa Kappa Psi/Tau Beta Sigma National Pledge Manual, 1986} (Stillwater, OK: Kappa Kappa Psi/Tau Beta Sigma National Office, Oklahoma State University), 61.} In 1987 Makovsky was inducted posthumously as a charter member into the
OMEA Hall of Fame\textsuperscript{170} and was also inducted in 1987 into the Oklahoma Bandmasters Association Hall of Fame\textsuperscript{171}.

Makovsky maintained a busy schedule following his retirement. He was a frequent clinician and guest conductor with high school bands across the state in addition to conducting the A&M band on numerous occasions.\textsuperscript{172} He also maintained an active association with the annual band clinics and summer short courses at the college in addition to his activities with Kappa Kappa Psi and the Masonic order.\textsuperscript{173}

Upon his retirement, Makovsky donated his personal music library to the college. The collection, valued in its day at over $4,000, represented a complete library of current publications in addition to music performed by his own professional band in Oklahoma City.\textsuperscript{174}

A familiar figure on campus, Makovsky retained an office in the music building in order to conduct personal business and maintain the close


\textsuperscript{172}Boure, interview, 27 March 1986; Mitchell, interview, 22 October 1983.

\textsuperscript{173}Boure, interview, 27 March 1986; Grace Martin, interview by author, 12 June 1984, Stillwater, Oklahoma, tape recording and transcript, Special Collections Section, Edmon Low Library, Oklahoma State University, Stillwater Oklahoma; Mitchell, interview, 22 October 1983.

relationships he had established with current and former students. He relished the opportunity to visit with friends and give advice when solicited.\textsuperscript{175}

Makovsky died on June 12, 1950, following a stroke.\textsuperscript{176} He had been preceded in death by his wife, Georgia, in April 1940.\textsuperscript{177} They had no children.\textsuperscript{178}

\textsuperscript{175}Perkins, interview, 17 April 1987; Henry, interview, 11 June 1984.


\textsuperscript{177}"Solemn Rites are held for Mrs. Makovsky in College Ceremony," \textit{Daily O'Collegian}, 14 April 1940, p. 1.

\textsuperscript{178}Bourek, interview, 27 March 1986.
CHAPTER III

RELATED LITERATURE AND RESEARCH

The related literature and research section of this study pertains to theoretical writings and studies conducted by political and social scientists on the process of interpersonal influence, particularly in regard to one individual's capacity to bring about change in other individuals. Social influence has been generally defined by a number of theorists as an interpersonal relationship by which one individual or group of individuals attempts to modify the cognitions, attitudes and/or behaviors of another individual or group of individuals. It is accepted by some authors (e.g., Dahl, Cartwright and Zander, 1968).  

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French and Raven; Wrong; Kelman; and Cartwright\(^3\) that manifested changes resulting from interpersonal influence can be brought about both intentionally or unintentionally. Such changes, however, are contingent upon an action initiated by a person who has certain wants, desires, preferences, or intentions that can only be satisfied through the act of influence.\(^4\)

**Overview of Theories on Influence**

One problem immediately apparent to anyone examining the literature on social power and influence is the number and variety of definitions associated with the terminology.\(^5\) The definitions of such terms as power, influence, control, domination, persuasion, force, and authority are often used by authors who do not agree on their meanings (e.g., one author's "influence" is another's "power" and vice versa).\(^6\) Furthermore, some authors (e.g., Benn; Henderson; Schopler) have provided alternative definitions and interpretations of these terms.\(^3-6\)


Henderson; Lasswell and Kaplan; and Wrong) are of the opinion that power
and social influence are interchangeable.

To account for problems associated with the terminology, Benn suggested
that instead of seeking a single analysis of "power," it is more helpful to think
of the diverse notions of power and influence as members of the same family
of concepts which share various features as dictated by the situation.8
Schopler proposed that each author delineate clearly what is meant by the
concept of social power to avoid this confusion in terminology.9

A further problem encountered within the literature on interpersonal
influence is a lack of consensus regarding certain conceptual issues. Authors
have debated (1) whether influence can be unintentionally as well as
intentionally induced (e.g., Cartwright; Dahl; French and Raven; Kelman;
King; Lippitt, Polansky, and Rosen; and Wrong10); (2) whether influence is
actual or potential (e.g, Blau; Dahl; Lasswell and Kaplan; King; Olsen; Rosen,

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7 Benn, "Power," 424; Dahl, "Concept of Power," 202; Henderson, Social
Power, 10; Harold D. Lasswell and Abraham Kaplan, Power and Society: A
Framework for Political Inquiry (New Haven: Yale University Press, 1950),
75-76; Wrong, Power, 23.

8 Benn, "Power," 424.


10 Cartwright, "Influence, Leadership, Control," 11; Dahl, Modern
Political Analysis, 29-30; French & Raven, "Bases of Social Power," 152;
Kelman, "Further Thoughts," 128-29; Stephen W. King,
Communication and Social Influence (Reading, MA: Addison-Wesley
Publishing Co., 1975), 21; Ronald Lippitt, Norman Polansky, and Sidney
Wrong, Power, 4-5.
Levinger, and Lippitt; and Wrong\textsuperscript{11}); (3) whether resistance on the part of the person being influenced is a requisite part of the induction attempt (e.g., Benn; French and Raven; Galbraith; Gamson; and Olsen\textsuperscript{12}); (4) whether the person being influenced has to willingly or unwillingly give his/her consent to being influenced (e.g., Benn; and Nyberg\textsuperscript{13}); and (5) whether influence is asymmetrical and unilaterally controlled by the influential person or whether it is a reciprocal exchange among individuals (e.g., Harsanyi; Henderson; King; Olsen; and Wrong\textsuperscript{14}).


It cannot be assumed that all influence is brought about by some deliberate, calculated behavior on the part of a person seeking to bring about change in others. Several authors (e.g., Cartwright; Dahl; French and Raven; Kelman; Lippitt, Polansky, and Rosen; and Wrong), have agreed that not all modes of influence are intentional. Bandura and Walters suggested, moreover, that instances of behavioral modeling often occur in which an individual consciously or vicariously imitates another person or social situation or serves as a role model.

It also has been implied that to successfully enact change in other persons, an influential person must initiate actions that counteract preestablished states (i.e., resistance) in the person being influenced. Cartwright suggested that because a person's beliefs, attitudes, and behaviors are anchored in prior experiences of reality, internalized values, defense mechanisms, and/or reference groups, such anchorages may inhibit the acceptance of an induction attempt. The strength of resistance, according to Cartwright, depended upon (1) the degree of incompatibility between the behavior or attitude being

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18 Cartwright, "Influence, Leadership, Control," 33.
induced and the influenced person's preexisting posture, and (2) the strength by which that preexisting state is anchored.¹⁹

Kelman, in contrast, stated that there may be situations in which no resistance is experienced; in fact, a person may be eagerly seeking guidance and direction. He further suggested that, even though a person's original behavioral tendency may be a source of resistance, its competitive strength to change may be negligible.²⁰

Personal Characteristics and Resources Used to Induce Interpersonal Influence

Dekadt and Dahl have defined influence as the capability of one individual to affect the behavior of others because he/she possesses or controls certain resources, values, or personal characteristics from which a base of power can be derived.²¹ These personal characteristics or resources (e.g., wealth, skill, prestige, position, intelligence, personality, and physical strength, etc.), can serve as bases of power for the influential person when used to activate a need, desire, or goal important to the person being influenced.²²

Two conditions must be met, however, for a resource or personal attribute to be viewed as a base of power: (1) the individual exerting influence must


²⁰Kelman, "Further Thoughts," 129.


control or possess the resource or attribute, and (2) that person must be able to bring the resource to bear on the needs or motives of the person being influenced.\textsuperscript{23} If either of these conditions is not evident, the person being influenced has the option to resist an influence attempt or to look elsewhere for a way to satisfy his/her goals and needs.

**Theoretical Opinions Identifying the Personal Characteristics and/or Resources That Can Be Used to Enact an Influence Attempt**

Dahl theorized that a person's wealth, social standing, popularity, control over jobs and information, access to the legal apparatus, and the rights pertaining to public office might constitute bases of influence that could be used to activate an influence attempt.\textsuperscript{24} Lasswell and Kaplan, in contrast to Dahl, viewed influence in terms of eight basic values (i.e., resources), controlled or possessed by the influential person, that could be used to affect the behavior of other persons.\textsuperscript{25} They speculated that values which emphasize *deference to an ascribed position* include power, respect (i.e., status, honor, recognition, prestige, reputation, etc.), rectitude (i.e., moral values of virtue, goodness, and righteousness), and affection. Values which emphasize *welfare* include wealth, well-being (i.e., health and safety), skill,
and enlightenment (i.e., knowledge, insight, and information concerning personal and cultural relations).\textsuperscript{26}

Hovland, Janis, and Kelley postulated that expertise and trustworthiness are characteristics which significantly contribute to an influential person's credibility and effectiveness in influencing others.\textsuperscript{27} An individual was considered an expert if he/she had special training or experience, relevant education, a history of success in solving problems, or possessed attributes such as age, role position, seniority, or social background. Trustworthiness was perceived to the extent that one was considered to be objective and to refrain from promoting one's self at the expense of others.\textsuperscript{28}

In 1959, French and Raven devised a typology of six personal characteristics and resources, designated as bases of power, to account for how individuals influence each other.\textsuperscript{29} The first base of power, \textit{informational influence}, occurs when information is provided to a person, independent of the credibility or other personal characteristics of the influential person. Once new information has been assimilated, the changed behavior or attitude is no longer contingent upon the influential person. Raven noted that "it is the

\begin{itemize}
\item \textsuperscript{26}Ibid., 55-56.
\item \textsuperscript{27}Carl Hovland, Irving L. Janis, and Harold H. Kelley, \textit{Communication and Persuasion} (New Haven: Yale University Press, 1953), 21, 35.
\item \textsuperscript{28}Tedeschi and Lindskold, \textit{Social Psychology}, 336-37.
\item \textsuperscript{29}French and Raven, "Bases of Social Power," 150-67.
\end{itemize}
content of the communication that is important, not the nature of the
[influential person]."  

Other bases of power, including expert, legitimate, referent, reward, and
coercive power, are directly dependent upon the influential person and,
according to Raven, rarely exist in pure forms. More often "the various bases
exist in differing combinations, and configurations, with perhaps one being
more dominant in one situation, another in a different situation."  

Expert power, according to French and Raven, becomes a base of power
when one individual has special knowledge that is needed by others to
achieve their needs and desired goals.  Its strength as a source of power
depends on (1) the amount of knowledge or ability that is attributed to an
individual possessing expertise, (2) the amount of knowledge the person
being influenced perceives in himself/herself, and (3) the relevance of the
knowledge to the situation in question or problem being solved. The
effects of an influential person's expertise result primarily in changes in an

30Bertram H. Raven, "Social Influence and Power," in Current Studies in
Social Psychology, ed. Ivan D. Steiner and Martin Fishbein (New York: Holt,

31Bertram H. Raven, "The Comparative Analysis of Power and Power
Preference," in Perspectives on Social Power, ed. James T. Tedeschi (Chicago:


33Ibid.; James T. Tedeschi, Barry R. Schlenker, and Thomas V. Bonoma,
Conflict, Power, and Games: The Experimental Study of Interpersonal
influenced person's cognitions and are likely to become increasingly independent of the influential person over the passage of time.\textsuperscript{34}

*Referent power* stems from the influenced person's wish to maintain similarity with and to be accepted and liked by the influential person. This type of influence, according to French and Raven, occurs when one individual serves as a "frame of reference" with which another person identifies.\textsuperscript{35} This source of power is essentially due to one's ability to cultivate human relationships.

Referent power is perhaps most clearly illustrated by a process of identification with the influential person and corresponds to the internalization of values, attitudes, and behaviors by the influenced person. The effects of referent power constitute both compliance to an influence attempt and an effort to bring the influenced person's values into congruence with the influential person. A concern for the influential person's approval may lead one to adopt values, attitudes, and behaviors similar to those displayed by the influential person.\textsuperscript{36}

*Reward and coercive power* refer to the use of rewards or punishment to bring about compliance.\textsuperscript{37} It was assumed by French and Raven that the greater the magnitude of rewards and capacity to punish an individual

\textsuperscript{34}French and Raven, "Bases of Social Power," 164.

\textsuperscript{35}Ibid., 161-63.

\textsuperscript{36}Tedeschi, Schlenker, and Bonoma, *Conflict, Power, and Games*, 46-47.

possesses and the higher the probability of their being used, the more influential a person will be. Conceived originally in terms of material rewards and punishments, the concept has been broadened to include personal or social psychological consequences, such as approval, love, liking, rejection, criticism, and ostracism.38

The capacity for an influential person to carry out promises or threats is presumably based on that individual's control over the requisite resources (e.g., wealth, organizational authority, and physical size) needed to initiate an influence attempt. Even though a person is perceived as possessing the capability to credibly employ promises and threats, he/she is likely to be disbelieved if perceived as unwilling to expend the requisite resources. When an individual possesses or controls material resources that can be used for influence purposes and is perceived as having the intent or willingness to use them for such purposes, the influential person is said to have "prestige."39

Distinguished from other bases of power, reward and coercive power require surveillance by the influential person to ensure that compliance actually occurs.40 Some authors (e.g., Tedeschi, Schlenker, and Bonoma)


contended, however, that the use of promises and threats should be viewed as means by which influence attempts are enacted rather than as resources or personal characteristics.\textsuperscript{41}

*Legitimate power*, the last base of power proposed by French and Raven, is defined as power that stems from one's internalized values which dictate that a person in authority has a legitimate right to expect deference from others and that those in a subordinate position have an obligation to abide by the influential person's decisions.\textsuperscript{42} Whether or not a person in authority deserves deference is a subjective decision made by the person being influenced, which presumably is related to factors associated with the influential person's role and the social situation encountered.\textsuperscript{43}

Legitimate authority is distinguished from reward and coercive power by the absence of immediate and explicit promises of rewards or threats of punishment, and from informational influence in that people, a priori, suspend their own judgment and accept that of the legitimate authority without having to be convinced of the accuracy of that person's view.\textsuperscript{44} Legitimate power (i.e., legitimate authority) relies on a set of symbols, documents, slogans, and rules for its legitimacy, and compliance is rationalized on the basis of such paraphernalia.

\textsuperscript{41} Tedeschi, Schlenker, and Bonoma, *Conflict, Power, and Games*, 47.


\textsuperscript{43} Tedeschi, Schlenker, and Bonoma, *Conflict, Power, and Games*, 70.

\textsuperscript{44} Ibid., 47.
When associated with a role position, the influenced person's perception of authority is referred to as "status." Status is a reflection of the norms and values of a group and carry with it a set of rights and obligations that produce a hierarchy in the group. Unlike influence exerted in the form of coercive power, however, the effectiveness of status is derived from the group members who enforce compliance to the requests of the person occupying a privileged role position.45

Another theory formulated to explicate the process of interpersonal influence was proposed by Kelman.46 Taking into account also the effect of an influential person's resources on the person being influenced, Kelman described influence in terms of antecedents and consequences. The antecedent portion of this model corresponds to the resources a person can draw upon to induce influence. Three resources of power—means control, attractiveness, and credibility—were identified.47

According to Kelman, means control refers to the capability of an influential person to supply or withhold material or psychological resources on which the influenced person's goals depend. Attractiveness refers to the personal qualities of an individual that make a continued relationship with

45 Ibid.


47 Ibid., 68.
the influential person particularly desirable, and credibility refers to an individual's perceived expertise or trustworthiness.\textsuperscript{48}

Kelman also took into consideration the aspect of legitimacy. Rather than conceptualizing legitimacy as a discrete source of power, however, as suggested by French and Raven, Kelman viewed it as a concept incorporating aspects of all the resources (i.e., means control, attractiveness, and credibility). He claimed that all forms of social power, whether legitimate or not, contain and reflect elements of societal norms and values.\textsuperscript{49}

Tedeschi, Schlenker, and Bonoma speculated that certain personal characteristics associated with an influential person affect the influenced person's ability to subjectively predict the believability that an influential person would carry out an influence attempt.\textsuperscript{50} The authors postulated that the perceived attributes of attractiveness, status, prestige, and esteem have an effect on whether or not an individual will comply with an induction attempt.\textsuperscript{51} For example, if an individual is liked, the influenced person is more inclined to believe promises of rewards and to disbelieve threats of punishment. This proposition is derived from an intuitive instinct that a friend will not bring about harm. Such expectancies enable the person being

\textsuperscript{48}Ibid.

\textsuperscript{49}Kelman, "Further Thoughts," 160-61.

\textsuperscript{50}Tedeschi, Schlenker, and Bonoma, \textit{Conflict, Power, and Games}, 66.

\textsuperscript{51}Ibid., 66-81.
influenced to positively predict the outcome of an influence attempt based on his/her perceptions regarding the influential person's attractiveness.\textsuperscript{52}

The authors also theorized that the amount of status and prestige (i.e., the capability and intent to use one's resources to induce change in another person) perceivably accorded an influential person has an effect on whether another person can predict the outcome of an influence attempt. A high degree of status, as symbolized by organizational authority, tends to authenticate an individual's perceptions that an influential person will carry out an influence attempt because the influential person is likely (1) to have the support of others in a group, and (2) to possess the requisite resources to back up his/her intentions, and (3) to have a right to punish or reward members of a group.\textsuperscript{53} Moreover, the amount of prestige a person presumably has access to affects the willingness of another person to believe an influential person's intentions.\textsuperscript{54}

Esteem, the final characteristic proposed by Tedeschi, Schlenker, and Bonoma, which was based on a proposition by Homans, is a perceived cognition that a person in a position of influence deserves approval and respect.\textsuperscript{55} It is suggested by the mentioned authors that an individual will receive approval and respect in proportion to the amount and value of help

\textsuperscript{52}\textit{Ibid.}, 66.

\textsuperscript{53}\textit{Ibid.}, 70.

\textsuperscript{54}\textit{Ibid.}, 77.

and assistance he/she can provide other people. It is further suggested by
Tedeschi et al. that an individual's help is exchanged for approval and that
the more competent or expert an individual is, the more his/her help should
be worth. Thus, esteem is postulated to be a function of competence.
Tedeschi, Schlenker, and Bonoma found, furthermore, that when an
influential person was accorded a high degree of esteem, he/she was also
perceived as possessing a proportionate amount of credibility, therefore
increasing the believability that an influence communication would be
carried out.56

**Experimental Studies Which Identify the Personal
Characteristics and/or Resources
Used to Induce Interpersonal Influence**

Several researchers attempted to identify the personal characteristics and
resources that can be used to activate influence attempts. Marwell and
Schmitt provided 608 college students in introductory sociology courses at the
University of Wisconsin with four hypothetical situations and asked the
students to indicate their likelihood of choosing from among sixteen different
techniques to induce influence.57 Through use of a questionnaire, subjects
were asked to rate which technique they would use to gain compliance from
other people in potential situations involving jobs, families, sales, or
roommates. Subjects could choose from such influence techniques as threats,

56 Tedeschi, Schlenker, and Bonoma, *Conflict, Power, and Games*, 74.

57 Gerald Marwell and David R. Schmitt, "Dimensions of Compliance-
350-64.
promises, warnings, recommendations, aversive stimulation, social reinforcements, and appeals to moral or normative standards.

From a factor analysis, five basic factors emerged. They included the use of (1) rewards, (2) punishments, (3) expertise, (4) moral or normative appeals, and (5) approval or disapproval of the influenced person's behavior (i.e., a form of attraction or referent power). If moral or normative appeals are equated with legitimate power, and rewards and punishments with reward and coercive power, respectively, then Marwell and Schmitt's conclusions concur with French and Raven's typology of bases of power (i.e., reward, coercive, expert, legitimate, and referent power).

Rosen, Levinger, and Lippitt conducted a study to identify an influential person's sources of power as perceived by persons of differing backgrounds. The authors constructed a provisional list of twenty-five statements dealing with potential sources of power and then pilot-tested the list with twenty-three high school age boys attending a year-round camp. The six most frequently selected items from the list were then administered to fifty-nine other male subjects ranging in ages from twelve to fourteen. The subjects were given instructions to rank order the statements as to importance. The six statements were designated as sociability, physical strength, expertness, fairness, fearlessness, and helpfulness. The same statements, with similar instructions, were then submitted to fourteen female schoolteachers enrolled in a graduate course. The results indicated that the adolescent males rank

ordered the resources in the order of (1) helpfulness, (2) fairness, (3) sociability, (4) expertness, (5) fearlessness, and (6) physical strength. The teachers indicated the same results, with the exception that fairness was placed above helpfulness.

Lemert researched which personal characteristics might have an effect on a person's image. Ninety-one students at Michigan State University were asked to rate their reactions to (1) nine nationally known individuals (e.g., Dwight David Eisenhower) prominently displayed in newspapers such as the *New York Times*, (2) three personally-known news sources, and (3) six prominent news sources associated with a special topic (e.g., Winston Churchill speaking on foreign policy) using a set of eighty-three bipolar adjectives.

Factor analysis disclosed three principal clusters of adjective ratings, identified by Lemert as "safety," "qualification," and "dynamism," along with a weaker factor labeled "sociability." Safety reflected the perceived intentions of the news source, as indicated by the adjectives good, gentle, fair, friendly, reasonable, trustworthy, and unselfish. Qualification referred to the expertise of the news source, as indicated by adjectives such as skilled, informed, expert, experienced, and intelligent. How active or authoritative the news source was perceived to be was reflected in a dynamism factor and included such adjectives as bold, forceful, active, decisive, emphatic, and aggressive. The image portrayed by the safety factor seems to reflect an individual's character.

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59 James B. Lemert, "Dimensions of Source Credibility," Paper presented at the meeting of the Association for Education in Journalism, University of Nebraska, August 1963.
the dynamism factor appears to describe an individual in a position of authority, and the qualification factor is identical to expertise. The sociability factor has aspects of attractiveness.

In a study by Markham, 596 undergraduate students at Northern Illinois University were asked to rate a video recording of newscasts made by three professional newscasters originally televised in Pittsburgh and Oklahoma City. The students were asked to rate the credibility of the newscasters using fifty-five pairs of bipolar adjectives.

Markham labeled the first factor "reliable-logic-evaluative" (38.80% of the variance), which was indicated by adjectives such as logical, rational, reliable, consistent, believable, intelligent, authoritative, and careful. The second factor, labeled "activity" (5.46% of the variance), was described by adjectives such as impressive, interesting, effective, persuasive, good, strong, attractive, likable, and admirable. The third factor, designated as "nice guy" (3.51% of the variance), included adjectives such as kind, sympathetic, friendly, fair, and sociable. These factors have aspects of authority, expertise, and attractiveness.

Studies Indicating Personal Characteristics and/or Resources Used Most Often in Organizational Settings to Induce Compliance.

Frost and Stahelski designed a study to determine whether French and Raven's bases of power could be factorially identified as being independent of

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60 David H. Markham, "The Dimensions of Source Credibility of Television Newscasters" (Ph.D. diss., University of Oklahoma, 1965).
each other. Using a questionnaire including twenty-three statements based on definitions of French and Raven's bases of power (i.e., expert, reward, coercive, legitimate, and referent power), responses were collected from 122 supervisors who worked in a large service organization. Subjects were asked to respond using a five-point Likert scale indicating how often they performed a behavior listed on the questionnaire. A second sample of nineteen individuals who were one step higher in the hierarchy of the same organization also was included in the study.

The responses to the social power questionnaire were factor analyzed, and scales were developed to obtain intercorrelations among the five bases of power. The authors concluded that French and Raven's five bases of power were separate behavioral categories and independent of each other. Statistical tests for comparing individuals in the first sample with those in the second sample indicated, further, that higher level supervisors used reward, coercive, and legitimate power more often than did lower level supervisors.

A study to determine why people comply with organizational superiors was conducted by Bachman, Bowers, and Marcus. Using questionnaires based on French and Raven's five bases of power (i.e., reward, coercive, legitimate, referent and expert power), the authors obtained data from a total


of 2,840 respondents in five organizational settings, including salesmen in branch offices, faculty members in liberal arts colleges, agents in life insurance agencies, production workers in an appliance firm, and workers in a utility company. The authors concluded that the most important reasons for complying with organizational superiors were legitimate and expert power. Of less importance were referent and reward power. In every case, coercive power was the least likely reason for compliance.

Bachman studied the effectiveness of college deans when dealing with faculty members.63 Utilizing a questionnaire designed to measure the amount of administrative influence on a faculty, the bases of power used by deans to influence faculty members, and the overall amount of satisfaction felt by faculty members with their particular job and dean, data were obtained from 685 faculty members at twelve liberal arts colleges. When asked to rank order why they followed their dean’s suggestions or wishes, faculty members indicated that expertise was the most important reason. The next most important reasons were legitimate and referent influence (i.e., attractiveness); lowest were reward and coercive influence. The results indicated, furthermore, that satisfaction with an organizational superior was highest when the superior displayed a relatively high degree of influence, and when this influence was based on expertise and personal attractiveness rather than upon legitimate authority or the use of coercion.

Cope examined the relationship between actual and preferred bases of interpersonal influence used by chairmen and faculty members in three stress and three nonstress situations. A stress situation was defined as an academic department in a university with a record of challenged tenure decisions, resignations in protest, or turnover of chairmen. Data were obtained from eighty-four respondents (forty-four from stress departments and twenty-seven from nonstress departments) using a questionnaire based on French and Raven's five bases of power (i.e., expert, legitimate, referent, coercive, and reward power). Using a rank-order scale, respondents were asked to indicate (1) why faculty members actually do things as suggested by their respective chairmen and (2) the manner in which a chairman ideally should use his/her power to administer an academic department.

Cope found that faculty in nonstress departments indicated that chairmen placed more emphasis on legitimate, expert, and reference powers than on the use of either reward or coercive power. Respondents from stress departments perceived more emphasis on the use of expert, coercive, and reward influence. They preferred, however, that the chairmen use referent, expert, and legitimate powers rather than reward or coercive power.

Bachman, Smith, and Slesinger investigated the relationship between performance, satisfaction, and total control in an organizational setting.


Drawing data from sales performance records and questionnaire responses, the authors looked at the influence relationship between 656 salesman and office managers in thirty-six branch offices of a national firm selling intangibles.

A Likert-scale measurement tool was devised to assess (1) the general amount of influence used by a manager to run a sales office, (2) the amount of interpersonal control which took place between office managers and salesmen, and (3) the amount of satisfaction indicated between salesmen and office managers. A rank-order questionnaire, based on French and Raven's five bases of power (i.e., reward, coercive, expert, referent, and legitimate power), was used to assess the reasons why the salesmen did what their superiors suggested or wanted them to do.

The authors concluded that for the average salesman, the most important basis for the office manager's control was legitimate power. However, in such situations, respondents were significantly less satisfied with their office manager, and there was a tendency for performance indicators to be lower. The second and third most important dimensions of control were expert and referent power. Office managers who were rated relatively high for using expert and referent power were rated high also on performance and satisfaction scales. Reward and coercive power were rated the least important reasons for complying with an office manager's wishes, and both bases of power were negatively related to performance and satisfaction.

Thamhain and Gemmill studied the relationship between the methods of influence used by project managers in a large electronic company and the
amount of support, involvement, openness of communication, and performance ratings of personnel assigned to various projects.\textsuperscript{66} Based on a survey of twenty-two project managers and sixty-six personnel, questionnaires and interviews were used to collect data on five variables: (1) personnel perceptions of the methods of influence used by managers; (2) the degree of support provided by personnel; (3) willingness of personnel to disagree with their managers; (4) the degree of involvement among personnel; and (5) managements' rating of the performance of the project managers. Using an eight-item scale based on French and Raven's five bases of power (i.e., expert, referent, legitimate, coercive and reward power) plus a sixth category, work challenge, personnel were asked to rank the reasons why they usually complied with manager's requests. A Likert-type scale was used to measure the degree of support, willingness to disagree, and degree of project involvement. A performance rating of the project managers was obtained by asking the superiors of the managers to provide a ranking of the overall effectiveness of the managers in carrying out assigned projects.

The authors concluded that authority, work challenge, and expertise were the three most important reasons for complying with managers. When correlated with the effects of performance, however, managers who were perceived as emphasizing work challenge and expertise achieved higher ratings on overall performance and tended to foster a climate of greater involvement and disagreement (i.e., an indication of open communication

between personnel and managers). The authors suggested that a greater use of authority as a method of influence created a negative effect resulting in a lower level of performance, a lower degree of communication, less involvement among personnel, and lower performance ratings.

Summary of the Personal Characteristics and Resources Used to Initiate Interpersonal Influence

In summary, Dahl's power bases of (1) control over information, (2) popularity, (3) access to the legal apparatus, and (4) possession of wealth and control over jobs correspond with Tedeschi, Schlenker, and Bonoma's characteristics of (1) esteem, (2) attraction, (3) status, and (4) prestige. These same characteristics also corresponded with Lasswell and Kaplan's values of (1) respect, skill and enlightenment, (2) affection, (3) power and rectitude, and (4) wealth, respectively. Moreover, the findings of the factor analytic studies and other experimental studies mentioned above, in conjunction with the theoretical writings of Dahl, Lasswell and Kaplan, French and Raven, Kelman, and Hovland et al., indicate that there are apparently a minimum number of personal characteristics and/or resources which account for most interactions between individuals involving interpersonal influence. These include (1) expertise, (2) the possession and use of resources to reward or punish, (3) legitimate authority, (4) interpersonal attraction, and (5) trustworthiness.

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67Tedeschi, Schlenker, and Bonoma, Conflict, Power, and Games, 48.

68Ibid.
Table 1 shows the personal characteristics and resources identified in the theoretical writings mentioned above, along with the findings reported in the factor analytic studies mentioned. The purpose for presenting the table is to draw attention to the similarities by which different authors have identified various personal characteristics and/or resources used by individuals to induce influence in other persons. They include expertise, attraction, legitimate authority, control over resources, and trustworthiness.

Several experimental studies addressed the personal characteristics and/or resources used most often in organizational settings to induce influence. Based on French and Raven's bases of power (i.e., expert, referent, legitimate authority, coercive, and reward power), findings revealed that legitimate, expert, and referent power were used most often by managers, deans, and supervisors to induce influence. Coercive and reward power were found to be the least important reasons for individuals to comply with a superior's suggestions or wishes.

Means of Inducing Interpersonal Influence

Dahl defined a means of inducing influence as an "activity," or specific action initiated by a person who uses his/her resources, values, or characteristics to activate a desire or need in another person. To activate an influence attempt, an individual must communicate information that will affect another person's perceptions of available alternatives (i.e., whether to accept or reject an influence attempt), thus resulting in a change of action, or predisposition to act, in the person being influenced.

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Table 1.--A comparison of theoretical opinions and experimental studies which identify the personal characteristics and/or resources used to activate an influence attempt.

<table>
<thead>
<tr>
<th>Authors</th>
<th>Expertise</th>
<th>Attraction</th>
<th>Legitimate Authority</th>
<th>Control over Resources</th>
<th>Trustworthiness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dahl</td>
<td>Control over Information</td>
<td>Popularity</td>
<td>Access to Legal Apparatus</td>
<td>Possession of Wealth and Control over jobs</td>
<td>Trustworthiness</td>
</tr>
<tr>
<td>Hovland, et al.</td>
<td>Expertness</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>French &amp; Raven</td>
<td>Expert Power</td>
<td>Referent Power</td>
<td>Legitimate Power</td>
<td>Reward &amp; Coercive Power</td>
<td></td>
</tr>
<tr>
<td>Kelman</td>
<td>Credibility</td>
<td>Attractiveness</td>
<td>Legitimacy</td>
<td>Means Control</td>
<td></td>
</tr>
<tr>
<td>Lasswell &amp; Kaplan</td>
<td>Respect, skill, enlightenment</td>
<td>Affection</td>
<td>Power and Rectitude</td>
<td>Wealth</td>
<td></td>
</tr>
<tr>
<td>Marwell &amp; Schmitt</td>
<td>Expertise</td>
<td>Approval/ Disapproval of behavior</td>
<td>Moral Appeals</td>
<td>Reward, Punishment</td>
<td></td>
</tr>
<tr>
<td>Lemert</td>
<td>Qualification</td>
<td>Sociability</td>
<td>Safety</td>
<td>Dynamism</td>
<td></td>
</tr>
</tbody>
</table>
| Tedeschi, Schlenker, & Bonoma | Esteem | Attraction | Status | Prestige | }
Theoretical Opinions on the Means of Inducing Interpersonal Influence

Dahl distinguished three ways to induce influence: control by training, persuasion, and inducements.⁷⁰ The author defines "control by training" as learning that "comes about... through reinforcement of particular actions by means of rewards. This view contends that habitual responses are those that have been satisfactorily reinforced in the past."⁷¹ Dahl bases this assumption on the idea that prior persuasion and inducements have conditioned a person to respond to cues or signals through habit and socialization. Further persuasion or inducements become unnecessary except for occasional reinforcement or retraining.⁷²

Persuasion is defined by Dahl in terms of being either rational or manipulative. Rational persuasion provides the person being influenced with truthful information, enabling that person to make a rational judgment regarding his/her choices. Manipulative persuasion is intended to intentionally distort aspects of the truth, leading to an incorrect understanding of the available alternatives.⁷³

Dahl's concept of inducements is a complex category that includes the use of rewards, power, coercion, or physical force to affect a person's decision of whether or not to accept an influence attempt.⁷⁴ A reward is an inducement

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⁷⁰Dahl, Modern Political Analysis, 44-45.

⁷¹Ibid., 45.

⁷²Ibid., 45.

⁷³Ibid., 45-46.

⁷⁴Ibid., 46-48.
meant to change the nature of a person's options by making an available choice too attractive to reject. *Power* is an inducement attained by creating the prospect of severe sanctions for noncompliance. *Coercion* is a form of power that compels a person being influenced to choose what may have been an initially unattractive alternative because the remaining choices are even less attractive. Lastly, an inducement through *force* is the physical means of enforcing a threat. Often associated with power and coercion, physical force makes threats an effective deterrent and occasionally is used to make threats credible. However, coercion and power by force often become self-defeating. The actual employment of physical force signifies that a policy based on the threat of force has failed.

In an early effort to explicate the means of inducing change, Russell stated that there are three principle ways to induce change in another person: (1) by direct physical power over a person's body, (i.e., physical force), (2) by rewards and punishments employed as inducements, and (3) by influence on opinion, (i.e., persuasion or propaganda).\(^\text{75}\) Gilman, in an examination of hierarchical organizations, identified four ways to intentionally induce change: (1) coercion, (2) persuasion, (3) authority, and (4) manipulation.\(^\text{76}\)

*Coercion* was defined by Gilman as being forced to openly but unwillingly consent to the judgment of a superior. *Persuasion* is an attempt to alter a


person's judgment in such a way that the individual becomes aware of the potential value of accepting the judgment of the influential person.

Authority is the modification of one's judgment to follow the consensual decisions made by a social organization, which approves and accepts those decisions on the basis of their usefulness to the organization. Authority implies that coercion can be applied by, or with the consent of, the organization to bring recalcitrant individuals into line, and manipulation is a controlled distortion of reality in order to change a person's judgment in such a way that those being influenced are not aware that it is happening—at least, not while it is taking place.⁷⁷

Cartwright also classified the means of inducing influence into four broad categories. They were as follows: (1) the use of physical control over another person (i.e., force, threats of bodily harm, or imprisonment), (2) the capacity to control gains and costs (i.e., rewards and punishments), (3) the control of information (i.e., persuasion or manipulation), and (4) the utilization of a person's own attitude toward being influenced (e.g., legitimate authority, or power derived from being loved or admired).⁷⁸

Cartwright identified the use of ecological control as a form of manipulation through which the influential person can modify the social or physical environment of the person being influenced.⁷⁹ The author makes the assumption that a new environment can bring about a desired change

⁷⁷Ibid.


⁷⁹Ibid., 19-20.
such as by rearranging, for example, the seating of a group of people, or by adopting policies of employment and job assignment designed to affect the interaction and attitudes among the individuals involved.

Wrong identified power as a means by which one can effect change in other persons. Describing power as the capacity to produce intended and foreseen effects in others, the author classified the various means as force, manipulation, persuasion, and authority. Wrong defined authority as incorporating five subtypes: coercive authority, authority by inducement, legitimate authority, competent authority, and personal authority. Similar to French and Raven's expert power and referent power, Wrong's conception of competent authority and personal authority appears to resemble personal characteristics or resources controlled by an influential person rather than means of inducing change.

Gamson discussed the means of inducing influence in terms of altering the situations under which individuals are compelled to react. This is accomplished through the employment of constraints and inducements or by changing the orientation of the influenced person through the use of persuasion.

*Constraints* are defined as the addition of new disadvantages to an already defined situation, or the threat to do so, regardless of the type of resources used. According to Gamson, in order to distinguish constraints from

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80Wrong, *Power*, 24-34, 41-64.


82Ibid., 75.
inducements, it is important that disadvantages be added to an already
defined situation, because whether an act constitutes the addition of a
disadvantage or an advantage is not always clear. As Blau argued:

The crucial factor is a baseline from which an individual starts when
another seeks to influence him and the only difference between
punishments and rewards is in relation to this initial baseline, whether
he is worse or better off than he was before the transaction started. . . . A
man who has reason to expect to remain in his job does not think of his
regular earnings as distinctive rewards and the loss of income is a
punishment. 83

*Inducements* are the addition of new advantages to an already defined
situation or the promise to do so, regardless of the particular resources used.
A person receiving an inducement is expected to respond or react according to
the influential person's desires in exchange for some desired resource. An
inducement, moreover, may be a payment for services already rendered or a
deposit for a future, unspecified actions. The acceptance of an a desired
resource as an inducement may obligate the person being influenced to a
future reciprocation. 84

Inducements also can be implicit. Mitchell wrote:

An implicit bargain is one in which the conditions of agreement are not
spelled out. . . . Usually, one party is expected to do something to which
the other party is expected to reciprocate at some eventual time; but this is
not always guaranteed. . . . A politician will vote for a measure to please
another politician with the hope that eventually the latter will repay the
assumed obligation. 85

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84 Gamson, *Power and Discontent*, 77.

1962), 295.
Persuasion, according to Gamson, involves altering the orientation of the person to whom an influence attempt is aimed without adding anything new to the situation. It involves convincing a person to prefer the same outcomes as the influential person. Persuasion may be based on the conviction that the influential person’s argument is correct. Such a conviction may in turn be based either on the content of an argument or a belief in the expertness of the influential person, whether a clear understanding of the argument is given or not. Gamson further suggested:

Manipulation, lying, hypnosis, "hidden" persuasion, "brainwashing," advertising, and propaganda, are all names for particular kinds of persuasion influence, as long as they involve the manipulation of the [influenced person's] orientation rather than the addition of sanctions to the situation. There is no implicit hierarchy of morality involved in the classification of means of influence.

In another classification of the means of inducing influence, Tedeschi, Schlenker, and Lindskold found that an influential person can enact change in another individual through the use of ecological control, reinforcement control, and informational control.

**Ecological control.** Ecological control involves an indirect means of bringing about change, because the person being influenced is not specifically directed to perform any particular action, and no influence communication is

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86 Gamson, *Power and Discontent*, 79.

87 Ibid., 81.

transmitted. Methods of ecological control, which are similar to Cartwright's concept of ecological control, are usually manipulatory in nature. An individual desiring to influence someone else typically attempts to prevent the influenced person from being aware of the intent to influence or control his/her behavior. There are three types of ecological control: roundabout control, cue control, and nondecision making.

*Roundabout control* refers to manipulating general aspects of the environment, which in turn produces specific behavioral effects. The constriction of space in which a person can move, or placement of an individual in an institutional setting designed to shape particular values or behaviors (i.e., a prison or institution), or subtle adjustments in the lighting or color of a room, are all examples of roundabout control.

*Cue control*, a form of stimulus response, is the systematic application of reinforcements during a learning process which will be used later to elicit preestablished response patterns. People who know each other well can often evoke emotional responses through cue control.

*Nondecision-making control* refers to deliberate inaction on the part of a person to maintain the status quo, by delaying, postponing, or otherwise failing to make a decision. Nondecision-making can be used to avoid sharp

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89 Cartwright, "Influence, Leadership, Control," 19, 21.


91 Ibid., 300-301.

92 Ibid., 301.
conflicts between persons, while implementing the preferences of the deciding party.93

Reinforcement control. Methods of reinforcement, involving the possession and selective mediation of significant rewards or punishment, are in many ways similar to the use of rewards and punishment, as noted above with Cartwright, Dahl, and Russell. According to Tedeschi et al., however, two distinct situations can be identified. Rewards or punishment can be administered by an influential person in reaction to another person's behavior without communicating the reason why such behavior is acceptable or objectionable. Secondly, an individual may openly provide another person with information, in the form of promises or threats, about future rewards or punishments which, in turn, serve as incentives for affecting the behavior of the person being influenced.94

Promises, according to Tedeschi, Schlenker, and Bonoma, may be contingent or noncontingent. A contingent promise requires that a person perform, or not perform, some action as a condition for receiving the promised reward. A contingent promise represents a specific offer of exchange on a take-it-or-leave-it basis. Presumably, a person will comply with a request or alter a behavior if the terms of exchange are acceptable. A noncontingent promise is a communication in which an influential individual offers to do something the other person desires. A noncontingent

93Ibid., 301-2.

94Ibid., 302.
promise may be used to state an intention to fulfill an obligation, to generate good will, or to convey a positive impression of an influential person's benevolence.95

Threats, also contingent or noncontingent, indicate that a person will be punished if he/she does not comply with the influential individual's demands. A contingent threat specifies that, if a certain action is taken or not taken, punishment will follow. Punishment may consist of withholding an action, producing an unpleasant or painful situation, or removing a reward. A contingent threat gives the person being influenced an opportunity to comply with demands and avoid punishment. A noncontingent threat, however, merely announces that punishment is forthcoming and provides no opportunity to avoid it. It does not merely convey an intent to do harm, but is focused on the goal of gaining a compliant action by force.96

Schelling suggested further that contingent threats also may be either "compellent" [sic] or deterrent in nature.97 Compellent threats require that a person perform specific actions to avoid the threatened punishment. For example, a teacher might inform his/her students that if they do not do their homework, they will receive a low grade. Deterrent threats, conversely, simply order a person not to do something. They specify what the person should not do, but do not require any stipulated action. Compellent threats

95Ibid., 303.

96Ibid., 302-3.

are perceived as being more hostile and constraining because a person must make a particular response and forgo all other responses to avoid punishment. Deterrent threats forbid a single, specific action, but allow the person being influenced an opportunity to do almost anything else.98

**Information control** Information control, according to Tedeschi, Schlenker, and Bonoma, involves the manipulation of information available to the person being influenced, as a means of affecting that person's decision of whether or not to accept or reject an influence attempt. Consisting of persuasion, the activation of commitments, or ingratiation, these verbal forms of communication can be used to enact specific and immediate rewards, or they can be used to generate good will, produce favorable impressions, engender obligations, and enhance interpersonal attractiveness.99

*Persuasion* is an attempt to change the goals or attitudes of a person through the use of argument, propaganda, or special knowledge. According to Tedeschi, however, there are two types of persuasion: recommendations and warnings.100 Recommendations are intended to lure a person into thinking that alternative types of behavior will be potentially rewarding and warnings predict harmful consequences of choosing the wrong type of action

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100Ibid., 307-8.
or behavior. Warnings are sometimes referred to as fear-arousing communications because they are associated with predictions of harm.

An important difference between persuasion per se and a threat or promise is the degree of control the person in power has over the consequences associated with the communications. A person initiating a persuasive communication does not control the positive or negative consequences predicted; he/she merely acts as a forecaster of events. A person who uses threats or promises is assumed to control the punishments and rewards associated with the communication. Persuasive communications, furthermore, like threats and promises, can be contingent or noncontingent.\textsuperscript{101}

An activation of commitments, similar to what Dahl labeled "trained control," is an appeal to the normative values of a person being influenced that is intended to motivate that individual to reassess what should be done in a given situation.\textsuperscript{102} This is, essentially, a form of exhortation, or moral argument in which a person is asked to consider the standards of conduct that are important to a group or society when making decisions that will affect that group. The group member is asked to consider what effect his/her actions will have on the group, and, perhaps, to give up any selfish interests that may conflict with the group's moral standards. This type of communication is a subtle implication that the acquiescent person will receive social approval or rewards for choosing certain actions, or that the

\textsuperscript{101}Ibid.

\textsuperscript{102}Ibid., 308.
A person will receive disapproval or punishment for deviating from normative standards. These communications may, therefore, represent tacit forms of promises, recommendations, threats, or warnings.\textsuperscript{103}

*Ingratiation* consists of deliberate, manipulative tactics employed by an individual to increase his/her attractiveness in the eyes of another, often more powerful individual, in the hopes of receiving a desired reward.\textsuperscript{104} Ingratiation can be accomplished in several ways, including (1) conforming to another's opinions to induce an affinity for the ingratiator (i.e., conformity ingratiation), (2) using flattery and compliments in the expectation that an individual will be obliged to return the favor with a rewarding act of his/her own (i.e., other-enhancing ingratiation), and (3) emphasizing one's own positive traits to create an impression of worthiness in the eyes of others so that subsequent persuasive communications may become more effective (i.e., self-enhancing ingratiation).\textsuperscript{105}

**Summary of the Means of Inducing Interpersonal Influence**

In summary, several means of inducing influence as identified by the authors above appear to have points of similarity. Dahl's "control of training," and Cartwright and Tedeschi's "ecological control" can be categorized as forms of manipulation. The "activation of commitments" proposed by Tedeschi et al. corresponds to the use of authority. The use of

\textsuperscript{103}Ibid.


inducements (i.e., rewards, coercion, and power), advocated by Dahl, is equivalent to promises, threats, rewards and punishments; the concepts of force, authority, persuasion, and manipulation, as identified by the authors above, are all similar in meaning.

An overall comparison of the means of inducing influence indicates that there are primarily five ways an influential person can directly or indirectly affect another person's outcomes: persuasion, use of rewards and punishments, manipulation, force, and the use of authority derived from position or status. (For a compilation and comparison of the means of bringing about influence identified by the authors discussed above, see Table 2.)

The Effects of Interpersonal Influence

The discussion and conceptualization of the effects of influence have occupied a predominant place in the social psychological literature. Kipnis concluded that the mainstream of social psychological thought and research has been concerned with how individuals respond to social forces designed to change beliefs, attitudes, feelings, and/or behavior.\footnote{David Kipnis, "The Powerholder," in Perspectives on Social Power, ed. James T. Tedeschi (Chicago: Aldine Publishing Co., 1974), 83.} The conceptualization of these consequences is most often discussed in conjunction with such topics as compliance, conformity, obedience, and attitude or behavior change.
Table 2.--An identification, compilation, and comparison of the means by which an influential person can induce influence as indicated through the theoretical writings of authority sources.

<table>
<thead>
<tr>
<th>Authors</th>
<th>Manipulation</th>
<th>Persuasion</th>
<th>Inducements</th>
<th>Force</th>
<th>Authority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dahl</td>
<td>Control by Training</td>
<td>Persuasion</td>
<td>Control of Resources</td>
<td>Force</td>
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</tr>
<tr>
<td>Russell</td>
<td>Manipulation</td>
<td>Persuasion</td>
<td>Rewards, Punishments</td>
<td>Force</td>
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</tr>
<tr>
<td>Gamson</td>
<td></td>
<td>Persuasion</td>
<td>Constraints, Inducements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gilman</td>
<td>Manipulation</td>
<td>Persuasion</td>
<td>Coercion</td>
<td>Authority</td>
<td></td>
</tr>
<tr>
<td>Cartwright</td>
<td>Ecological Manipulation</td>
<td>Persuasion</td>
<td>Rewards, Punishments</td>
<td>Force</td>
<td>Legitimacy</td>
</tr>
<tr>
<td>Wrong</td>
<td>Manipulation</td>
<td>Persuasion</td>
<td>Rewards, Coercion</td>
<td>Force</td>
<td>Authority</td>
</tr>
<tr>
<td>Tedeschi, Schlenker, &amp; Bonoma</td>
<td>Ecological Manipulation, Ingratiation</td>
<td>Persuasion (Recommendations, Warnings)</td>
<td>Promises, Threats, Rewards, Punishments</td>
<td>Activation of Commitments</td>
<td></td>
</tr>
</tbody>
</table>
Theoretical Opinions on the Effects of Interpersonal Influence

In a theoretical framework designed by Kelman, the effects of influence were based on three processes of influence: compliance, identification, and internalization. This model, predicated on a theory of antecedents (i.e., means control, attractiveness, and credibility, as discussed above in the section on personal characteristics and resources) and consequents (i.e., compliance, identification, and internalization), identified the conditions under which changes resulting from influence were temporary and superficial or, by contrast, were lasting and integrated into a person's belief and value system. Change, according to Kelman, was contingent upon an interaction with an influential individual, and was assumed to be different from change resulting in the absence of such induction. Therefore, in his model, some degree of resistance to influence was implied.

Compliance occurred when a person conformed to another individual in order to obtain a favorable reaction or avoid a specific punishment (i.e., reward or punishment). When an individual complied, he/she did what the influential person wanted—or what he/she thought the influential person wanted—because it was seen as a way to achieve a desired response or avoid an undesired consequence. The person being influenced, however, did not

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108 Kelman, "Further Thoughts," 129.

necessarily comply with a request or adopt an induced behavior because he/she believed in the influential person's rationale for making the request, but because compliance was expedient. What the individual learned, essentially, was to say or do the expected thing in special situations, regardless of his/her private beliefs.110

The power of the influential person to bring about a change in behavior was based on the ability to supply or withhold material or psychological resources on which the influenced person depended. Behavioral change based on compliance, as opposed to identification and internalization, was generally temporary and superficial and contingent upon surveillance by the influential person to ensure the conditions were carried out. The effects were similar to reward and coercive power as espoused by French and Raven.111

The effects of identification, according to Kelman, occurred when a person accepted influence from another person in order to establish or maintain a satisfying, self-defining relationship with that person (i.e., a role relationship that affects a person's self-image).112 This relationship could take different forms. It could take the form of what Kelman calls "classical identification," in which an individual takes over all or part of the role of an influential person. The influenced person attempted to be like, or actually to be the other person. By saying what the other person said, doing what he/she did, believing what he/she believed, the person being influenced maintained a

110Ibid., 62-63.


relationship with the influential person and the satisfying self-definition that it provided.\textsuperscript{113}

Secondly, identification can be observed in the context of one's early socialization, in which parental attitudes and actions become normal and essential parts of personality development. The more or less conscious effort to learn to play a desired occupational role and imitate an appropriate role model would exemplify this process.\textsuperscript{114}

According to Kelman, identification also could take the form of a reciprocal-role association. A reciprocal relationship with another person, similar to French and Raven's referent power, may involve a bond of friendship between two persons or a social role that is defined with reference to another person, as in the relationship between a patient and doctor. A reciprocal-role relationship can be maintained only if the participants have mutually shared expectations of one another's behavior. Thus, if an individual found a particular relationship satisfying, that person tended to alter his/her behavior in such a way to meet the expectations of the influential person.\textsuperscript{115} In contrast to "classical identification," in a reciprocal-role relationship the individual did not identify with the other in the sense of taking over an identity, but in the sense of reacting to the other person's expectations, feelings, or needs.

\textsuperscript{113}Ibid.

\textsuperscript{114}Ibid.

\textsuperscript{115}Ibid., 63-64.
In contrast to compliance, the person being influenced is not concerned primarily with pleasing another person and with providing what that person wants, but is concerned with meeting the influential person's expectations. Thus, influence adopted through identification remains tied to the influential person and is dependent on social support. Influence is accepted both publicly and privately and is not contingent upon surveillance by the influential person. Power is based largely on the influential person's attractiveness (i.e., the possession of qualities that make a continued relationship particularly desirable).

Lastly, Kelman's concept of internalization occurs when an individual accepts influence because the behavioral change is congruent with one's actions, beliefs, and value system. It is the content of the induced behavior or attitude and its relationship to the influenced person's value system that becomes intrinsically satisfying. Similar to the effects of French and Raven's information and expert power, an individual adopts a behavioral change, based on internalization, because it is useful for solving problems, or because it is congenial to one's pre-existing values and experiences.

The effects of internalization involve the evaluation and acceptance of induced behavior on rational grounds. An individual may adopt the recommendations of an expert because they are relevant to the person's own problems and congruent with his/her own values. Kelman suggested that behavior adopted through internalization is in some way integrated with an

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116 Ibid, 64-65.
117 Ibid., 65.
individual's existing values and that such behavior gradually becomes independent of the person from whom the influence originates. Its manifestation depends neither on surveillance by the influential person nor on deference to authority, but on the extent to which underlying values have been made relevant by the issues under consideration. The power to induce change is based largely on the influential person's credibility (i.e., expertise and trustworthiness).118

118Ibid.
CHAPTER IV

METHODOLOGY

The purpose of this study was to investigate interpersonal influences in a band setting as practiced by Bohumil Makovsky during his association with selected individuals involved in instrumental music in the state of Oklahoma. The case study was selected as appropriate for this investigation because the obtainable data best fit the three conditions characteristic of the single-subject design as described by Yin: (1) when the purpose is to explain why and how a phenomenon takes place; (2) when the intent is to focus on current events or contemporary individuals; and (3) when the investigator is not concerned with controlling behavioral variables associated with the data, as one would expect in an experimental design.¹

The unique strength of the case study methodology lies in its ability to deal with a full array of evidence, including primary and secondary source documents, artifacts, and observations, as well as interviews.² Thus, the case study is "an empirical inquiry that investigates a contemporary phenomenon within its real-life context when the boundaries between phenomenon and context are not clearly evident, and multiple sources of evidence are used."³


²Ibid., 20.

³Ibid., 23.
Preliminary Data-Gathering Investigation

A preliminary investigation was conducted (1) to identify theories on interpersonal influence; (2) to identify and delineate areas in which Makovsky was presumed to have had an influential effect on his students and peers; and (3) to locate and collect relevant historical artifacts and information essential for placing Makovsky's background and musical accomplishments into historical perspective. Background information that initially stimulated interest in this study came from several sources including (1) historical information described in the *Silver Anniversary Program* commemorating Makovsky's twenty-fifth year as director of bands at Oklahoma A&M College; (2) articles published in the *Oklahoma State University Alumni Magazine*; and (3) informal discussions with Leon Brown, Hiram Henry, and Max Mitchell, former students of Makovsky.

A review of the literature concerning theories on interpersonal influence was conducted to identify what made an individual influential and how he/she was able to bring about change in other persons. It was determined

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4 *Silver Anniversary Program*, a souvenir concert program honoring Boh. Makovsky for his twenty-fifth year of service to Oklahoma A&M College, 7 December 1939. The program is a thirty-two page booklet containing historical information on Makovsky, the development of bands at Oklahoma A&M College, a history of the founding of Kappa Kappa Psi, a listing of former members who played under Makovsky's direction at Oklahoma A&M College, and other background information regarding Makovsky and the band program at Oklahoma A&M College.

that an influential person must control or possess certain personal characteristics and/or resources that could be used to activate an influence attempt. The influential individual also must employ a means by which those personal characteristics and/or resources are brought to bear on the person toward whom the influence attempt is aimed. Information gleaned from the literature pointed out that the personal characteristics and/or resources needed to induce influence were the following: (1) expertise; (2) attractiveness (i.e., the ability to cultivate human relations); (3) the ability to reward or punish; (4) the use of legitimate authority or status; and (5) trustworthiness. These concepts, in addition to information on the means of enacting an influence attempt (i.e., the use of persuasion, manipulation, inducements, force, and authority), provided the impetus to formulate the questions needed to determine how Makovsky was capable of engendering influence.

Twenty preliminary interviews were conducted with individuals who played in Makovsky's early bands at Oklahoma A&M College, students who later became colleagues on the same faculty, and peers on the faculty at Oklahoma A&M College and neighboring universities. The purpose of the preliminary interviews was to identify more explicitly areas in which Makovsky may have had an influence on his students and to assist in developing a germane line of questioning for the main study. Individuals selected for the preliminary interviews were closely acquainted with Makovsky's work from a variety of perspectives. (For a list of individuals participating in the preliminary data-gathering investigation, see appendix A.)
Open-ended questions, as suggested by authors on interview techniques (e.g., Kahn and Cannell; Gorden; and Henerson, Morris, and Fitz-Gibbon6), were utilized to allow both the interviewees and the investigator freedom to explore an array of topics and subjects. These preliminary procedures also allowed the researcher to develop and refine his technique of interviewing.

A qualitative analysis of the preliminary interviews revealed eight areas and/or aspects identified by the interviewees as having an effect on their musical and professional relationship with Makovsky. Concomitantly, a comparison of developmental trends attributed to other key individuals active during the early college band movement (i.e., the development of a symphonic band instrumentation, band repertoire, contests, clinics, judging, professional organizations, and college curricula to train band directors) and developments relevant to Makovsky's background substantiated the areas of potential influence that were selected for further investigation.7 The areas selected for investigation included (1) pedagogical influences (e.g., Makovsky's approach to instrumentation, literature, tonal qualities, and rehearsal techniques); (2) ideological influences (e.g., Makovsky's views on character development and discipline); (3) organizational influences (i.e., the


7For further information regarding trends affecting the development of the college band movement, see the "Historical Context of the Study" in chapter 1.
development of instrumental music contests at Oklahoma A&M College, Makovsky's role as an adjudicator at band contests, the organization of band clinics and summer short courses at Oklahoma A&M College, and Makovsky's role in the formation and development of Kappa Kappa Psi, national honorary band fraternity); and (4) musical influences (i.e., Makovsky's role as a guest clinician and conductor, private teacher, and his original compositions for band).

An additional activity of the preliminary investigation was to locate, examine, and compile biographical materials used to acquaint the reader with the conditions under which Makovsky worked. Archival documentation from periodicals and newspapers, official records obtained from the Oklahoma State University General Catalogs and registrar, in addition to extant concert programs and photographs, was collected for potential use in corroborating statements made by interviewees participating in the main study.8

Main Study

Primary data in this study were obtained through personal and/or telephone interviews with individuals who had direct involvement in areas specific to the study. Following recommendations by interview methodologists (e.g., Alreck and Settle; Mueller, and Yin9), personal

8For further information concerning the historical sources and materials pertaining to Makovsky's biographical background, see chapter 2.

interviews were selected as the most appropriate way to collect data for this study because they provided, with the exception of telephone interviews, both audible and visual contact with the respondents. In addition to ascertaining opinions regarding an interviewee's association with Makovsky, the personal interview process allowed the investigator to discern the degree of intensity with which the respondents answered questions. Personal opinions regarding how or why something happened the way it did also were solicited. This allowed the investigator the option to probe for additional information when needed.

The interview process, commonly used for documenting case studies, is accepted as a valid form of assessment unless there is reason to believe the subject being interviewed is unable or unwilling to provide the necessary information. This investigator did not detect any unwillingness on the part of the participating interviewees to respond fully to the interview questions. Six potential interviewees were unable to respond due to medical or other reasons and were excluded from the study.

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1 Teachers College Press, Columbia University, 1986), 88; Yin, Case Study Research, 16-20.

10 Yin, Case Study Design, 89.

11 Ibid.

12 Ibid.

13 Kahn and Cannell, Dynamics of Interviewing, 205; Yin, Case Study Design, 89-91.
An attempt was made to guard against set-response behavior, as suggested by Alreck and Settle, by assuring participating respondents that the solicited information would not place them in either a compromising or embarrassing position. Further assurances were made that responses would not be considered correct or incorrect and that candid statements were vital to the outcome of the study. The researcher had confidence, through analysis of the transcribed interviews, that the respondents were not hesitant to volunteer information as they perceived it.

Development of the Interview Questionnaire

The interview questionnaire was designed to serve the dual purpose of identifying actual influences adopted from Makovsky, as perceived by the interview subjects, and to determine how Makovsky was able to foster an acceptance of his influence attempts. Predicated on the research literature discussed in chapter 3, one function of the interview questionnaire was to investigate and identify any personal characteristics and/or resources, and means Makovsky may have employed to facilitate the acceptance of an influence attempt.

Another function of the interview questionnaire was to identify any personal influence techniques the interviewees may have adopted from


15 Ibid., 114.

16 The "interview questionnaire," as used by Kahn and Cannell in *The Dynamics of Interviewing*, is a set of questions or a "schedule" used by an investigator to guide the course of an interview and control the interaction between an interviewer and a respondent.
Makovsky. Through open-ended questions asked during preliminary interviews, it was established that Makovsky displayed a prominent disposition toward specific personal and musical ideologies. It was indicated also that he placed a strong emphasis on certain pedagogical techniques used to direct the band. Interview questions were devised to identify and document any pedagogical techniques or ideological influences attributable to Makovsky that had an effect on the interview subjects.

The final intent of the interview questionnaire was to determine if Makovsky's professional endeavors had an effect on individuals with whom he came in contact. Information obtained from preliminary interviews and newspaper and magazine articles indicated that Makovsky, like many of his contemporaries, was actively involved in the developmental activities of the early college band movement. Questions were devised to ascertain whether or not Makovsky's involvement in Kappa Kappa Psi (national honorary band fraternity), his origination and development of band clinics and summer short courses, in addition to his role as an adjudicator or guest conductor/clinician, brought about any changes in his students or peers. Further questions were asked to determine whether his abilities as an administrator or as a private teacher had an influence on any of his students.

Validity

Investigator bias was controlled by utilizing a structured interview questionnaire comprised of a group of core questions in a fixed sequence, but with a degree of flexibility to allow the researcher to probe for further
information when needed. The same interview questions were asked of all the interviewees.

Inferences regarding the attribution of influences to Makovsky, as perceived by the interviewees, were considered valid if corroborated by at least two independent sources. Additional corroboration from written primary source documentation was applied when possible.

As large a sample of individuals as possible with similar backgrounds (i.e., forty-two subjects) were interviewed to help improve the process of generalization beyond this study. Hersen and Barlow, authors on case study methodology, noted that although selected individuals are seldom truly homogeneous, the less the variation among the individual members of the population, the smaller the effect one individual's personal bias or error would have on the interpretation of the findings. The subjects for this study were of similar backgrounds and occupations, thus forming a homogeneous sample. (For a comparison of the professional backgrounds of the individuals participating in this study, biographical sketches of the interviewees can be found in appendix E.) The researcher had confidence, based on a qualitative analysis of the transcribed interviews, that the questionnaire did ascertain the information for which it was designed.

Reliability

It is realized that interviews are verbal reports and, as such, can be subject to problems of bias, poor recall, and poor or inaccurate articulation on the part of the respondents.\textsuperscript{18} Data from interviews, however, are considered generally reliable if the same conclusions regarding respondents' statements resulted from two separate interviews with the same subject.\textsuperscript{19}

To check for potential inaccuracies due to the uncertainty of recalling events, data were examined for consistency by comparing statements made by eight individuals who participated in the preliminary data-gathering investigation with similar statements made by the same individuals, who were interviewed again for the main study. It was found that, in each case, although interviews in some cases were separated by several years, the responses were the same. (For a comparison of individuals and interview dates of persons participating in both the preliminary and main study, see appendixes A and B.)

Following suggestions by Mueller, an attempt was made to control for sources of error: (1) Questions were edited for clarity by the investigator, following a practice interview with Dr. David McGuire, retired professor and chairman of music education at the University of North Texas\textsuperscript{20}; (2) some questions were repeated using the same or slightly different wording at

\textsuperscript{18}Yin, \textit{Case Study Design}, 91.

\textsuperscript{19}Mueller, \textit{Measuring Social Attitudes}, 88.

\textsuperscript{20}McGuire's educational and professional background, similar to many of the subjects participating in this study, provided an opportunity to determine the clarity of the interview questions.
different places in the interview; (3) interviews were tape-recorded so that the interviewer did not have to depend on note-taking; (4) interviews with eight individuals who had participated in the preliminary interview stage and had also met the selection criteria for the main study were repeated to determine the consistency of responses over time; and (5) the transcribed data was analyzed twice--once by the investigator and again by an independent evaluator--to verify the objectivity and consistency of the interpretation process.

Selection of Interview Subjects

Data to address the research purpose and the questions in this study were obtained through personal interviews with forty-two individuals who had a professional-musical association with Makovsky. The procedure for identifying and selecting potential interview subjects began by compiling a comprehensive list of several hundred individuals, each of whom exemplified one of the following conditions: (1) had performed in Makovsky's band and graduated with a degree in instrumental music from Oklahoma A&M College with the intent to become a professional musician or public school/college band director; (2) had performed in Makovsky's band and graduated with a degree from Oklahoma A&M College in an area other than music, yet was active as a public school band director; (3) had played in Makovsky's band but later transferred and graduated with a degree in instrumental music from a college or university other than Oklahoma A&M; or (4) had worked as a public school or college band director in the state of Oklahoma during Makovsky's tenure, although had not been a regular
member of Makovsky's band or graduate from Oklahoma A&M College. The individuals in the fourth group had come into contact with Makovsky via contests, clinics, or guest-conducting appearances. The potential subject pool, therefore, included all types of individuals who may have been influenced by Makovsky and who were in a position as music educators to assimilate and propagate those influences.

Following an examination of records in the department of music and Alumni Association at Oklahoma State University (formerly known as Oklahoma A&M College) and general information solicited from the preliminary study interviewees, it was determined that approximately 170 members of the Oklahoma A&M College band met one of the selection criteria for this study. Of this group of individuals, fifty-eight were thought to be living. Thirty-five individuals were located and agreed to be interviewed. Of the remaining twenty-three potential interviewees not included in this study, one declined to be interviewed, three felt they would not be able to contribute due to the uncertainty of their memory, three proved to be mentally incapacitated, and sixteen could not be located. Of the individuals who did agree to be interviewed, however, the respondents included individuals encompassing Makovsky's entire teaching career at Oklahoma A&M College.

Thirty-five of the forty-two individuals interviewed for this study had attended Oklahoma A&M College and had been members of Makovsky's band. Four individuals, Charles Gilbert, Clyde Roller, William Gibson, and Ben Shew, had attended Oklahoma A&M College for a period of time but had later transferred and subsequently graduated with a degree or diploma in
music from other universities or institutes.\footnote{Charles Gilbert played in the Oklahoma A&M Band as a high school student from 1927-30 and then as a college student from 1930-33. He received a Bachelor of Music Education degree from the University of Michigan in 1936. Clyde Roller attended Oklahoma A&M College in 1933-34. He received a Bachelor of Music degree from the Eastman School of Music in 1941. William Gibson attended Oklahoma A&M College from 1934-36. He received a diploma from the Curtis Institute of Music in Philadelphia in 1939. Ben Shew attended Oklahoma A&M College from 1940-43. He enrolled at the University of Oklahoma following World War II and received a Bachelor of Music Education degree in 1948.} One interviewee, Louis Calavan, graduated with a degree in finance and marketing in 1924, yet was active as a public school band director until 1944, at which time he left teaching to join the Carl Fisher Publishing Company in Dallas, Texas. Thirty interviewees graduated with a degree in instrumental music from Oklahoma A&M College.

Seven interviews were conducted with public school or college band directors who had taught in Oklahoma during the 1930s and 1940s but were not graduates of Oklahoma A&M College. These individuals had come into contact with Makovsky through band clinics and summer short courses at Oklahoma A&M College from 1933 through 1950 and/or contests judged by Makovsky. Lists of individuals in attendance at clinics, summer courses, or contests were obtained from registration lists printed in the Oklahoma A&M General Catalogs and newspaper articles from the Oklahoma A&M Daily O'Collegian. Tables 3 through 6 indicate the criteria by which interview subjects were selected. (For a complete list of individuals participating in the main study, see appendix B.)
Table 3.--Interviews with persons who graduated with a degree in instrumental music from Oklahoma A&M College.

<table>
<thead>
<tr>
<th>Total number of subjects</th>
<th>Persons known</th>
<th>Persons declining</th>
<th>Excluded due to health reasons</th>
<th>Voluntary exclusion</th>
<th>Persons total who could not be located</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>74</td>
<td>21</td>
<td>1</td>
<td>3</td>
<td>16</td>
</tr>
</tbody>
</table>

Table 4.--Persons who played in Makovsky's band but received a degree in instrumental music after transferring to another university.

<table>
<thead>
<tr>
<th>Potential number of subjects</th>
<th>Persons known to be deceased</th>
<th>Total number of interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 5.--Graduates from Oklahoma A&M College who directed bands yet received a degree in an area other than instrumental music.

<table>
<thead>
<tr>
<th>Potential number of subjects</th>
<th>Persons known to be deceased</th>
<th>Persons who declined to be interviewed</th>
<th>Persons who could not be located</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>12</td>
<td>1</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 6.--Persons who directed bands and came into contact with Makovsky through contests, tours, clinics and summer short courses yet did not attend Oklahoma A&M College.

<table>
<thead>
<tr>
<th>Potential number of subjects</th>
<th>Total number of interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 (estimate)</td>
<td>7</td>
</tr>
</tbody>
</table>
Process of Data Collection

Personal contact by letter and/or telephone was made with each respondent prior to the interview to outline the general areas of questioning and to prepare and inform each interviewee concerning what was expected during the course of an interview. (For an example of the cover letter and informed consent form used in this study, see appendix C.) Interviews were tape-recorded by this researcher using a high-quality Pioneer cassette tape recorder in a quiet and nondisturbing atmosphere of the interviewee's choice. In extenuating circumstances where personal contact presented a problem due to distance, some interviews were conducted over the telephone, using a phone recording system. Eight interviews were conducted in this manner.

At the beginning of each interview, a brief amount of time was used to establish an atmosphere of rapport. This was designed to motivate the respondent to communicate fully without fear of being judged or criticized.22

The ordering of the interview questions was in a sequence of general to specific. The procedure of asking general or unrestricted questions followed by successively more restricted questions, called funnelling23 was intended to prevent earlier questions from conditioning or biasing the interviewee's answers to questions that came later. This approach also was useful in ascertaining the respondent's frame of reference, from which the interviewee understood and interpreted the questions. A common frame of reference was

22Kahn and Cannell, Dynamics of Interviewing, 158-59.

23Ibid, 114.
essential when dealing with a large group of respondents in order to ensure that each respondent's answers were comparable.24

Controlled, nondirective probing was used to focus and control the interaction between the interviewer and the interviewee following the introduction of new topics.25 Probes were used (1) to motivate the respondent to communicate more fully, (2) to amplify a previous statement, (3) to clarify what had been said, or (4) to expand upon the reasons or context from which the respondent's statements developed.26 Probes also were used to control the interaction between the interviewer and interviewee by focusing on the objectives of the interview and reducing or eliminating material that did not serve the purpose of the interview.27 To avoid bias, probes were nonjudgmental and conveyed neither positive nor negative interviewer opinions about the topic under discussion.28

Outline of the Interview Questionnaire

I. Do you think that Makovsky had an influence on you?
   A. If so, in what ways?
   B. What do you think made him influential?

II. Did you perceive of Makovsky as exhibiting expertise or showing technical competence as a band director?

24 Ibid., 131.

25 Ibid., 205-8.

26 Ibid., 205.

27 Ibid., 208.

28 Ibid., 232.
A. In what ways?
B. Did he exhibit any special knowledge as a band director?
C. Did he exhibit any special skill as a band director?
D. Was there anything about Makovsky's abilities as a band director that affected you?
E. Did you adopt or try to use any of these techniques?
F. Do you think you were successful in adopting or using any of his techniques?
G. Do you think there were areas as a band director in which he was not competent?

III. Do you think Makovsky espoused any ideologies or philosophies?
A. Did any of his ideologies or philosophies have an effect on your beliefs or attitude?
B. Had you already been exposed to any of the ideologies or philosophies Makovsky may have espoused before becoming associated with him?
C. Did you adopt any of Makovsky's ideologies or philosophies as a result of his influence?

IV. What was Makovsky's reputation?
A. Was he a role model?
B. Was there anything about him that created in you a desire to imitate him?
C. Do you think maintaining friendship with Makovsky was important? If so, why?
D. Do you think Makovsky had concern for you?
E. If so, how did he show this concern?
F. How would you rate Makovsky's credibility?
G. If he exhibited credibility, what was it based on?
H. Was he trustworthy? How?
I. What comes to mind in regard to respect?
J. If he generated respect, what was it predicated on?

V. Do you think Makovsky was persuasive in dealing with people?
A. If so, in what ways?
B. Were there instances in which he exhorted or appealed to you to do something he wanted? (i.e., practice more, play better, act in a more dignified manner, etc.)
C. If so, was this a form of persuasion or manipulation?
D. In what ways could he change a person's actions if he wanted that person to act differently?
E. In what ways could he change a person's attitude if he wanted a
person to act differently?
F. Was he able to control or manage other individuals?
G. What do you think enabled him to exert control over other people?
H. Was there a conscious desire to comply with his requests? If not, why?
I. Did you feel a need to change any of your actions or attitudes because you wanted to avoid his displeasure?
J. Did Makovsky use rewards to obtain compliance?

VI. What methods did Makovsky use to motivate people?
A. Did any of his methods of motivation have an effect on you personally?
B. Did any of his methods of motivation have an effect on the way you taught?
C. Was Makovsky coercive in his way of dealing with people?

VII. How would you describe Makovsky’s status?
A. How did he display his status?
B. Was there anything about his presence or personal appearance that symbolized his status?
C. Would you comply to what he asked?
D. Do you think he had the right to ask you to comply with his requests? If so, why? If not, why?
E. What was it about him that brought about this compliance?
F. Was Makovsky an authority figure?
G. Where did he derive his authority?
H. Do you think he had the right to ask you to do something or to change a behavior because of who he was?
I. Did you feel compelled to do as he requested because of his position of authority as band director?
J. Was there anything about his attitude toward authority that affected the way you used your authority as a band director?
K. Was Makovsky a disciplinarian?
L. How did he impose his discipline? Did he use threats to obtain compliance?
M. What did you think of his methods of discipline?
N. Was there anything about his methods that had a personal effect on you?
O. Did you adopt any of his methods?
P. Was there anything about his methods of discipline that you would not have adopted?
VIII. Was Makovsky manipulative?
   A. If so, how?

IX. Was the college band a cohesive unit?
   A. If so, how did they attain this cohesiveness?
   B. Did Makovsky have an effect on the cohesiveness of the band?
   C. Did this have an effect on your style of teaching?

X. Was there anything about Makovsky that you consciously avoided adopting because that was the way he did it?

XI. Of the five personal characteristics or resources identified by authorities on influence (i.e., expertise, attractiveness, status or legitimate authority, control of resources used to threaten or reward, and trustworthiness) as being used by one person to influence another person, did you perceive of Makovsky as using any of them to influence you? If so, which ones, and how would you rate them as to degrees of importance?

XII. By what method or means did he communicate what he wanted?
   A. Did he use persuasion?
   B. Did he use authoritative statements?
   C. Did he use threats?
   D. Did he use promises?
   E. Did he use manipulation?
   F. Did he act as a role model by which he unintentionally had an influence on you?

XIII. Did Makovsky ever judge a contest in which you played a solo? Did he ever judge any of your bands in which you were the director?
   A. Did he have an effect on you because he was a judge?
   B. Would you prepare your band differently because he was the judge?

XIV. Did you attend any of the contests held at Oklahoma A&M College between 1924 and 1943?
   A. How did you perceive Makovsky's role during those contests?
   B. Did his involvement in the contests in any way have an effect on you?

XV. Did you attend any of the band clinics held on the Oklahoma A&M campus between 1933 and 1950?
A. Did you perceive of Makovsky as having any involvement in those band clinics?
B. Did Makovsky's involvement during those clinics have an effect on you personally?

XVI. Did you attend any of the Summer Short Courses held on the Oklahoma A&M campus?
   A. Was there anything regarding Makovsky's involvement in the short courses that had an effect on you?

XVII. Were you a member of Kappa Kappa Psi?
   A. Did his involvement in Kappa Kappa Psi have an influence on you?

XVIII. Did Makovsky ever direct your band as a guest conductor or clinician?
   A. Did his involvement affect the attitude or behavior of your band in anyway?
   B. Did you do anything different to prepare for his arrival?
   C. Did he have an effect on the way your students performed?

XIX. Did you study privately with Makovsky?
   A. Was there anything about his style of private teaching that had an effect, negatively or positively, on you personally or your teaching?

XX. Was there anything regarding Makovsky's compositions for band that had an effect on you?

XXI. Was there anything about his administrative abilities that may have had an effect on you?

Following the completion of each interview, typed transcripts were made available to all respondents for review and correction. The subjects, after reviewing their respective transcripts, were given the opportunity to correct any factual errors made during the interview or to delete any personal information which they felt, after further reflection, to be inappropriate for the purposes of this study.
In some cases, follow-up telephone interviews were conducted to clarify an ambiguous response made during the original interview. Additional information also was sought through follow-up interviews to (1) clarify what effect Makovsky's personal characteristics and/or resources may have had on the interviewees participating in this study, (2) to determine the degree of intensity to which the perceived personal characteristics and/or resources could be compared, and (3) to clarify the means by which Makovsky presented influence attempts.

The follow-up interviews were conducted with twenty-five interviewees who participated in the main study to identify and compare the personal characteristics and/or resources Makovsky may have used to activate influence attempts. (Transcripts of the follow-up interviews can be found in volume 2 of this study.) Data extracted from interviews with five of the participants proved sufficient to determine which characteristics or resources had an effect on those individuals without requiring a follow-up interview. Information from a total of thirty interviewees was used to answer the first and third research questions. Interviewees having had only a peripheral association with Makovsky through clinics, contests, and short courses were not included in the follow-up interviews.

Treatment of Data

An integral part of the analysis of the case study was the creation of a data base to organize and compare the data collected.

Yin, *Case Study Design*, 38.
made by the investigator and then again by an impartial, independent examiner, Dr. David McGuire, retired Professor of Music and Chairman of Music Education at the University of North Texas. Interview questions and responses were evaluated to determine and select from the complete interviews only those responses that most appropriately addressed the research questions and, also, to eliminate nonessential material (i.e., small talk, duplications of the same statement or answer, or information which did not pertain to Makovsky and influence). Interview material was excluded from further consideration only if eliminated by both the researcher and independent examiner.

Following the selection of interview responses germane to the research questions and the elimination of nonessential materials, each response was re-analyzed by the investigator. Statements judged similar in nature (e.g., all statements referring to Makovsky's personal characteristics used to induce influence, or statements addressing an adopted influence, or the means, as identified by the interviewees, Makovsky used to activate influence attempts) were then extracted from the interviews by the investigator and grouped together as an expedient for comparison. From within each group of extracted statements, another analysis was conducted to determine (1) the personal characteristics and/or resources used by Makovsky, (2) any influences that were adopted or rejected by Makovsky's students and peers and the number of individuals who attributed the source of those influences to Makovsky, and (3) the means by which Makovsky was able to bring about any interpersonal influences.
Direct quotations\textsuperscript{30} (reported in chapters 5, 6, and 7) were used to substantiate the personal characteristics and/or resources, interpersonal influences, and means that were attributed to Makovsky by the interviewees. All identifiable personal characteristics, influences, and means were discussed according to the largest number of individuals to attribute the source of a characteristic, influence, or means to Makovsky, in descending order to the smallest number. No personal characteristic, influence, or means was attributed to Makovsky unless corroborated by at least two separate interviewees.

Unabridged transcripts and original audio cassette tapes of all interviews have been preserved and are stored in the Special Collections Section of the Edmon Low Library on the campus of Oklahoma State University to facilitate replication or future study. They are available for review upon request.

To facilitate the presentation of the research data for this study, the results were organized into three chapters: chapter 5, the first research question, identification of the personal characteristics and/or resources used by Makovsky to induce attitudinal and/or behavioral changes in his students and peers; chapter 6, the second research question, which is an identification of the interpersonal influences that occurred as a result of Makovsky's influence; and chapter 7, research question number three, identification of the

\textsuperscript{30}The investigator selected direct quotations as a way to exemplify the findings of this study. In order to avoid bias in the selection process, all quotations which clearly addressed a finding were used. The reader may validate the investigator's choices by reading the complete interviews in volume 2 of this study. Page numbers at the end of each quotation direct the reader to the quoted response in its original context. This researcher has confidence that the data have been selected and presented in a trustworthy manner.
means by which Makovsky was able to induce attitudinal and/or behavioral changes in his students and peers.
CHAPTER V

PERSONAL CHARACTERISTICS AND/OR RESOURCES USED BY MAKOVSKY TO INDUCE INTERPERSONAL INFLUENCE

The first research problem was to identify any personal characteristics and/or resources possessed by Makovsky, as perceived by selected subjects, that enabled Makovsky to induce attitudinal and/or behavioral changes in his students and peers. Specifically, evidence was sought to determine Makovsky's (1) legitimate authority, (2) attractiveness, (3) expertise, (4) trustworthiness, and/or (5) control over material or psychological resources (i.e., psychological or material resources that could be used by an individual to reward or punish another person).

Interviews with individuals participating in this study clearly indicated that several of the characteristics mentioned above were exhibited by Makovsky, in varying degrees of intensity, to induce changes in his students and peers. Table 7 shows the number of interviewees who associated one or more of the personal characteristics and/or resources mentioned above with Makovsky. Some individuals perceived only one characteristic or resource used by Makovsky to enact an effect on them personally (e.g., H. Anderson, L. Brown, R. Brown, Christian, W. Johnson, Kyme, Paul, and Sharp). Other interviewees reported that two or more characteristics were comparable in strength and effectiveness, or that clear distinctions between the effectiveness of two or more characteristics were not possible (e.g., Calavan, Gray, Gilbert, House, A. Johnson, Martin, Mills, S. Mitchell, Nixon, Pittman, and Shew).
Another group of interviewees perceived a hierarchy of two or more characteristics or resources which they identified as having an effect on them personally (e.g., Bourek, Elliott, Enix, Hardin, Henry, Kizer, Moyer, and Smith).

Table 7.—The number of interviewees who identified one or more personal characteristics and/or resources as those used by Makovsky to bring about influence.

<table>
<thead>
<tr>
<th>Legitimate Authority</th>
<th>Attractiveness</th>
<th>Expertise</th>
<th>Trustworthiness</th>
<th>Control of resources needed to enact the threat of punishment</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>16</td>
<td>13</td>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>

Legitimate Authority

Data obtained from interviews indicated that legitimate authority (i.e., the perception that an individual has an acknowledged right, by virtue of a role position, to expect deference from other individuals) was the strongest personal characteristic and/or resource used by Makovsky to bring about changes in the people with whom he interacted. Out of twenty-two individuals who perceived Makovsky's authority as being a significant reason why they responded to his requests or instructions, nine identified it as being the strongest characteristic used by Makovsky to enact compliance, and five thought it was the second strongest characteristic. Furthermore, four respondents indicated that the presence of authority was the only reason why they responded to Makovsky's wishes.
The following statements, presented in alphabetical order by subject, illustrate the manner and degree of intensity by which Makovsky exemplified the personal characteristic of authority. (All quotations used in chapter 5 are presented in their original context in volume 2 of this study. The numbers at the end of each quotation indicate the page or pages in the Appendix, from which the statements were taken.)

Paul Boone: He certainly dominated the music department (442) . . . . He dominated the scene so much, usually they went right along with whatever he had to suggest or demand of them, which would probably be a better way to put it (447).

Paul Bourek: It was understood that you just didn't talk during rehearsal. He didn't take a break during rehearsal for talking. In other words, you had fifty minutes, really . . . . He would say, "Seven o'clock to ten minutes till eight, we quit . . . ." I'm not saying that he would ever tell anyone, "You shouldn't come to rehearsal if you're not really serious." But I think that it was pretty much implied. Here we had all these people from all the different colleges working together and, if we didn't take it seriously, then we wouldn't get along (455).

Russell Brown: Boh was a person who opened my eyes to the importance of discipline in the handling of an organization. In other words, he proved that you can be a tyrant on the podium and a very gentle, kind person off the podium, so that people feel that what you say, how strict you are, how much attention they demand, and how much perfection they demand is for the good of the group, but in no way reflects on their personality (470) . . . . I think he got very little argument from anyone because he came on as being right. He was older, and . . . I don't think that it would even occur to anyone to disagree with him . . . . It was like the authority was in the man. If he is on the podium he's up there, and he is right. So, right or wrong, you do what he says. I don't think he would have stood for any person who would question any statement that he made. He was in complete control (475).

John Elliott: He was a gentleman who had the respect of all of the young men in his organization. It wasn't necessarily that he demanded it, it is that he earned it first. He was a very strong advocate of the old school, that young men should respect their elders and should conduct
themselves properly (492). ... It never occurred to any of us to question
his authority on any decision that he ever made. As a matter of fact, if he
told us that the sun was going to come up in the south the next
morning, ... we would get up the next morning and face south.... I
don't think he ever overstepped what would be classed as his legitimate
authority (503). ... You listened to Boh. Everyone listened to him. One
hundred and ten young men at seven o'clock; he'd step up on that
podium, and there would be an absolute dead silence. If he had
something to say, he would say it, and we listened. They all listened. He
was a remarkable person (493).... His posture was, quite simply, "Know
what you are supposed to do; you do it...." He was a very self-disciplined
person himself, in my opinion, and he expected everyone else to be the
same way. He didn't hesitate to let people know what he expected (501).

Paul Enix: He was a stickler for attendance, being there, being on time
with your parts prepared. You showed the respect to him of not talking
or doing anything distracting in the course of the rehearsal. It was a very
businesslike [rehearsal] (508). ... He instilled that businesslike [attitude].
You knew what was expected of you, and you prepared in order to make
the rehearsal come off that way (509). ... He did have the European
tradition of the leader being very much in charge, but he was never
unkind, except in the instances that we talked about, with people who
were traditionally late or disturbing to the group (518). ... I think it was
basically the European tradition of a leader being a very dominant figure
that should not be challenged in any way (509). ... You know people that
just have the facility to come in and take charge. Boh did. He didn't set
himself up as [that type of person], but there was still some of the
European tradition--of the leader as the boss, and if you want to be here,
you will do what the boss [says]. But it was implied rather than said. He
had a touch of humility along with a bit of aggressiveness (517).

Charles Gilbert: I think his personality was reflected in his authoritative
approach to everything.... Everybody knew he was the head man, and
that was it (537).

Tom Hardin: You could almost say he demanded [attention]. He wasn't
like a dictator, but if you wanted to be in the band, you did as things were
supposed to be done (551).

Hiram Henry: In rehearsal, he was an absolute dictator. That was a
strong influence--in realizing to get things done, you need the attention
and cooperation of people.... You began to realize that his type of
discipline was rather dictatorial.... He was a very strong disciplinarian.
There was absolutely no nonsense at all in his rehearsals (558). . . . He was not very flexible . . . He showed some signs sometimes—that there would be some flexibility—but mostly, "this is the way it's going to be" (560). . . . He was the top man. He was the conductor of the group. He was the chairman of the music department. He was a man who was respected by all that I knew (567).

**Robert House:** [In a college or university] your legal authority comes from the board, to the president, to the dean, to the chairman, and so on. The other side of it is that it comes from competence. If a guy is competent, he has a certain authority. I assume he had both. . . . He was a fairly authoritative administrator, as was the style in those days [and] just knew what he wanted and would say, "Now, do that and do that," and he was very good. . . . He also was competent. Even though as a student I thought this or that could have been better, I certainly thought he was a good band director. So he had the authority. When he said something, it was worth listening to (580).

**Arthur Johnson:** [Boh's] word was law. Everyone respected him, and they knew that, if we did it the way he said, it would come out better than the way it was sounding presently. So they made every effort, really. Never was there any conflict with his ideas, because everyone figured that he had more experience. I know that that was my attitude, and I think I was probably about the same as most of them. . . . I think [his authority] was inborn. I think that he came from the old country and the standards, the things that they did—no one really had convictions about how things should be done. . . . There was never any business of acquiescing, necessarily. They went with him because they figured he had a better right than they, or was more nearly right than they were. But some of them differed with ideas of "decorum" and so forth—as Boh would say. They had a different standard, or a different idea, about what they should be able to do. But they didn't argue much about it. They just went ahead and did it his way, or they quit, and most of the guys didn't quit (589-90).

**Willard Johnson:** He wasn't an argumentative type of person. He knew what he wanted done, and we just accepted that as gospel truth. Nobody argued with his philosophy. We didn't ask why (603). . . . Nobody ever challenged his authority. . . . He always had things well planned. Your music was always in the folder, and there was not any time lost. He knew what he wanted to do (604).

**George Kizer:** On the podium, he bordered on [being] a tyrant . . . It seems as though his character changed when he stepped on the podium, and he
became a stern taskmaster. He insisted on being prepared for whatever you were doing. He did not put up with any sort of carelessness (616). . . . He was considered at that time a legend, and it was almost unthinkable that one would think that Boh's word was not law (619). . . . I think his authority came primarily from his own reputation and his own expertise as an authority figure (627).

**Mary Alice Martin:** [Boh derived his authority] just [from] the fact that he was the head of the band. "I'm the director . . . ." I think those feelings just sort of radiated. . . . I think that he just emanated authority. His very stature. His very look (651) . . . and "you do it my way or no other way" without explanation (652).

**Clarence Mills:** He explained early in the year that, when he got on the podium, he was Makovsky the taskmaster. He cracked the whip, and you did what he wanted. There was no question about that. Then, when he got off the box, as he called it, he was your friend and not the master anymore. . . . The same thing applied in the studio when you walked in to take your private lesson. He was the master, and he could rip you up one side and down the other. . . . Then, when the lesson was over, you were just good friends again (656).

**Susan Mitchell:** I think of him as dictatorial. . . . When he wanted something done he just told you to do it . . . . You had no recourse but to do it (676). . . . He was the band director. If you were going to be a member of the group, you either buckled down to doing what you should, or you slid along and lived with whatever came along (677). . . . According to Boh, the girls did not march, but we got to go on the trips, to make the train trips, the bus trips, and be at the football games on the sidelines. . . . That was just the rule . . . we could abide by it or not be there. It was not a problem . . . . If you didn't want to abide by Boh's expectations, you could just quit the band. Who wanted to do that (674)? . . . His competence and his position and recognition made me, the person, accord him authority. He maintained that. That is, his means and his performance were always of such a caliber that you didn't belittle his results down the road (676).

**Floyd Moyer:** I think you start out doing something and, over a period of years, if you are successful doing it, you develop a reputation for doing a certain thing, and you attract certain people that like what you're doing. In this way, you become an authoritarian [figure] without having to really exercise or show how much authority you really do have (684). . . . He didn't get his authority from his position. He made his position a place of authority. In other words, he did this by attracting the kind of people that
wanted it. If someone didn't want to play for him, they just didn't come in and play. . . . I don't know very many of them who quit after they got started (684-85).

**Melbern Nixon:** He was demanding to the extent that he wanted your very best and undivided attention and your best effort all of the time. If you had trouble playing something, he expected you to be able to play it the next time you met. He was very demanding and not just of the students, but it was evident that he was just as demanding of the assistants on the faculty that worked with him (691) . . . I think it all went back to a feeling of responsibility that you had to have. He didn't put that in your head as "because I said this, you must do it." That was not the reason. It was because for you to do this is right and that's why you should do it, not because I'm telling you as Boh Makovsky (701).

**Charles Paul:** He was a strict disciplinarian. He expected the best from the people. He expected the best that the people could give. He didn't expect perfection. If you gave the best you could give, that was fine. He just wouldn't put up with anything less than the best that you could give. I think Boh instilled this kind of a feeling in all of the members of the band (707).

**Ben Shew:** You didn't argue with Boh (742) . . . We just toed the mark. It was absolutely one hundred percent business. You came in and tuned and then that was it. It was absolutely pin quiet. You could hear a pin drop because he had that kind of personality (743) . . . It was required that you be in your chair, tuned up, and that the baton was going to drop at seven o'clock . . . [He would say], "If you are going to play under me, you will be on time. If you are not on time, you will not play under me. I don't work with young people who will not be prompt and attentive and do their work." That was it (744) . . . It was like if you walk in the presence of President Bush. He might not have to say a word to you, but you know that you are with a person that's an authority person (747).

**Attractiveness**

Attractiveness (i.e., a willingness to respond positively to the requests of an influential person because one admires and respects that individual's personal qualities and, as a result, wants to attain the influential person's approval) was perceived by sixteen of the interviewees as being a significant
characteristic enabling Makovsky to engender compliance and an acceptance of his instructions. In comparison with other personal characteristics and resources attributed to Makovsky, four interview subjects rated attractiveness as the most important reason why they responded positively to what he wanted; four individuals indicated that it was the second most important reason; one thought it was the third most important reason; and one individual indicated that an attraction to Makovsky's personal qualities somewhat explained a willingness to accept his influence attempts.

Although only sixteen individuals felt that attractiveness was a characteristic important enough to account for why they positively responded to an influence request from Makovsky, almost all of the interviewees participating in this study acknowledged to some extent the effects of Makovsky's emphasis on humanistic qualities. As discerned from the following interview statements, many of the interviewees alluded to the strength of Makovsky's personality and value system, as exemplified by repeated references to his honesty, humility, sincerity, loyalty, friendliness, a genuine concern and interest for his student's welfare, the exhibition of exemplary behavior, respect for others, and an attitude typified by expecting the best that one was capable of producing.

Homer Anderson: Boh used to make tremendous speeches, and Boh had the knack of simplicity and genuineness.... When he got up to make his speech [at a Kappa Kappa Psi banquet at Texas Tech University], he spoke on being genuine, and he elaborated on that and for all of us not to try to wear a mask and for all of us to be sincere. He might not have talked over ten or twelve minutes, but they had the heads of the departments at Tech and the Tech president there—it was a big to-do for their chapter. He had every person in that room crying because everything he said made each of us feel guilty in some way, you see. Now, that was Boh's strength—that right there (421).... The strength of Boh's personality was
his sincerity. He had a genuine interest and really a love for the band members. He was interested in them and in their personal lives (424).

**Earl Bates:** Boh was a highly respected man. He was admired for the work that he did, not only as a musician, but as a person. It just sort of reflected upon everyone that he came into contact with. Because he had so much self-confidence and modesty, combined, this reflected and influenced everyone that he came in contact with (428). . . . The way he behaved himself, the way he dressed. He always wore the same black suit with a black vest. He always wore a white shirt with a kind of a string tie. I guess that was a European tradition. I never saw him wear anything else except his band uniform. He just gave you the impression of being a man that you respected and admired, and you wouldn't dare do anything to displease him (431).

**Paul Boone:** He had very high ideals. . . . He believed in honesty and integrity and promptness. It was very important to him to be responsible (436). . . . Boh was able to instill a great deal of loyalty and desire to be a part of the A&M concert band. His reputation had spread through other directors, some who had become teachers already. It carried over all throughout the state. It was a great admiration for him. We were proud to be a part of the band and to know Boh. Yet he was a very kind and loving man, really (440).

**Paul Boone:** The idea of promptness and loyalties and like [the example of the] picture that I have. He made friends with his students. That picture that I have [of Boh] is one that says, "True friendship is wealth of happiness" (442). . . . It was a combination of his personality and ability and also, within that, his ability to make himself carry on. He had a lot of strength of purpose, of goal-achievement. That was his goal. . . . He had high ideals. Not all of us have the same ideals of achievement, but he also had strong concepts of how a person was supposed to live, and he adhered to what he believed. . . . He believed in honesty and integrity and promptness, which was very important to him--being responsible (446). . . . Honesty was very important to Boh. In fact, what he learned in Masonry must have reflected quite a lot on his personal opinions about behavior. Now, that doesn't mean that Boh was perfect, or that I am perfect, but he tried to establish the concept of an upright, proper man of the time and how that person should act, according to his standards (443).

**Paul Bourek:** I always thought that the human element was to him a foremost (449). . . . I've heard so many people that had been in the band before my time and also people on the faculty, who would refer to
Boh—that he builds character. . . . When he was talking about character, he was talking about a person who can be trusted. . . . You want to build character so that you could stay with something, no matter what the storm might be, and then, in the end, you would really shine through brighter, both in your playing and in your relationships with other people. He was constantly talking to the group as a whole. He mentioned this quite often, about character: "This will be very important with you in your relationship with other people and your job and also in your family" (450).

**Paul Bourek:** Loyalty was very important. . . . That would be one of the things with him. He wanted you to have this loyalty. This loyalty, not only to the band but to your family, and when you are working to your employer (450). . . . I remember he would say, "Be sure that you take time out and tell your mother and father how much you appreciate them, and the opportunity to go to college. . . ." Here he was telling us to express that to our parents. He was always doing things like that. "Be grateful to someone else who is responsible," for instance (452).

**Leon Brown:** I think the human qualities that he exhibited were important to me as much as the music (462). . . . I think he wanted everybody to be courteous and be civil. I don't think there was any animosity at all in the man. I have never had an occasion to see any of that—if there was any at all. He was a lovable person. There were very few times that students got together with him after a rehearsal or socially. I think most of our contacts with him were within the group. . . . I think he demanded high ideals in a person (463). . . . I think my total respect for him would have prevented me from trying to displease him (464).

**Louis Calavan:** He was not only up there to teach music, but first of all, he taught citizenship. He wanted you to be a fine gentleman. He wanted you to be an honest person. He wanted you to be a clean person. That was his first philosophy, I think (480).

**John Elliott:** He was a gentleman who had the respect of all of the young men in his organization. It wasn't necessarily that he demanded it, it was that he earned it first. He was a very strong advocate of the old school, that young men should respect their elders and should conduct themselves properly. One of Boh's comments which he would frequently make on the podium—he would cross his hands across his rather large stomach and shake his head sadly and say, "Young men no longer have respect for old gentleman." It always hurt Boh when he felt that someone was not doing the right thing, the right way, at the right
time. He demanded, not in so many words, but just by the strength of his personality, that you always give of your best and that you always try to do the very level best that you could, and his people responded (492).

**John Elliott**: We were all sort of in awe of him, as the expression goes. Yet, he was very human, a very reachable man, and very compassionate. He cared a great deal about all of his people, and that always showed through in all of the teaching that he tried to do with us. I think, as a result, we probably worked harder for him than we would have worked for some real hard-nosed person who was always on our backs about something. It just sort of went without saying that you wanted to do your best for him (499).

**John Elliott**: He remembered his people. I've known him to be standing on the podium in the course of a rehearsal and have somebody slip in the back door of the auditorium and sit down. Pretty soon Boh would turn around and he would look back and he would stop and he would introduce them. He remembered them from years and years back. Once you were one of his boys, you were always one of his boys. I have never known him to be vindictive to anyone. He always thought of everyone of his "boys," whether they played last chair third clarinet or played first chair solo trumpet. They were all just as important to him as the other one (500).

**Paul Enix**: Boh was a very good person in every sense of the word—a Christian person. He tried to be a living example, and he held to it. Now, he was a 33rd degree Mason, I believe (517). He had a great deal of warmth, and his leadership always came through even though he didn't try to dominate. He really had a caring for his students. You sensed that. Everyone always knew that Boh would fight for his men. Now, he would sometimes fight his men, but he would really stand up for them (509). He had a touch of humility along with a bit of aggressiveness. He tried to emphasize to the band that outside of the leadership role he was just one of the men of the band. As you know, he wanted everyone to call him Boh. At first it's always hard for a freshman or sophomore, but his background and lack of formal education always made him want to stay a little bit in the background. He never wanted to be assuming in any way with professional musical people who would come on the campus (517-18). We were just like a family, and Boh was the hub—the father figure, I guess you would say—of the family. Now, in all honesty, we would leave band and go to breakfast and hang Boh many mornings due to things that would happen in rehearsal. But then we
would go back and work our heads off, and our tails too, to please Boh, and to have a better [band] (518).

**Charles Gilbert:** He was very firm and fair in every little bit he did, no matter what it was. He was always ready to help any individual any time. You could go up there any time during the day after classes, and he was always ready to help. ... It was an inspiration to be in his company, even to be a part of the overall. He made you feel like you were worthwhile, not only as an individual, but as a musician. ... He always wanted everybody to be loyal and sincere in everything they did. Whether they were on campus or off campus, they should be gentlemen and be looked up to as fine students (536).

**Hiram Henry:** Boh was very strong in working with the ideals. It wasn't in a Christian sort of a way, but the ideals are the same as in a Christian way of life (565).

**Robert House:** Character—he kept talking about character. Everything fails if your character is not good. ... I don't know just exactly what he meant by character, except ... a good, straightforward, American citizen who didn't get into trouble ... have a good family and take care of your wife and kids—a person that people respected, because you couldn't be a teacher and director without that. ... I've always believed what he said. That's the way to do it. He stressed that (572).

**Robert House:** I think another thing that was strong with him was loyalty. He expected loyalty, and he gave loyalty. He always stuck up for you, and he would help people get good jobs. He told the truth, but he would push for you. He expected you to be loyal to that band and to him. I think that is an important factor in character. He never criticized us. ... He didn't criticize or sneer at any of the band directors out in the state—or the parents. You never heard of such a thing. ... So Boh was loyal (573). ... One of his best points [was a feeling of concern for other persons]. That is one of the reasons that people could take this occasional risk of being embarrassed or bawled out in public. You always felt that Boh really loved you. He was really concerned about you. It was almost like a parent—or an officer to his soldiers in his platoon. He had this feeling that he knew what you could and couldn't do, and he wanted your success now and in your life. He wanted to help you. You always felt this feeling of wanting to be as good as Boh thought you were. He was very good that way. So there are very few people that, I think, would really ever hate or dislike him (579).
Arthur Johnson: Everyone liked the man. I was there four years, and in that period of time, I don't remember ever meeting anyone who did not respect and revere the guy for what he was. Some of them didn't like the things that went on, and they were outspoken to one another, but they still gave him full credit. . . . He was a dynamic personality (589) . . . . We used to go and play concerts around over the state . . . . In every place we were received, he would impress upon us: "Don't do anything that would reflect on the school . . . ." He referred to the word "decorum" often. . . . He thought decorum was important. That was the word he used if he would say, "We exercise decorum," and that was the end of it (588) . . . [Having Boh show] disappointment was a curse worse than having him get on you. Oh, he got on people. He got on several of us, and maybe half the band at one time or another would be involved in his ire. But, actually, it wasn't fear, because you knew you could go to the man and talk with him, and he'd be very reasonable and understanding. He would do anything that he could to help you. So it wasn't a case of being afraid to be around him (592).

George Kizer: Most people didn't want to disappoint Boh. He had the ability to call it "the best that you had in you," I think (616) . . . . He was strongly committed to what I would call basic virtues of honesty, integrity, hard work, and these sorts of things. . . . I never heard him say a negative word about anyone in any way. He certainly accepted loyalty to his colleagues. I think he had the same sort of feeling about the graduates of the institution . . . . I never heard him say anything in a negative manner at all about anybody—whether they were highly successful, or moderately so, or less so (617).

George Kizer: He was a highly charismatic person . . . . I think most of us in the band did our best to please Boh. There were a few who, maybe, would in off moments kid a little bit about him and his personality, but most of us looked on him almost as a father or grandfather figure. I know with me, it had a strongly motivating force. I just didn't want to be—he never ridiculed anybody (618) . . . . I think Boh did try to make you feel as though you were a member of an extended family. As such, you were sort of special—as a member of Boh's band. Boh was a kind of a father figure. I think you were made to feel that you were a part of an elite group, and it was a privilege to be a part of the band (627).

George Kyme: First of all, there was a mutual respect between teacher and pupil that was so obvious. Boh Makovsky liked people. Secondly, he loved music. Music was almost a religion with him, and some of his
values had to rub off (632). ... He was a very sincere man. Now, this is an interesting thing. He could scold students in band because they were out-of-tune or played the wrong note at the wrong time, but after the rehearsal was over, you would quite frequently see him go over and put his arm around that boy--walk up to his office while he talked about, "How's your mother, and how are the rest of your courses here at Oklahoma A&M? Are you happy here?" So he was very sincere in both places. He was sincere in criticizing the wrong note, but he was just as sincere in taking that boy under his arm and walking with him to his office, talking about something pleasant, never once referring to the mishap in the band rehearsal (639).

Clarence Mills: He was consistent--honesty and perseverance and all of the moral tones were stressed by Boh. ... He was a good friend. I remember I dropped by his house. ... We'd visit and talk just like two guys together. It wasn't like he was the master or the teacher or anything. He was just another guy. We would talk about various aspects of life and what to do, and so forth, and just have a good time talking. ... When he got off the box, as he called it, he was your friend and not the master anymore. You could approach him on any subject, any way you wanted, and argue with him or disagree or agree or whatever you wanted. It was a good, healthy relationship. The same thing applied in the studio when you walked in to take your private lesson. ... When the lesson was over, you were just good friends again (656). ... He had the ability and intent to be a friend off of the podium and out of the studio. He was a good friend, and he placed a lot of faith in friendship. ... His philosophy seemed to be that a person was to be held high and respected as long as he fulfilled his obligation (661).

Clarence Mills: I think he was charismatic, and ... it was from that inner personality that everyone wanted to please Boh (657). ... You'd have a guilt feeling a mile wide for the rest of your life. That's the way you'd feel right then. ... He made you feel like what he was asking was so little that anybody could give it. He wasn't asking for the world--the impossible. You just had to do what was right and you'd be all right (663).

Susan Mitchell: Boh set standards that made a person want to meet those standards. ... Certainly, you would not want to disappoint him and thus disappoint yourself. This happened in your meeting obligations as to presence [attendance] as well as to preparation for the performances (673).

Susan Mitchell: His motto was "true friendship." He basically was a peace loving individual who wanted things to go smoothly, except his
European temper sometimes flared in his achieving his "true friendship is a wealth of happiness" (674).

Melbern Nixon: Boh never used bad language (698). . . . Off of the podium he was the nicest man in the world. He could be intimidating. I really don't think that he intended to be, but I think that on occasion he probably was. . . . You just felt like for your own sake you wanted to satisfy him. You just felt like you needed to do that. . . . You would try very hard not to displease him. Not because of him, but he'd put it right back at you--because of you. That you need do anything or be at your best, whether it be in playing or other actions. . . . With him that was . . . the attitude that he built up that was tremendous (699). . . . [He was sincere] to the extreme. He expected the same out of you, and he was just as sincere. To tell a nontruth--I'm sure he just couldn't tolerate that in any sense of the word. Yes, I'm sure that he was very sincere (692).

Oakley Pittman: Boh was a 33rd degree Mason back in the twenties. . . . I think that in itself speaks as much for Boh as anything. Boh lived this type of life. He was that type of man. I think it rubbed off on the students that were connected with him (711). . . . I was a kid with loose ends, and I didn't have a father. Boh practically took me over and helped me through school. Not financially. . . . this is one thing Boh didn't do. I suppose he would if a boy asked him. I never did. . . . He'd get me a job. I think that was probably the best thing for me (712).

Ben Shew: We just didn't dare do anything that would go against Boh because we were so in awe of him as a director, and not only as one of our instructors, but in everything he stood for (744). . . . Have you heard the expression, "My father never told me that he loved me, but I knew that he did," or "My father never hugged me around the neck, but I knew he loved me?" That's it right there. We just knew that Boh cared deeply for all of us. We were all his children (746).

Howard Smith: He was so kind, but firm. . . . He got the things he needed by being kind and respecting their feelings (751). . . . He had such high ideals. . . . His ideals were such great ones that he influenced nearly everyone. . . . Everybody had such a close feeling of pride in their organization, for wanting to do the very best that they possibly could. His Christian ideals showed up very, very strongly (752). . . . He was a real lovable fellow in the first place, always smiling. You'd meet him on campus, and he would have a big old smile. He was always complimenting people if they did well. I think that is important (761). . . . Most of us know that being a 33rd degree Mason--you don't just walk in
and get that kind of a promotion by saying I'm here, and for the life he lived (761).

Expertise

Expertise was identified by thirteen individuals participating in this study as another personal characteristic that enabled Makovsky to effectively enact influence attempts. In comparison to other characteristics that were identified as reasons why interviewees responded to Makovsky's influence attempts, expertise was comparable in effectiveness to attraction but was significantly less important than authority. Of the individuals who identified expertise as being a prominent factor to account for Makovsky's influence, four rated expertise as being the most important reason why they responded to his influence attempts; three persons thought it was the second most important reason; three ranked it third in importance; and four indicated that expertise was somewhat of a reason why they responded to Makovsky's influence.

Statements made by the interviewees show that Makovsky's expertise was exemplified most clearly through his rehearsal techniques and the way in which he dealt with the musical components commonly addressed in a typical band rehearsal. Kizer stated:

I think his genius as a band director was his rehearsal techniques because, as I also said, he was not a good conductor. But his rehearsal techniques were intricate and immaculate. He would rehearse the difficult passages over and over until he achieved, I guess, what he thought was the maximum level of perfection. He never had the band perform when I considered it to be ill-prepared (623).

Enix described Makovsky's competence in the following way, "Boh was largely self-taught, and did marvelous things, but his success was due to his
very thorough preparation of the music and the players" (514). Kyme indicated that "Makovski was probably the most efficient band director that I have ever worked under . . . because of his phenomenal ability to hear everything going on in the band" (632). House seemed to be in concordance, although indicating Makovsky's competence in a slightly different way: "I wouldn't consider him to be a great band director, but very competent. In the top fifteen percent" (574).

Statements from interviewees often made reference to the effort and amount of time involved in attaining an organizational tone quality that was symphonic in nature. Interviewees were equally explicit in describing the amount of attention placed on balance and blend, intonation, rhythmic precision, plus an effectiveness caused by a distinctive instrumentation and the quality of musical repertoire performed. References to rehearsal procedures and techniques, which also had an effect on interviewee perceptions concerning Makovsky's competence, are mentioned but will be discussed in more detail in chapter 7 as a means by which he was able to communicate or illustrate his intentions and instructions. The following interview statements, grouped according to similarity, illustrate and substantiate opinions expressed concerning Makovsky's expertise.

**Tone Quality**

Paul Boone. He had . . . very rigid concepts of how the band ought to sound. . . . The concepts of tone color that were established through the possibility of having the varieties of instruments made a big difference in the way a concert band sounded. The band was never bombastic or rough in any way. It was always a very nice tone quality that many bands didn't have. It was symphonic in nature. . . . He . . . scorned those type of bands that just came blatting along, out of tune, and just as loud as the brass
could go, and probably no color for the woodwinds at all. But he had
balance in sections and tone color—I guess “tone color” is the best
descriptive word (436).

**Louis Calavan:** Tone quality came first with Boh—the attack, the lovely
attacks and releases. You never heard a blatty attack in Boh’s band. He
was uncanny for having that something to create a band that sounded,
oh, so beautiful. I think it was one of the greatest bands I’ve ever heard or
had the opportunity to play in. Sure, he stressed precision and
musicianship and interpretation, tone quality, sure (481) . . . He kept the
big brass pretty much in the background. You felt them instead of heard
them. His clarinets and reeds were the predominant thing and beautiful,
too. The cornets were kept subdued, yet you heard them, and they played.
The balance was there. . . . Boh certainly knew how to use the clarinet
section. It was the basis of the whole band, really. The brasses were kept
in the background just enough, just the proper amount. I remember he
said to the tuba players, “I don’t what to hear you. I want to feel you.”
That gives you the idea of the way Boh balanced his band. . . . He just
wanted to . . . have that low, rich quality in the big reeds. Boy, that’s
something in a band, in my estimation, particularly the type of band that
he had. He had an orchestra-type band. There was nothing blatty. There
was nothing sticking out (482).

**Alice Crowder:** I think he used us sometimes as an orchestra. We did a
lot of transcriptions that were Boh’s personal property. A lot of things
had been transcribed from the orchestra. He made us sound like a huge
pipe organ. He used the band members as stops on an organ, or like a
symphony orchestra. In the symphonic band, the tone quality was very
outstanding . . . He gave a lot of importance to the second and third parts.
Some bands have everybody playing first part and kind of ignore the
second and third parts. To him they were part of the chord (489).

**Paul Enix:** The band had a very dark coloring in sound. Boh got it by
emphasizing the strength of the second and third parts, and always a
good, live bass. But his band had a dark color. Of course, the
instrumentation—he used twenty-six to thirty clarinets, and the American
bass clarinets were just beginning to emerge with any kind of quality. I
don’t believe we had anything like a Selmer at that time. Before I left the
band we had gotten our first contrabass [clarinet]. Of course, we had a
sarrusophone. Boh’s manner of getting that darkness was to emphasize
the lower parts and maybe, at times, overbalancing . . . Many times it
was) the middle overbalancing the third parts. But he had such a good ear
and such a good sense of what should be going on that there wasn't too many times—I believe that he had a natural sense of balance (511).

**Byron Gray**: He was pretty strong on tone quality. He expected you to play with a characteristic sound on the instrument (541). . . . He wanted good sounds played, whether they were loud or soft. Of course, he wanted the sounds to balance (542).

**Hiram Henry**: Boh always liked a dark, rich, full sound. . . . He was trying to approach the sound you would hear in a symphony orchestra—with a band. The literature he used was basically symphony orchestra music. He never went to a contemporary type. . . . Boh's musical taste, again, was what you would hear with a symphony orchestra (561).

**George Kizer**: I remember asking him one time: "What's the most important aspect about playing an instrument?" And his response was simply, "tone production." Produce a tone that is characteristic of the instrument, and when you do that, all of the things will be added thereunto. For him, tone quality came first. If you didn't have the tone quality that was characteristic of the instrument and would blend with other instruments within the section and within the band, that was ineffective playing (621). . . . He tried to get matched sounds from everybody in the band, so that you didn't have somebody with a strident tone quality that would not really blend with everybody else and would stand out in the sections (622).

**Melbern Nixon**: Boh wanted quality of tone above all. He wanted the best sound that you could produce (692).

**Balance and Blend**

**Earl Bates**: [Boh] accomplished all of his results at rehearsals. He was a stickler for balance. I'll never forget him taking certain sections, like maybe the trombones, and having them play chords in a piece and bringing out the second [part], "Give me more bass trombone," and achieving a balance in the section that he wanted, not only with that section, but combining all sections in the band as a whole (429).

**Paul Boone**: [He would balance the parts] individually in sections, plus an overall balance within the band. He had an excellent concept of that. It was never rough like so many bands. In fact, he denounced the kind of band that blasted off, especially in the marching (438).
Paul Bourek: Balance! He always talked about balance in the band. . . . People would always express what a tremendous bass section he had—not just tubas, but all of the low brass and so forth. There was a balance in that the band was never overbalanced by woodwinds or by trumpets, which can happen in so many bands (452). . . . The tubas and the bass clarinets; the sarrusophone and the low brass; trombone and baritone. I remember he talked about the intensity, the fullness, the bigness of the band. He wanted a band to have a great big depth of sound. . . . He could even get the woodwind section to have that sound. Never on top—the basic [sound] was still down there in the bass. In other words, the power came from, the depth came from, the low brasses and the contrabassoon, the sarrusophone. The depth came from the bottom (453).

John Elliott: He was ruthless in the matter of dynamics. When I say ruthless—if somebody was overblowing in a soft passage—the band was stopped, and they were so informed. Consequently, it didn't take long before no one overblew in the soft passages. Blasting on a brass instrument was absolutely unheard of. Nobody ever overblew a horn (494). . . . A part of it was listening to each other. He emphasized the necessity and the importance of listening to the other parts and listening to the other people (495).

Harold Fisher: Boh constantly talked about . . . evaluating. He didn't mean evaluate in time—that was one part of it—but [evaluating] the sound of your instrument based on everybody else. You had to listen. . . . He constantly went on about . . . balancing your tone with everyone else. So, when it came out . . . it wasn't one instrument's sound; it was a big, round sound of music unless it was supposed to be a solo instrument. The rest of the time it was just a great big sound. I've never heard anybody else get it. . . . If you could hear yourself when they're playing, you were playing too loud. And yet, the band could build up some awful high volumes, but everybody crescendoed—not just one person. . . . It was a balanced sound. No sound stuck out. It was just a great big wall of sound. I don't know how he got it (523). . . . He used to talk about a band sounding like an organ—all the instruments were even. No one instrument should sound louder than the others (524).

Charles Gilbert: He was great to balance a band and make it sound like a terrific ensemble. . . . He was very careful not to cover up the bass clarinet line whenever it had a part that was exposed and important. He always made everybody play softer and let it come through (533).
Hiram Henry: He paid attention to balance. It was a very, very strong point with him. He was very particular about the clarity of articulations. Intonation—he would always shake his head and point to his ear and say, "You need to watch out. Some intonation is wrong." Musical style—I think he had a pretty broad spectrum of style. Balance, tone quality, intonation, the things that go for good musical performance. . . . He was personally a fine musician himself. So with the rise and fall of the melodic line—he brought those things out. Again, here is your balance, in which the melodic line needs to be prominent, with the accompanying figures underneath, and the crescendos and decrescendos for musical shadings. He was very conscious of that (561). . . . He always wanted to hear the melody. [He would say], "Keep this down. If you were not playing the melody, be sure to hear the melody, and keep it underneath" (562).

George Kizer: He also emphasized balance and blend and worked very hard to achieve those sorts of things. He was not overly concerned with technique, . . . but the most important thing was tone quality (620). . . . Painstakingly—working over and over again and asking for a blending within the section, which comes from equal balance from all instruments within the section, and then balancing and blending section against section (621).

George Kyme: He had a fantastic ability to hear and demand a balance and blend of individual tones, first within a section, and then within the whole band. Consequently, the tone quality of the band was that of a giant organ (632). . . . [He achieved this sound by] not letting the trumpets predominate, for example, and also, by including bass reeds to broaden the sound of the band without disturbing the fundamental sound. This was probably one of Boh's contributions to the symphonic sound (633).

Clarence Mills: He used the woodwinds very, very well, blending the oboes and clarinets and flutes together. He came up with what sounded like a string sound—a very pleasant sound. The trumpets—the brasses—were limited to a proper balance. He used two flugelhorns, six cornets, and two trumpets. Then, the trombones were not overloaded. He used a lot of basses. He used the double Eb bass, the Eb bass, and the double Bbs. He used the contrabass clarinet, contrabassoon, oboes, and then worked them into a nice blend. . . . He didn't overdo the instrumentation by putting in too many brass or too many doublings. . . . Sometimes he would rewrite some parts, and the flugelhorn would be called upon to assist the clarinets—the woodwinds. It's a soft, mellow tone that blends right in with clarinets and reinforces some of the
overtones of the clarinets. The trumpets were used by Boh, wherever he could, simply as trumpets. Today, everybody plays trumpet. But you had to have a cornet ... for Boh. We were taught that that horn was supposed to have a more singing quality, not the blasty trumpet tone (658).

Susan Mitchell: He was excellent with balance. He made everyone listen to what they were doing. You felt yourself [balancing within the band] (763).

Floyd Moyer: I'd say that one of the things that he worked on as much as anything was balance. It was balance within the sections, not just the balance between the brass section and the woodwind section or something, but it was a balance within the trumpet section or the trombone section, where you have all three parts being played. He really stressed that a lot. ... He was constantly working on the lower voices and building from the lower voices and working up (679).

Melbern Nixon: Balance ... the bottom of the band had to have a good rich sound so that it didn't tend to be top-heavy. Many of the groups that we hear from time to time have a really strong treble sound, but they really lack in the bass register. ... [He got this balance] just by demanding a good solid sound from the bass quality instruments and not overblowing from the upper instruments (692).

Oakley Pittman: Boh had an idea in his mind that I've always agreed with. We hear so many bands that have a beautiful sound--when you strike five notes on an organ and it's just a beautiful sound. ... So many of our younger people today are afraid to hear clarinets and flutes on top of a band. ... Boh and I both feel this way--a melody line on top. ... In chordal structure, yes, the top voice shouldn't dominate the chordal structure, but polyphonically the top voice must dominate the sound (718). ... There was a smoothness and a richness in the sound that very few college bands get. Quite organlike (716).

Howard Smith: [The sound of Boh's band was] rich and full. Even in the soft spots, the quality was real good and balanced, and when he wanted more "umph," he saw to it that it was balanced. There wouldn't be any of them that would stick out. ... I think part of it was that he beat into us that "just because someone is first chair in the section does not mean that's the important part of the section." One thing that he was insistent on, ... He would play a chord with the third in it and emphasize one of those notes. It would stick out too much. Then he would play a balanced chord, and he'd say, "Now, that's what your section is supposed to sound
like. You may think, third cornet, that your note is not important. But here is how it sounds without it," and he'd play that. He always liked good balance (757). One thing that he drilled into me... the third trombone part was hardly ever played strong enough or cleanly enough. So he had me go down to the third trombone section, and I played third trombone nearly all the time I was in college because he liked to have that firm foundation in the trombone section that the third part gave (756).

**Emphasis on Rhythmic Precision**

**Paul Bourek:** He used to talk about sixteenth notes. With some people, he was talking about rushing. For example, you are going along and you play four sixteenth notes, but they were not even. He would refer to the way that he heard it. He would say, "Now, you need to hold back on these sixteenth notes. You are rushing them." I had never thought about it until you listened and tried it that way... He would talk about one sixteenth note that appeared at the end of a rhythmic figure. He would say, "Don't think of it as one sixteenth note. Think of it as if it comes just before the next beat, and you'll have no problem with it...." Rhythm was important... in his rehearsal techniques (453).

**Russell Brown:** He was fairly good at coordinating sections rhythmically. One of the minor things, for example, like trying to get people whose part had a dotted eighth and sixteenth, to make them more aware of what's happening while they are holding the dotted eighth and sixteenth so that their sixteenth note, which follows, actually fits with something else in another section... He would teach you how to listen across the band and find out where that part fit--like a pianist whose left hand fits well with his right hand (471).

**Paul Enix:** He was very much a stickler on subdivision. That's where I was introduced really to a systematic manner of subdivision. He worked very much on that. He had a very good tempo sense (513)... Subdivision was one of his main techniques. He would sometimes verbalize syllables. He didn't sing exactly, but it was a sort of chant (515).

**Harold Fisher:** If you had a whole note, brother, you held it four counts exactly. You didn't hold it 3 counts and 99.9 hundreds percent. You held it exactly four counts. He was very strict on that... He knew exactly what he wanted rhythmically, and he was very particular about it being done that way... He always insisted that the notes started here, and everybody had to start exactly together. Attack--the attack and release was absolutely--you just did it (524).
Byron Gray: His way of making us aware of problems was mostly a matter of rushing rhythms. A series of eighth notes were supposed to line up. For a band member to rush the rhythm meant that the notes couldn't line up. I remember a good many times he would stop and insist that we not rush certain rhythms. I remember on notes tied over the bar line--he had some suggestions about that. We were taught not to hold the tied note quite as long as it was written because it might bleed into the next rhythm (543).

Arthur Johnson: He tried to teach rhythmic values. Every band that I played in prior to going to Stillwater [in the fall of 1930], if we played quarter notes and eighth notes [as in six-eight time] and called them dotted eighths and sixteenths, it was much the same... When we got over there we'd play a piece of music, and if it had this figuration in it [dotted eighth and sixteenth], he'd turn around--we rehearsed in the auditorium foyer--he would turn around to the wall... where there was a door... He would take the butt end of the baton, and he would count aloud--loud enough that you could plainly hear him--and beat out sixteen notes with his hand against the door to emphasize that you had to have three sixteenths to make the dotted eighth and one sixteenth to make the sixteenth. You couldn't do it with a quarter note and an eighth note, as in six-eight. It just wouldn't work (587).

Susan Mitchell: Rhythm--he was excellent with rhythm and explaining that you didn't rush. You filled things out and this was that "full valuation [sic]" [full value] It became apparent that it was a broadening of phrases to give them their full emotional import which, I think, came from giving the stresses a full amount... You didn't drag, but you gave a full emphasis without cutting anything off before its time (673).

Melbern Nixon: He also was a stickler for rhythm. He would tap out rhythms with his baton on the stand. The dotted eighth and sixteen really bother him when it was played in a little bit of a six-eight feel (692)... He would subdivide the beats. That was one of his favorite things to do--subdividing the beat. He would beat out the sixteenth notes and many times have us play as he tapped out sixteenth notes, and you would have to fit the pattern into the tapping that he was doing (693).

Oakley Pittman: Boh was an absolute stickler for note values... Boh would pass up emotion, nuances, phrasing, and things like this, to be sure those notes came at the right spot... I think it was very important to him that the notes be played rhythmically correct. Consequently, his band
played accurately... which was great for marches, polkas, galops—the type of music with fast moving themes (715).

**Intonation**

**John Elliott:** He expected us to have ourselves tuned before we ever started. He expected us to get there in time to be warmed up and to have our intonation settled and tuned before he stepped on the podium at seven o'clock. He was a bear on it. If somebody was playing badly out of tune, he would take a section apart; by that I mean he would stop the group and he would speak to the trombone players about intonation through here, or he would speak to his horn players (497).

**Paul Enix:** I can never remember Boh ever tuning the band. It was superb, but instead of having any kind of formal warm-up, or tuning the section leaders... Boh would tune very, very carefully on chords within the structure of the music. He was not, evidently, concerned with the pulling of slides—the mechanics of tuning. You did it through your ear. His ear was good—very good. If something was out of tune, he'd stay with it until it was right. But so far as an actual formal tuning, or any one section leader, like the first clarinet, or the oboe sounding a pitch and everyone matching it—we never did that. But the band played in tune (510-11).... When Boh hit the stand there was no tuning except the first out-of-tune chord. He would very meticulously tune it. He would then proceed, and every place the intonation was cloudy, to the least degree, he would gently tune those places from the bottom up. If not the bass, then he would tune up from the third section, the third cornets upward to the first. Lots of times, he would get the interval between the first and thirds and then go back add the seconds (511).

**George Kyme:** I do not remember Boh "tuning up." He insisted that bands tune constantly, but there was not a single note given at the beginning of the rehearsal to tune to. After a time, that concept became established.... Boh was very strong, very strict, when it came to intonation—though he didn't stop the band to tune the section at all (635).... Boh's attention was directed toward the way intonation varies as the music is being played (636).

**Melbern Nixon:** An odd thing about Boh's rehearsal technique—we almost never tuned, but we would tune throughout every rehearsal. I can remember again and again his taking hold of the lobe of his ear, and that meant, "Hey, are you listening?" But actually to have the oboe sound a tuning note and for us to tune, I think that almost never
happened.... But I don’t really believe I ever played in a group that had better intonation than Boh’s band (692).

Oakley Pittman: We never tuned up.... I mean, to have somebody sound this note and then go down through the band and tune, tune, tune, tune.... A note can be in tune on this chord, and you blow the next chord, and it is out of tune. I think that is the way Boh worked more than anything else. He just went along until there was a disagreeable sound (720).

Instrumentation

William Gibson: Boh’s conception of a symphonic band grew from the grand idea of using all the wonderful, available orchestral instruments as well as instruments now considered antique or outmoded. He tested these instruments as probing[sic] as a Stokowski or famous old timer from Middle Europe. Boh may have had a sound in his mind worth preserving—a full set of sarrusophones, a contrabass clarinet, harp, string basses, and the very playable and effective Eb tubas, bassoon and contrabassoon. Enough of these instruments and a quartet of saxophones would surely provide a distinctive tone. Though many of these instruments were not played very well by players he drafted or converted to the task, a very effective nonbrass band was the result (531).

Charles Gilbert: One thing I do remember about Boh was the importance of the bass line in the band—and the bass contribution. The bass was never obnoxious. It was always there, and it was important and honed to the greatest level of sweetness and contributive effort on the part of the section (532).

Byron Gray: He was awfully proud of the fact that we were able to put twenty-four clarinets in the band. He thought that had a great deal to do with the type of sound he was able to get.... He had those twenty-four clarinets, twelve on each side in the band setup.... He had a lot of unusual instruments in his bands: for example, sarrusophones, the heckelphone, and the contrabassoon. He was real proud of those instruments.... He wanted the people to know we were trying to have a balanced ensemble.... He was strong on Bbb and Eb tubas (542).

Tom Hardin: He pretty much had a full instrumentation of—what we would consider—a symphonic band. Sometimes it seemed that he had a few extra things, like the heckelphone. He had some of the big double reeds, like the English horn. He had a sarrusophone. I would say he had
a real good instrumentation—with certain clarinets, and flutes, and the French horn section. He had a couple of flugelhorns in the band. . . . He had regular cornet parts and trumpet parts. I think the flugelhorns sometimes played trumpet parts. He had a long line of bass horns in the back (552).

Hiram Henry: Boh tried to have a much broader instrumentation than almost anyone. He called a lot of the instruments that were not used regularly in bands "animals." He had a sarrusophone. He wanted to get a bass flute. A heckelphone, of which there was only a few in the country—Boh bought one of those. The contrabass clarinets—and using string basses in the band. He was very innovative in trying to broaden the scope of the sound (560).

Robert House: [The instrumentation] was full. It had everything. In fact, you know, he was one of the early ones to emphasize the heavy low reeds. He had extra bass clarinets and sarrusophones and heckelphones and all kinds of reinforcement in there—bass sax and everything. That was unusual (574). . . . He liked flugelhorns and cornets, along with the trumpets and the euphoniums, instead of the light baritones. This was a trend in the thirties—toward a less brilliant, militaristic style—a smooth style, which set the American band sound as quite woody, dark, and smooth (575).

Willard Johnson: He put great stress on low woodwinds. He stressed bass clarinets, low saxophones, Bb clarinets playing in the low register—big and full. Beautiful woodwind sections (601). . . . For him [these instruments] added color to the woodwind section. . . . One Eb clarinet would affect a section. He liked to stress that. He lived for beautiful woodwind tone quality (602).

George Kizer: Boh was fond of, what I would call, exotic instruments. At that time he had, of course, oboe, English horn, and heckelphone, and the double reeds as well as bassoon and contrabassoon. In the saxophone section, he had not only the usual alto, tenor, and baritone sax, but he used a bass saxophone. His brasses were pretty much consistent with the usual. Although he always used flugelhorns, and he used cornets and trumpets. The trumpets always played the trumpet part, not the cornet part (523).

George Kyme: Makovsky had definite and strong ideas as to instrumentation. . . . For example, Boh had a baritone sarrusophone that he used one year . . . and we had the first contrabass clarinet that I believe
was used in an Oklahoma band. ... Makovsky basically enlarged upon this soft, pure woodwind quality so that his groups sounded more like a symphony orchestra than, say, a circus band. ... Boh also wanted a distinction between the tone of the cornet and trumpet. He thought that eight of the ten cornet parts should be played on cornets with the two lowest parts played on trumpets. For a while, he even used a couple of flugelhorns to give a fuller sound, but the two trumpets were always assigned to the lowest part (633).

Susan Mitchell: He seemed to be very partial to the lower instruments, the lower woodwinds and the lower brass, for the support they gave to the music which went on above that. To me, that would be the different sound that Boh got. ... He kept using the peculiar "animals," as he called them—the heckelphone, the contrabassoon, the sarrusophone, a full complement of bass clarinets, the bass saxophone. ... But even in the brasses, he had the flugelhorns. How many people have flugelhorns in their bands (673)?

Floyd Moyer: We had close to thirty clarinets in the band. ... We used [a large] instrumentation, and a lot of them are not used anymore. We always had both trumpet and cornet parts (680). ... Boh always used cornets for his top voices instead of trumpets. ... We had flugelhorn parts and used sarrusophones—instruments that are long gone in history. He had more of a dark woodwind sound than a brilliant brass sound. In a band of one hundred or so, we would have maybe eight trombones or six trombones, three or four baritones, four or five horns, eight cornets or trumpets ... and maybe six or eight tubas—all of the rest were woodwind players. ... They only had room for so many comet players in the band. They didn't take everybody that came along. They would only pick so many trombone players, and that's the way he achieved the balance he wanted. Then, by adding the contrabassoon and the sarrusophone and those low woodwind instruments, that almost have a string sound to them like an orchestra, changed the sound of the band too (681).

Melbern Nixon: He always had a full section of tubas and low reeds—bassoons, bass clarinet, contrabass clarinet. I'm sure that he had the first contrabass clarinet in the state of Oklahoma. We also used a contrabassoon on occasion, and we used a sarrusophone. ... A man once told me [that] in Boh's earlier years, he was one of the very first people to use French horns in his band at A&M. This goes back, of course, pretty early—when a lot of bands were still using mellophones or alto horns (692). ... We used four cornets, two trumpets, and two flugelhorns. ... I think that cornets tended to give the band part of that mellowness. The
bands now, with full sections of trumpets, have gotten to a more brilliant sound than they formerly had (698).

Oakley Pittman: He had a thing that he wanted a full family of sarrusophones—soprano, alto, tenor, and baritone, but he only had the baritone sarrusophone... He wanted flugelhorns and cornets and trumpets. He had alto clarinets. He had bass clarinets, contrabass clarinets. ... We also had a contrabassoon. ... The Eb soprano clarinet—... It was as important to him to have that Eb [soprano] clarinet player as it would be to have a solo clarinet player. ... Eb tubas. ... Boh was very adamant about having an Eb bass (717).

Rehearsal Emphasis

Hiram Henry: In a musical sense, he was a perfectionist and tried to get the most out of the people he had to work for. ... You didn't get past the first measure until he was satisfied—or the first note, or the first attack. He may spend several minutes on the first attack. ... In fact, it got to the point sometimes, we felt, before a concert, we would never play a number completely through without a stop. ... On a concert, sometimes—if something went badly—he would stop and say, "They can do better than this. Start back at—" He felt it was that important to do a good job and get—what he thought—as near musical perfection as that particular group could. He was very particular about details. But that was his way of doing it, and he had good success with it, so you can't knock it. His driving for perfection was something you've got to keep in mind. He wanted to do everything just right. ... I can't remember him ever reading anything straight through. He started out and wanted the intonation right; the tone quality had to be right, the balance had to be right—the attacks, rhythm, everything. If he didn't hear something right, he would stop and do it again (558-59).

Arthur Johnson: We used to spend time—a great deal of time—with a small section ... that [was] tough ... [We would] go over it a few times slowly and then finally pick [the tempo] up. He used to do a great deal of that. We didn't just get up and crank through anything because he was liable to stop you at anytime. He might spend the whole time on sixteen measures, but he didn't do that very often because we didn't have that much time. ... But Boh could get results better than anyone in the state of Oklahoma, at least as far as I know, and I was fortunate enough in high school to be able to go around and see a lot of these people. Every time, the results were quite good, and much better than most people could do it. ... The way he approached things was with the idea of piecemealing
until it was good enough to put together. Then we would go through it maybe two or three times. But he didn't waste a lot of time (591).

George Kizer: It was not at all unusual for him to spend half of an hour working on the introduction to a march, and that was sort of extreme, but he was really teaching a lot of things by this particular attentiveness to detail—for example—attack. I remember him probably working over and over, five or ten minutes, nothing other than just getting a uniform attack throughout the band. I always thought that was a little bit overdone, but it was a technique that he used. I think it led to some excellent ensemble performances by the band, because he was not a good conductor (620).

Clarence Mills: His desire for perfection—he would take one march, or one small piece of music, and spend an hour and a half or two hours rehearsing just a portion of it in order to achieve a perfect rendition. Then, you were expected to apply that perfection, those standards, throughout the [entire] selection. . . . He started with the whole and broke it up into parts and then put it back together as a whole. There was much more stress on working on individual parts. He would take one measure and go over and over and over it until it fit together just perfectly—very professionally sounding. He wanted a big sound from the band. He wanted nice balance. He wanted the harmonies to be properly balanced (657).

Melbern Nixon: Boh started out at the beginning of a piece, and we worked on that right from the beginning. If the introduction didn't sound good we didn't go any farther. If the first four measures were ridiculously hard, we played those four measures until we could get it . . . . He would do it slowly and tapping out the rhythm. They would go over it and over it. Being a trombone player, we might sit there for fifteen minutes without blowing a note while the clarinets really woodshedded a spot . . . . If we played the first thirty-two measures and rehearsed that, then probably the next day we would get through that, and we'd chew off thirty-two more measures (696).

Oakley Pittman: We never read a march in all the years I was there. I can't remember ever starting at the top and going to measure 256—never. We would start at the top and do the introduction and go back and get the first measure straightened out. Then we'd do the second measure. Finally, we'd have the introduction, and we might go to the first strain, measure by measure and phrase by phrase—maybe a four bar phrase. Eventually, we reached the end, and it would be ready (715). . . . I think he
paid so much attention to details. He'd stay with this measure until it began to sound the way he wanted—balanced, so no one was sticking out... He would work for ten minutes trying to get a triple forte that would lift the roof, but with everyone balanced (716).

Howard Smith: He'd have us play that section over and over and try to find out who—we would start at a slow speed and try to take care of the situation that he wanted and then increase the tempo to see if we still had it (755). . . . If they didn't get it, they'd keep going over and over it. He seemed to have problems with saxophones most of the time, and they would just have to go over and over it (756).

Repertoire

William Gibson: Repertoire was the biggest difference. . . . We first knew "Merry Wives of Windsor," "William Tell," "1812," "March Slav," and the "Dance of the Hours," such as they were performed. . . . Here was a "symphonic band" and Boh explored the repertoire and the instrumentation that was available. The sounds of the woodwinds were very good considering that seven o'clock a.m. rehearsals were the only way time could be found for a band (731).

Charles Gilbert: There wasn't a whole lot of band literature in those days. He did the best and did wonders with what there was. . . . Boh was trying to achieve through the college band—making the band sound as near like an orchestra as he could (534).

George Kyme: He often said, "The best is none too good for our students." This meant, first of all, that the music which he chose would exemplify the finest quality of symphonic literature. Moreover, it required a refined symphonic band sound, a sound which he believed in and which he consistently insisted upon (632).

Trustworthiness

Trustworthiness (i.e., a desire to respond to an influential person's requests because one believes that the influential person has another individual's best interests in mind and is sincere and truthful in his/her intent) was identified by seven interviewees as a personal characteristic which
enabled Makovsky to enact an acceptance of his requests and desires. Although not rated with the same degree of intensity and importance overall as authority, attractiveness, or expertise, trustworthiness was determined by one individual to be the primary reason why that person responded favorably to Makovsky's influence, and was rated the second most important reason by another individual. Interview subjects were in virtual agreement when asked if they had confidence in Makovsky's judgement and believed him to be credible in what he said.

The interviewees who responded to questions concerning Makovsky's sincerity, truthfulness, and concern for his students overwhelmingly indicated that these traits were strongly evident when he interacted with other persons. Only one respondent (i.e., Martin) identified an occasional lack of concern on Makovsky's part toward other people. That same person made it clear, however, that the traits of integrity and trustworthiness were evident.

Most interviewees were of the opinion that Makovsky was extremely fair in the way he dealt with his students. If he saw the need to reprimand someone, the overall consensus was that the person deserved to be reprimanded and was not being singled out unjustly. Interestingly, however, whereas Makovsky was perceived overall as treating persons fairly, there were references (i.e., Elliott and Enix) to one individual being allowed to bend the rules regarding punctuality. The following statements exemplify interviewee perceptions regarding trustworthiness.

**Homer Anderson**: The strength of Boh's personality was his sincerity. He had a genuine interest and really a love for the band members. He
was interested in them and in their personal lives... Boh was just genuine, and there wasn't anything artificial about him (424).

Paul Boone: [Makovsky] believed in being honest. Honesty was very important to Boh. In fact, what he learned in Masonry must have reflected quite a lot in his personal opinions about his behavior (443).

Leon Brown: I think [Boh] treated everyone pretty much the same. I don't know if he played favorites or not. I don't think he did (467).

John Elliott: When you speak about trustworthiness and credibility, I think that Boh had both of these characteristics to a very great degree. If he told you something you knew it was true and it was. When he gave you some piece of guidance, or something of this nature, you knew you could accept it because it came from a credible person (503)... He never played favorites in dispensing favors and things of this nature. Whatever you got you earned. Judgmentally, I thought he was one of the fairest men that I ever knew... We all respected Boh and we all knew him for the kind of person that he was. It never occurred to us to be judgmental about him or the way he handled or reacted to any of his players or his people... One of the few exceptions was one young man. This person was one that frequently barely made it to his seat on time (493).

Paul Enix: He was extremely sincere and devoted to the young men and women that he was working with (522)... He really had a caring for his students. You sensed that. After my big, unfortunate start with him I could sense that he had a great deal of caring and that came through in everything that he did (509).

Paul Enix: I hate to say this, but Boh did have his favorites. [There] was [one person who] was there one semester when I was there. [This person] didn't care about anything in the world but playing an instrument. In the second semester [this person] had arranged an audition for [another school] and went to [this other school] and, of course, did just great (510).

Charles Gilbert: He always had everybody's welfare in mind. He was always more than fair, I would say (538)... Trustworthiness and credibility are wonderful traits in anybody, and he certainly had them (539)... He was a very sincere person. He never tried to show off. He never tried to make you believe that he was the last word. He was always sincere about everything he did. You could tell--you could just feel the sincerity of the man through the tops of his shoes, his toes, and everything he did, said and planned. Everything he came up with, reeked
with sincerity and a "you can do it" type of attitude (532). . . . He was so
sincere and so open in everything he did and in everything he wanted to
achieve. You just wanted to be a part of the band and do your utmost to
achieve (537).

**Hiram Henry:** Oh, yes-[there was] no question about [his sincerity] . . .
Just from knowing him and knowing how he talked--he would tell you
something, and in the rehearsal, of course, he was confident that he knew
what he wanted and how to get it . . . Yes, [he was trustworthy]-and he
was consistent. I think that is important over a period of time . . . He had
your best interest at heart (571).

**Hiram Henry:** [People would respond to what he asked because] they felt
that he knew what he was talking about. They had confidence in him. . . .
They heard the band before, and they had been in it [long] enough to
know it came out sounding like a band should sound. If he said this is
what you were supposed to do, they believed him. They tried to do it . . .
I knew that overall--there was no question in my mind--that Boh was
working for the best interest of each individual--the band as a whole and
Oklahoma A&M College. No question in my mind that he had
everyone's best interest at heart. He worked to the best of his ability to get
that job done (567).

**Robert House:** I had the feeling that he was fair in his judgment, and he
would call it as he heard it . . . When he did chew someone out, I felt
sorry for the person being chewed out, and I'm glad I wasn't that person
and I hoped I never would be, but at least I could say, "Well, but he
deserved it." At least the boy knew it, and I knew it (582).

**Arthur Johnson:** He was the boss, and he let you know that . . . but he
wasn't unfair--unless he got off on a tangent someway. He was deliberate
and honest with almost everyone with whom he came into contact. He
never gave any reason for anyone to think otherwise . . . I suspect he
influenced everybody who was there in some respects, because they could
recognize that what he was saying wasn't always the only answer to the
problem, but certainly it was a sincere answer and if you followed the
precepts that he set up--in all likelihood you would come out all right.
That was my feeling about the situation (598).

**Arthur Johnson:** [Responsibility] was his creed. If he told someone--and
it didn't make any difference what it was he told them--he would do
something, he'd do it if it killed him . . . Although it was never said . . .
I'm sure that they all knew this man was a man of his word. If he said
something that was the way it was going to be (594). Boh had the same ideals... that any Christian person would have. He thought that he lived by a code. I know that if they asked him to come to a meeting, he was always there early. He always left in time to be somewhere fifteen minutes ahead of time. He never let anything stand in his way. If he told you he would be at such and such, he was there. That's sort of an attitude that he maintained all of the time that I knew him (588).

Mary Alice Martin: I felt that anything he told you, he would stick with it. I'm not sure that trait is evident in a lot of younger people today... I think of integrity as being a deeper character quality--being able to keep your word, or whatever you say you'll do, you'll do (646).

Mary Alice Martin: [When asked if Boh felt concern for other people, Martin's answer was negative.] Not always. He didn't walk on anyone, but he could be very gruff. But, again, as a student at that time, I didn't stop to think whether he had concern for me (654).

Clarence Mills: I think the thing that attracted us the most—that yielded the most influence was his honesty.... He drew us along because of that honesty and sincerity. It was just right down to the roots of his being. He was sincere in everything that he did (668)... I think [we had confidence in Boh] to the ninth degree. We didn't question it—that was Boh. Boh was a father figure to nearly all of us (669).

Melbern Nixon: I think, really, the strongest characteristic, as far as I am concerned, would be trustworthiness and credibility. I think that was very strong with Boh. I think he was about the height of sincerity. I think Boh was sincere and outspoken in his beliefs—even in matters not pertaining to music. Yes, he was very sincere (704)... He expected the same out of you, and he was just as sincere. To tell a nontruth—I'm sure he just couldn't tolerate that in any sense of the word. Yes, I'm sure that he was very sincere (691)... [He was] honest to the core—just really straightforward and honest, yes (701).

Oakley Pittman: Trustworthiness—by all means, absolutely. If Boh told you something you could believe it (725)... Boh was honest. There was no question about honesty and truthfulness—admirable character. If Boh told you something you could depend on it, and, if he promised you something, you could depend on that (711).

Other interviewees making reference to Makovsky's sincerity included Crowder, Gray, Kyme, Martin, Moyer, W. Johnson, Kizer, and Shew.
Individuals substantiating the notion of trustworthiness included Calavan, Kizer, Martin, and Moyer. Additional respondents who indicated that Makovsky expressed concern for his students included Nixon and Shew.

Control of Resources

Control over resources (i.e., psychological or material resources that could be used to reward or punish another person) was not a strong factor in bringing about compliance, although most interviewees made it clear that Makovsky had the capability of imposing punishment on anyone who failed to follow his instructions. Only one individual indicated that fear of punishment had an effect on that person's willingness to comply with what Makovsky wanted, and only two interview respondents identified punishment as a partial reason why they responded to his influence. Most interviewees specified that the threat of punishment was not a strong factor in bringing about compliance.

There was almost unanimous agreement that Makovsky did not use rewards to enact compliance. The only thing that could be construed as a reward would be the use of praise, and most interviewees indicated that praise was not commonly given. The following statements indicate interviewee perceptions regarding the use of rewards and punishment to enact compliance with Makovsky's desires.

Praise

_Earl Bates_: As I recall, I don't think he was very lavish with his praise. But he would indicate that he was satisfied with something by smiling or saying, "Okay," and going on to something else (432).
Robert House: I don't know if he was noted for [giving praise], but I guess he would tell you if you did a good job.... He would really make a point to compliment me if I deserved it, or he would point out that the tone was not good, or "You should practice and play better" (582).

Melbern Nixon: Boh used [praise] very sparingly. Yet he did use it. It was a reward when it was really merited.... But, day-to-day, I think Boh was like some of the famous football coaches--to get praise was almost unheard of (700).

Punishment

John Elliott: I don't recall ever feeling a sense of coercion. I don't ever recall feeling that he forced me into anything (503).... I don't remember any indication that Boh ever used a threat--a statement that he was going to kick somebody out or going to remove somebody if they didn't function exactly the way that he thought that they should. He just didn't act that way. But he made it quite plain, for example, that you were not to be late to his band rehearsals (505).... I don't know of anyone that ever feared him in the sense of terror fear.... He could make you feel just that high, but if he did, it was because you deserved it, and you knew it. I never knew him to deliberately set out to destroy anyone or to make them feel less a person or make them feel of lesser importance to his overall organization (500).

Paul Enix: In my three years there, I could never remember him kicking anyone out of band. It might be that there were some changes. The people just voluntarily fell out. I can't remember his doing that. He disciplined people into his system, if you understand the difference between kicking out and kicking in. He disciplined people into his system. If he had some people who were a little bit troublesome, he'd work off those rough edges. To me, those three things--respect, fear, and love--just about cover it (516).

Tom Hardin: About punishment--I never had that feeling (556).... If you came in late you were probably embarrassed pretty much. You just didn't want to be embarrassed. You knew you should be there. If band started at seven o'clock, he didn't mean for you to come in at seven o'clock. You should have your horn warmed up and be sitting in your chair with your music all ready to go when he started (551).... He didn't have many discipline problems because people knew that they should behave if they were going to be in band. If they didn't want to, they probably weren't in the band (553).
Robert House: To avoid the threat of punishment might have been a factor. He came on strong, and I felt bad when [someone was reprimanded]. I didn't want to be in that position. I think the threat of punishment had an effect on me... I wasn't really afraid of him, of course. What I was afraid of was what the others in the group [would think]. I didn't want him to make me look bad (585).

Arthur Johnson: I don't ever remember being afraid of doing something which would merit punishment. His punishment was to cluck his tongue and say, "Well, that's too bad" (597)... I think the fear part of it would have been that he would be disappointed. Disappointment was a worse curse than having him get on you. Oh, he got on people. He got on several of us, and maybe half the band at one time or another would be involved in his ire. But, actually, it wasn't fear, because you knew you could go to the man and talk with him, and he'd be very reasonable and understanding... It wasn't a case of your being afraid to be around him (592).

Willard Johnson: I wasn't coerced in any way... There was no fear of gain or loss in anyway. He didn't ever make me feel like, "You better do this or you are going to lose out" (605-06).

George Kizer: The reward and punishment characteristic--I didn't ever feel that he used punishment, particularly. His mode of punishment was simply requiring you to prove yourself by playing a passage (629)... and if you didn't really feel comfortable under those conditions, you didn't normally stay in the band very long (626)... The reward came very stingily--occasionally when one would get an accolade or compliment from him. Those were rare, but they were extremely valuable (629).

Floyd Moyer: I don't know that I looked for a reward for playing in the band other than the fact that I wanted to learn how to be a band director. The only punishment available was that if we didn't do what we were supposed to we wouldn't be in there very long... The reason [why] I played in the band [was not] because I was afraid to do something wrong. It was because I wanted to learn from a person who I thought knew what he was doing (687).

Oakley Pittman: There was never any fear of punishment--ever. The only punishment you could get was a vocal reprimand, but maybe that was better than physical punishment. Awards--I don't think Boh ever said, "I will give you something if you do this." I think the reward
mainly was in doing something that he was proud of you for doing. I think that would be the biggest award, and it was never mentioned (725).
CHAPTER VI

THE EFFECTS OF MAKOVSKY'S INTERPERSONAL INFLUENCE

The second research question was to identify the attitudinal and/or behavioral changes, as perceived by the interview subjects, which occurred as a result of Makovsky's interpersonal influence. Following preliminary interviews with individuals who were well acquainted with Makovsky's accomplishments, the researcher identified areas in which Makovsky may have been influential. These areas included (1) ideological influences (e.g., Makovsky's views on character development and discipline); (2) pedagogical influences (e.g., Makovsky's approach to instrumentation, literature, tonal qualities, and rehearsal techniques); (3) organizational influences (i.e., the development of instrumental music contests, clinics, and summer short courses at Oklahoma A&M College, Makovsky's role both as an adjudicator and as an administrator, and his role in the formation and development of Kappa Kappa Psi, national honorary band fraternity); and (4) other musical influences (i.e., Makovsky's role as a guest clinician and conductor, private teacher, and composer of band music).

Data obtained from interviews with respondents who had a professional-musical association with Makovsky indicated that in the areas of ideology and pedagogy, Makovsky had a strong influence on his students and peers. Statements point out, however, that in the areas of organizational, and other musical influences (i.e., changes perpetrated due to Makovsky's role as a guest conductor, private teacher, or composer) the effects were negligible. Data also
indicated that, in some cases, individuals identified negative influences or aspects associated with Makovsky that the interviewees specifically would not adopt.

I ideological Influences

One area in which Makovsky had a strong influence on his students and peers was that of character and moral development and reinforcement. A large number of interviewees (e.g., Anderson, Bates, Boone, Bourek, L. Brown, Calavan, Elliott, Enix, Gilbert, Hardin, Henry, House, A. Johnson, W. Johnson, Kidwell, Kizer, Kyme, Martin, Mills, Moyer, Nixon, Pittman, Roller, Schilde, Shew and Smith) stated that Makovsky either instilled or reinforced in them, through both open communication and by example, such traits as honesty and integrity; genuineness and sincerity; basic Christian ideals; humility; loyalty; dedication; responsibility; cooperation; punctuality; citizenship and proper behavior; helpfulness and a caring attitude toward others; self-confidence, and perseverance.

As the reader will discern from the following statements, interviewee quotations often make reference to several character influences at one time. Statements that refer to singular effects will be subsumed under separate headings.

Character Traits

Interviewees identified several character traits espoused by Makovsky which had an effect on them. Several individuals (e.g., Anderson, Bates, Boone, L. Brown, Calavan, Enix, Gilbert, A. Johnson, W. Johnson, Kyme, Martin, Mills, Pittman, Roller, Schilde, and Smith) indicated that the
assimilation and exhibition of selected character traits, as identified by the 
interviewees, produced a personal influence. Other interviewees (e.g., 
Anderson, Boone, Bourek, Calavan, Enix, Gilbert, Moyer, Nixon, Shew, and 
Smith) stated that, in addition to having a personal effect, they tried to 
disseminate selected character traits they received from Makovsky to their 
own students, as noted in the following statements. (All quotations used in 
chapter 6 are presented in their original context in volume 2 of this study. 
The numbers at the end of each quotation indicate the page or pages in the 
Appendix, from which the statements were taken.)

**Homer Anderson**: Boh used to make tremendous speeches, and Boh had 
the knack of simplicity and genuineness . . . [At a Kappa Kappa Psi 
banquet at Texas Tech University], he spoke on being genuine, and he 
elaborated on that and for all of us not to try to wear a mask and for all of 
us to be sincere. He might not have talked over ten or twelve minutes, 
but they had the heads of the departments at Tech and the Tech president 
there and a big to-do for their chapter. He had every person in that room 
crying because everything he said made each of us feel guilty in some 
way, you see. Now, that was Boh's strength—that right there (421).

**Homer Anderson**: I decided to be a band director, and so I went to Boh to 
talk about it. I told him I would like to be a band director. He said, "Well, 
if you want to be, you can . . ." He told me many times that I could do 
anything that I wanted to do. He said, "If you want to be a band director, 
and if you are a good one, you might make $125 a month . . . but if you are 
a band director you build men." I think that was the whole thing back of 
Boh—that whole business. He had very, very high standards for all of us 
(423).

**Earl Bates**: Boh illustrated by example and by his own behavior. 
**Dugger**: Did that have an effect on you? 
**Earl Bates**: Yes, I think so. Boh was a highly respected man. He was 
admired for the work that he did, not only as a musician, but as a person. 
It just sort of reflected upon everyone that he came into contact with. 
Because he had so much self-confidence and modesty, combined, this 
reflected and influenced everyone that he came in contact with (428).
Paul Boone: Basically, Boh was able to instill a great deal of loyalty and desire to be a part of the A&M concert band.
Dugger: Did that have an effect on you personally?
Paul Boone: Yes, I tried to help my students just as much as I could and to establish ideals for them, musically speaking, as well as the way they related to other things. Be on time, for example (440). . . . He also believed in being honest. Honesty was very important to Boh. In fact, what he learned in Masonry must have reflected quite a lot on his personal opinions about behavior. . . . He tried to establish the concept of an upright, proper man of the time and how that person should act, according to his standards . . . not only in band practice, but in our personal lives (443).

Paul Bourek: When he talked about character, he was talking about a person who can be trusted. . . . I personally have used that in my teaching, saying that "character is very important. The fact that you can be trusted and that we can count on you to do a certain thing. If you made a mistake, admit it. . . ." He mentioned this quite often, about character: "This will be very important with you in your relationship with other people and your job and also in your family" (450).

Leon Brown: We all tried to emulate him . . . not only in music but otherwise too. He expected you to be polite, courteous, on time, sincere. I think the human qualities that he exhibited are important to me as much as the music (462). . . . I think he wanted everybody to be courteous and be civil. . . . I think he demanded high ideals in a person. . . . I think there is a legacy there. I hope that I carried on that legacy (463).

Louis Calavan: To be on time at your job whatever it was and do that job perfectly. To always be friendly and helpful to all, to be honest, to always be a gentleman, and to always be truthful. I patterned my life after him.
Dugger: Did you pass these values on to your own students?
Louis Calavan: Certainly, by all means. You should see some letters from my former students which reflect that. . . . He taught citizenship. He wanted you to be a fine gentleman. He wanted you to be an honest person. He wanted you to be a clean person. That was his first philosophy, I think, and . . . that was the way Boh was in everything. . . . He meant so much in my life, and I'm telling you, that's the way I tried to teach my kids.
Dugger: Did you pass this idea on to your students?
Louis Calavan: I sure did, and how (480)! 
Paul Enix: He was one of the strongest influences that I had... as far as an awareness of character traits that were desirable... He emphasized two things--cooperation and respect... He summed up all of the attributes of doing the right thing at the right time, getting along with people, doing your part, anticipating and helping the less gifted. Putting it into the musical terms--cooperation was a feeling of responsibility, putting the good of the group ahead of the self, and complete joint action of the group for the good of all... Those were his key pet words. You'd hear those two words practically every rehearsal--sometimes four and five times... I think that largely my whole philosophy was modeled after Boh... These other facets I tried to emulate, and I used a lot of his expressions in my beginning. I used his two key words of "cooperation and respect, men." Boh was a very good person in every sense of the word--a Christian person. He tried to be a living example, and he held to it.

Dugger: Do you think there were changes in your attitudes as a result of the effect he had on you?

Paul Enix: Not so much changes as development. I was quite young when I went to [A&M]. I was only sixteen, and the things that he emphasized were things that my own parents emphasized... back to cooperation, respect, basic honesty, basic helpfulness to others--those are the things. But I think his influence certainly kept me on the right track and kept me thinking in those terms when I easily could have been swayed out of that... He certainly helped mold and develop me. While I probably didn't consciously try to emulate that, it was a definite effect. I'll be honest.

Charles Gilbert: He was a great character builder... His whole philosophy on morning band rehearsals was to try to build a better life for everyone playing a horn and participating in the team effort of the band.

Dugger: When you say build a better life, what do you mean by that?

Charles Gilbert: Try to amount to something, try to contribute to society, try to make life a little easier for us all... He always wanted everybody to be loyal and sincere in everything they did. Whether they were on campus or off campus, they should be gentlemen and be looked up to as fine students.

Dugger: Were there any particular ideologies or characteristics that Boh espoused?

Hiram Henry: Character, responsibility, all the things that went into a person's development--their own character and personality. He was very strong on that, both in and out of rehearsal... Boh was very strong in working with the ideals. It wasn't in a Christian sort of a way, but the
ideals are the same as in a Christian way of life. The responsibilities, the dependabilities, all those things (565).

Robert House: Character—he kept talking about character. Everything fails if your character is not good. . . . I don't know just exactly what he meant by character, except . . . a good, straightforward, American citizen who didn't get into trouble—have a good family and take care of your wife and kids—a person that people respected, because you couldn't be a teacher and director without that. Now, I know there are some who do get along pretty well even if their character isn't good, but I've always believed what he said. That's the way to do it. He stressed that (572). . . . I think another thing that was strong with him was loyalty. He expected loyalty, and he gave loyalty. He always stuck up for you, and he would help people get good jobs. He told the truth, but he would push for you. He expected you to be loyal to that band and to him. I think that is an important factor in character. He never criticized us. That's another thing I've learned from him, I think. A lot of professors are always griping about the administration, the college president, or the dean. He never did this. Now, he may have done this in private. He may have thought they were very poor, but he was quite loyal to the school. He didn't criticize or sneer at any of the band directors out in the state—or the parents. You never heard of such a thing. I've been pretty much the same way (573).

Arthur Johnson: He did a great deal to try to teach people values and music (587).

Willard Johnson: [Boh] wouldn't allow anything improper. He wanted you to be a good, moral person. . . . He was always proper all of the time. . . . I don't know if he ever turned loose and gave us a talk on morals or anything like that. He would just make a statement to watch our behavior and be gentlemen at all times. He was proud of the school, and we were too. We were proud of the band. I don't know of anyone who ever went out of their way to misbehave and do anything real bad (603).

George Kyme: We all knew that those habits that are inculcated—habits of promptness, habits of cooperation, of yielding, of working together—are things that one got from playing in a group like the Oklahoma A&M college band—and they are virtues that are much needed in our society today. I think those were some of the values that I got from Makovsky (639).
Mary Alice Martin: Integrity . . . being able to keep your word, or whatever you say you'll do, you'll do (646).

Clarence Mills: He was consistent—honesty and perseverance and all of the moral tones were stressed by Boh (656).

Oakley Pittman: Boh was honest. There was no question about honesty and truthfulness—admirable character. If Boh told you something you could depend on it, and, if he promised you something, you could depend on that. . . . I think it rubbed off on the students that were connected with him (711).

Dugger: How about yourself?
Oakley Pittman: Oh, no question about it (712). . . . Actually, I believe we received more from Boh by example than by him ever telling us what to do. I think character was the greatest thing Boh ever gave anyone.

Dugger: Do you think any of these things that you mentioned about Boh had an effect on your beliefs?
Oakley Pittman: Definitely (714).

Clyde Roller: His integrity was something to imitate. I value this very much (727).

Ed Schilde: Loyalty—he demanded loyalty. If you crossed Boh, you would regret it—if you weren't up front with him. He demanded that honesty and integrity and loyalty. No matter where your loyalties might be, you should be loyal (735).

Ben Shew: Of course, we tried to pattern our life after the way he lived his life. . . . That's the way Boh impressed us to live our lives. He was not a preacher. He didn't elaborate a whole lot, but he would just say that everything has to be honorary—everything has be integrity. You need to be the kind of person that people can look up to and all of that (743).

Dugger: In the aspect of character, dependability, promptness, responsibility, et cetera—when you were teaching was that part of your teaching philosophy?
Ben Shew: That's all I knew. I used that philosophy. I tried to instill in my people the fact that music, being the universal language that it is, was something that they could appreciate all their lives, even if they didn't continue it after they finished high school. I tried to use the philosophy that we do this, not because you are going to be a music professional, but because you are learning self-discipline.

Dugger: Do you attribute those philosophies to what you attained at A&M from Boh?
Ben Shew: Yes. Yes, I sure do (744).

Dugger: What ways do you feel that he did influence you?
Howard Smith: He had such high ideals.... His ideals were such great ones that he influenced nearly everyone.
Dugger: What ideals are you speaking of?
Howard Smith: His Christian ideals showed up very, very strongly.... I think that the high ideals that he talked about and punctuality, I know, were the prime things that impressed me. In fact, like I said, it so stuck with me that I was even that way with my own groups (752).

Citizenship and Proper Behavior

Another influence which produced an attitudinal effect on several of the people with whom Makovsky interacted was his insistence on exhibiting proper behavior and citizenship, as expressed in the following statements.

Charles Gilbert: The ultimate goal of Boh was to build musicianship and citizenship. Citizenship went right along with musicianship. He was a great, great influence on a lot of young men in those years. I wasn't the only one (534).

Byron Gray: He was strong on being ladies and gentlemen--being courteous to one another.... We were expected to display ourselves in a gentlemanly way at all times. Had someone gotten out of line on the campus, I'm sure he would have had something to say about it. As far as I know, it didn't happen.
Dugger: Did that have an effect on how you wanted your kids to act?
Byron Gray: I think so. Probably some of the biggest disagreements I had with students was a matter of their behaving themselves on trips and when we were in public. There were always incidents where that did happen, and [it] caused a problem between me and that person. I don't know whether Boh's influence had anything to do with that or not, but this was the way I operated (745-46).

Arthur Johnson: We used to go and play concerts around over the state.... In every place we were received, he would impress upon us: "Don't do anything that would reflect [poorly] on the school." So there was always a fine feeling when we left a town. I don't remember anyone complaining about the band coming to visit and things of this sort.... He referred to the word "decorum" often.... He thought decorum was
important. That was the word he used if he would say, "We exercise
decorum," and that was the end of it (588).

**Dugger:** Do you remember any ideologies that Boh espoused?
**Willard Johnson:** Mostly your behavior. He didn't speak a great deal
about it, but he wouldn't allow anything improper. He wanted you to be
a good, moral person. He got that across in various ways. One year we
had two girls in the band. When we went on a trip, he took a chaperon
along. He was always proper all of the time.

**Dugger:** Were there other values that he tried to instill in his people?
**Willard Johnson:** Being a gentlemen all of the time. He said you were
representing your school... I don't know if he ever turned loose and
gave us a talk on morals or anything like that. He would just make a
statement to watch our behavior and be gentlemen at all times (603).

**Dugger:** What would he talk about in those short courses?
**Austin Kidwell:** He emphasized citizenship (612).

**Howard Smith:** He was always citing things that we needed to pattern
[ourselves] after--community spirit--how you're representing your school
and your family and yourself whenever you get out, so we wanted to
have the right kind of attitude.

**Dugger:** Did that affect you as a teacher?
**Howard Smith:** Oh, yes.

**Dugger:** You would pass that on to your own students?
**Howard Smith:** Right. In fact, I don't think you teach one hundred
percent if you don't do that (755).

**Responsibility and Obligation**

Interviewees indicated that Makovsky's attitude toward accepting the
responsibility to do what was expected and always fulfilling one's obligations
created an influence on them. According to Elliott,

He instilled in us the proposition of being at the right place, at the right
time, and doing the right thing, the way it was supposed to be done. We
all tried for it... He never deviated from the proposition of always
holding out the requirement that you be prompt, that you honor your
responsibilities and your obligations, and that you do your work and that
you do things in the right way, and that you show the proper respect that
is due people more senior to yourself or people in a position of more authority than you possessed yourself (492).

Enix also substantiated this proposition:

[Makovsky] summed up all of the attributes of doing the right thing at the right time, getting along with people, doing your part, anticipating and helping the less gifted. Putting it into the musical terms—cooperation was a feeling of responsibility, putting the good of the group ahead of the self, and complete joint action of the group for the good of all (508).

Additional statements corroborating the influence of Makovsky's attitude toward adhering to one's obligations and responsibilities can be found in the following quotations.

**Dugger:** Of these characteristics [of obligation and responsibility] that we just talked about—did they affect the way you dealt with your students?

**John Elliott:** I'm not sure that I was ever as good at it as he was, but it wasn't because I didn't try (494).

**Charles Gilbert:** I think I tried to pass on to my students, at OU [Ohio University] and wherever I was, that music was more than playing a horn. You developed responsibility, a direction for life that was an example. Boh was certainly an example to us all in what he was trying to do at A&M (532). ... That's where I learned my discipline. If you have a place to be, be there and be on time—no matter how much other activities may interfere. ... I think I learned all of that back in Boh's band, those years (535-36). ... Budget your time during the day and don't waste it. I carried that philosophy down through not only my band work, but everything else I was in (536).

**Dugger:** Were there characteristics that Boh espoused?

**Hiram Henry:** Character, responsibility, all the things that went into a person's development—their own character and personality. He was very strong on that, both in and out [of rehearsal] (564). ... Like being a person of responsibility, dependability, promptness—all the things it takes to be a responsible or reliable person who can do a good job if he has the professional abilities. Not just musical abilities were important, but the other things that go into building a well rounded person who could be effective as a professional musician.

**Dugger:** Did these ideals and philosophies have an impact on your beliefs?
Hiram Henry: Oh, yes. Boh was very strong in working with the ideals (565).

Robert House: He, of course, stressed responsibility and dependability. Whether he helped me to do it or not, I have always been that way, and I certainly saw how important it was (572).

Dugger: When you say dependability, do you mean promptness?

Robert House: Promptness, being on time, and being at the rehearsal and concert. In other words, when you joined something--know the rules and when the dates are on the schedule--you had to be there. Nothing would get you out of it except your own death or the death of your father, or something (573).

George Kizer: There were many of the characteristics that I think did affect me... As far as he was concerned: "Don't come to a rehearsal unprepared. Don't take your music lightly, or don't take anything you are doing lightly." He was a kind of a no-nonsense person. I think it was, more than anything else, a seriousness of intent.

Dugger: Did you insist upon that with your own students and your own bands?

George Kizer: Yes, I did. I certainly tried to emulate a lot of his characteristics.

Dugger: Do you attribute that influence to Boh--or did you already have that attitude before you met him?

George Kizer: Probably, I would attribute a considerable amount of it to Boh's influence--not all of it (616).

Dugger: In what ways do you feel that he had an influence on you?

Mary Alice Martin: Dependability (646).

Clarence Mills: His philosophy seemed to be that a person was to be held high and respected as long as he fulfilled his obligations (661).

Susan Mitchell: Boh set standards that made a person want to meet those standards. ... Certainly, you would not want to disappoint him and thus disappoint yourself. This happened in your meeting obligations as to presence [attendance] as well as to preparation for the performances (673).

Melbern Nixon: Obligation--I think in the five years that I played in his band, I missed two rehearsals, and I was in the infirmary both of those times, and I wasn't exceptional.

Dugger: When you say obligation--what do you mean by that?
Melbern Nixon: I think Boh felt that when you had a job, you were expected to fulfill the requirements without being told anything else (690).

Clyde Roller: Another, and definitely important, part of Boh's training was his discipline, demand both in playing as well as responsible adherence to [being] "on time," and ensemble citizenship. He instilled a sensitive appreciation of what it meant to belong and assume a dedicated place in an organization (727).

Punctuality

Interviewees were almost unanimous in describing both the immediate and long-term effects engendered by Makovsky's attitude toward punctuality. Concomitant with responsibility and obligation, Makovsky ostensibly felt that punctuality was one of the most important traits an individual could develop. The fact that he reprimanded members of the band so severely for being late, furthermore, indicated an immediate behavioral influence. Several interviewees (e.g., Moyer, Kizer, Kyme, and Nixon) mentioned that it was better to miss a rehearsal entirely rather than to come in late, although there seemed to be very few absences. This attitude toward punctuality proved to be a strong influence on what the interviewees expected both of themselves and their students, as indicated in the following statements.

Dugger: This aspect of punctuality, did it have an effect on you?
Earl Bates: Oh, certainly. It just got to be a habit with not only band rehearsals, but everything else that you had to do. It reflected in being on time for any meetings or any of the classes you had to attend or any other official functions.
Dugger: Would that have been something you would have taught to your students, or passed on to other people?
Earl Bates: Oh, yes. I mean, punctuality is something that students learn not only by example, but sometimes they have to be reminded. In all the years that I've been teaching, if I have a lesson scheduled for a certain time, that doesn't mean one minute after or two minutes after. It means exactly on time (428).
Paul Boone: Very few came in late. He instilled that promptness in approximately one hundred young men to be there at seven o'clock every morning. He was very demanding. In fact, I don't know whether they were rigidly enforced or not, but I know that over the long period they would have been. If you were absent a number of times, you were automatically dropped from the band.

Dugger: What kind of an impression or effect would that [punctuality] make on you as far as your approach to rehearsals?

Paul Boone: I expected everyone to be at band practice on time if I set a time. I wasn't as successful as he was sometimes, especially when we had marching practice early in the morning. But it did work for me, too. However, I don't think I made as big a deal of it as he did (441).

Paul Bourek: One of the things that always stayed with me was the seven o'clock rehearsal and to be on time. He would say, "I don't believe in budgeting time, but I believe in timing yourself. You owe your employer, and it is good practice to be punctual." He said, "I always consider [it important] that I was never late to an appointment." So that always stayed with me, to always be on time for an appointment (449).

Dugger: In what area do you think his influence was the most important?

John Elliott: I would think that the greatest area was that he instilled in us the proposition of being at the right place, at the right time, and doing the right thing, the way it was supposed to be done. We all tried for it. . . . He never deviated from the proposition of always holding out the requirement that you be prompt, that you honor your responsibilities and your obligations, and that you do your work and that you do things in the right way, and that you show the proper respect that is due people more senior to yourself or people in a position of more authority than you possessed yourself (492).

Dugger: Of these characteristics that we just talked about—did they affect the way you dealt with your students?

John Elliott: I'm not sure that I was ever as good at it as he was, but it wasn't because I didn't try.

Dugger: What effect did punctuality have on you personally?

John Elliott: My wife will tell you that punctuality is a vice with me, not a virtue (494).

Dugger: As a teacher, what effect did Makovsky's attitude toward punctuality have on you?
Charles Gilbert: That's where I learned my discipline. If you have a place to be, be there and be on time—no matter how much other activities may interfere. I think I learned all of that back in Boh's band, those years (536-37). ... Budget your time during the day and don't waste it. I carried that philosophy down through not only my band work, but everything else I was in.

Dugger: Was this attitude toward punctuality an influence from Boh?

Charles Gilbert: Definitely. Punctuality was something he really emphasized. Practically every day that he had a rehearsal he would step up to the podium and would say, "We'll play such and such," and always have some remark about the ones who weren't there yet. I can remember many days when everyone was ready to go on time, and he was very appreciative and very happy about that. But it wasn't easy (537).

Willard Johnson: Boh taught me this—for four solid years I made band practice every morning at seven o'clock. I was in my chair and ready to play. You didn't miss many of those rehearsals, or you weren't in there very long. You were proud to be in Boh's band. ... Punctuality has been the main thing I got from him. The idea of punctuality is what Boh really put into me. That was one of the strongest things (600).

Dugger: If you were going to identify things about him that may have had an effect on you, what would be the most important things?

Austin Kidwell: Promptness would be one (615).... Boy, he was death on you being on time. Oh, boy, he was insistent (610).... I know that the two weeks that I was there [for a summer short course], boy, you better be there. He could look at you if he wanted to dismiss you: "I won't need you after today." That's about it. He didn't ever say that to anyone the days I was there, but I could tell this. One time there was a girl, I believe she was from the Wewoka band, and she was just a little bit late getting to her chair. He just stopped and looked at her: "We won't need you if you can't be here." That's about all he said. This was where they had all paid to come. I don't know what happened because I didn't hear any more about it. But that's about his way (611).

Dugger: How did you relate to your students in that regard [punctuality]?

Mary Alice Martin: I wouldn't have been that rough on them. But, yes, it still makes me feel—I feel to this day that punctuality is important (648).

Clarence Mills: When you have a hundred people, you have to have pretty strict discipline on punctuality, or you have a mess.

Dugger: What effect would that have on you and your attitude toward punctuality?
Clarence Mills: Same thing. That made an indelible impression. I wanted to teach others to do the same thing (662).

Dugger: What kind of values did he exhibit and teach to his students? Melbern Nixon: Promptness—my goodness, it was unheard of, and obligation. I think in the five years that I played in his band, I missed two rehearsals, and I was in the infirmary both of those times, and I wasn't exceptional (690).

Oakley Pittman: Boh ... was a fanatic for promptness, which I think is a very good thing in anyone, in business or any other field of activity. ... I think he would take five or ten minutes out of a rehearsal to dress you down, just to impress on you that promptness was important.

Dugger: In your teaching, was that important to you?

Oakley Pittman: Absolutely. If you start a rehearsal, it starts right now; it doesn't start five minutes later with you coming in and tuning your instrument, because you are taking the time of a hundred men while you are getting ready (711).

Clyde Roller: Another, and definitely important, part of Boh's training was his ... adherence to [being] "on time" (727).

Howard Smith: Punctuality, I think, is probably the thing that he was the biggest stickler on. ... I think that the high ideals that he talked about and punctuality, I know, were the prime things that impressed me. In fact, like I said, it so stuck with me that I was even that way with my own groups. I've had parents tell me, "My, since you went off and left some of these people, he has never been late about anything. He picks up his clothes and stuff in his room and all that." Punctuality, I think is terrific (752).

While most interviewees acknowledged the importance for being punctual for rehearsals or other scheduled events, and while they also saw the need to maintain that attitude with their own students, several interviewees (e.g., Calavan, Enix, Hardin, Henry, House, Kizer, Martin, S. Mitchell, Pittman, and Sharp) pointed out that they considered as negative the harsh manner in which Makovsky responded toward individuals who were dilatory. These same interviewees indicated that they consciously
avoided treating their students in the same manner, as noted in the following statements.

**Dugger**: Were there any areas or techniques in which he was not successful? Something that you would not want to adopt?

**Louis Calavan**: He was very tough on students who were late to rehearsals and not practicing their part.

**Dugger**: What would Boh do if someone came in late?

**Louis Calavan**: He really gave a good scolding.

**Dugger**: Is this an influence?

**Louis Calavan**: Yes, in that I would never use that method (483).

**Dugger**: What would he do if somebody came into late to the rehearsal?

**Paul Enix**: Chew you out, up and down and every other way. That was one of the things that offended him just about the worst. So there were not many people that he really stormed.

**Dugger**: Do you consider that a negative influence, or a negative aspect?

**Paul Enix**: That's really hard to say. I never did it to the extreme. I don't believe in embarrassing people. I would always hear the reason and take care of this in private rather than in front of the entire group as Boh did. So I do feel that it [was] somewhat negative, and yet he made it more or less a positive thing (510).

**Dugger**: Was there anything about Boh that you would not use in your own teaching?

**Tom Hardin**: It could be that he would embarrass someone. I would be embarrassed if I was late. He would not embarrass someone for their ability to play. It would always be something like if they were just goofing around. He wouldn't get after a person unless he could tell that they weren't practicing (554).

**Hiram Henry**: I was never as harsh with students as he was. There are times when you get pretty upset and angry with students, and you've got to speak harshly to get their attention. I don't think many people ever got angry with Boh. They understood what his motives were. If he spoke harshly to somebody, it was because they had done something they shouldn't have been doing. It doesn't bother people as much—who know they've done something wrong—when they are called down for it (564).

**Robert House**: He was sometimes very mean to people. That's one of the things I learned—not to really chomp on them as hard as he did sometimes. So some people's feelings were hurt, but they understood it
I don't think I ever used that technique of chewing out particular people.

Dugger: What would he do to someone if they did come in late?
George Kizer: He would usually glare at them and sometimes . . . I can't remember exactly what he would say, but he would let them know that he knew that they were late and that he didn't like it.

Dugger: How would you treat someone if they came in late?
George Kizer: I used a point system that I claimed was more objective. My point system was based more on a positive side. . . . I rarely confronted a person because they were late; they just simply earned fewer points.

Dugger: Was this a personal decision, or was this a conscious effort not to do it the way Boh did?
George Kizer: Probably personal more than anything else. I didn't have the charisma and the presence that Boh had. Had I been able to do it his way, it probably would have been much more efficient.

Dugger: How did you relate to your students in that regard [punctuality]?
Mary Alice Martin: I wouldn't have been that rough on them. But, yes, it still makes me feel--I feel to this day that punctuality is important.

Dugger: How did he handle being late to a rehearsal?
Susan Mitchell: With a very harsh scolding. I don't know if anyone was ever not allowed to do something. It was just harsh scoldings.

Dugger: Did that affect the way you treated people?
Susan Mitchell: In my opinion, it would be negative. I would respond negatively to that in the treatment of others. I wouldn't do to them the way he did.

Dugger: How do you feel about the way he disciplined people?
Susan Mitchell: I felt that he was successful with it and that other people would not have been successful with the same techniques.

Dugger: Do you remember occasions when people came in late?
Floyd Moyer: He would do what he could to embarrass you, like bawl you out in front of the band. If you just skipped and waited until the next day, nothing was said about it. It was amazing how few times a person would
miss that class. We had well over one hundred people in that band, and there were hardly any absentees at all.

Dugger: You mentioned discipline—what effect did that have on your teaching style?

Floyd Moyer: I didn't discipline my students in the same manner that Boh did. I don't think anybody can copy someone else. You have to be your own person (679).

Oakley Pittman: Boh was a disciplinarian. My, he was a disciplinarian. I don't know whether it was good philosophy or not to chew out fellows so badly over a point of being tardy, but it got results (711).

Dugger: Was there anything about Boh that you would not do?

Bill Sharp: Probably the thing that I wouldn't do would be to spend as much time reprimanding someone. He would go all through them. He would spend ten minutes, if necessary, to really shoot you down. I think some of the people would hate to sit there while he reprimanded one person that long.

Dugger: Did you see that as a negative aspect?

Bill Sharp: Yes, to take as long as he did (739).

Attitude toward Perfection

One of the more significant influences that Makovsky instilled in both his own students and his peers was an attitude toward "doing the very best one could do" and striving for a high standard of performance. Several interviewees (e.g., Henry, Kizer, Mills, Nixon, and Pittman) stated that one of Makovsky's goals was a constant drive toward perfection, often to the point that he would rehearse a small part of a composition repeatedly, trying to achieve a perfect attack. As can be discerned from the following statements, the attitude toward "doing your best" and constantly striving for perfection may have been one of the most important influences imbued in Makovsky's students and peers.

Ashley Alexander: Boh had a trait about him that you just had a feeling he wanted you to be the best, not mediocre, but to be the very best (415).
Homer Anderson: I don't really and truly know how fine a musician Boh was, but I do know, like you said, he did drill and he wanted perfection, and he didn't much want to accept anything else. With your experience in teaching, you know the kids reflect us. Whatever standard we have, we just about get. That's the way it works (421). . . . Now that is something that carried over into my training that made me work awful hard. We never did anything with Boh unless we had prepared it as well as we could. Anything we ever did, anywhere (422).

Paul Boone: We had all heard of Boh and what he was trying to achieve. Of course, the way he did it, the demands he made, you might say he was a perfectionist. Of course, we never achieved perfection—no one ever does—but he certainly went a long way up the ladder. I think the students, generally speaking, admired him very much for that.

Dugger: How would that motivate you?

Paul Boone: I tried to accomplish the same things that he did. I didn't always see it the same way, but my goals were established, and I worked hard for them (439).

Paul Bourek: He would talk about a certain number: "We are not ready to play this number—not prepared. . . ." Regardless of what you played, he felt it should be prepared. In other words, technically and otherwise, but if something was not prepared he told us that ahead of time. I felt there were a lot of times with my own band that I had played music that wasn't prepared and I knew it and the students knew it. So I picked that up, back there when I was playing with Boh (452).

John Elliott: I think probably if there is one characteristic above all others of his that I certainly admired, and I guess I've tried to follow in many respects, is his dedication to doing the best that he could at whatever task that he set himself to do. I think that "dedication" is about as good a word as I can come up with (502).

Charles Gilbert: By his insistence on perfection and his insistence on quality. Those are the words that I think describe it best—perfection and responsibility of the person on the other end. . . . I think insistence was a part of his makeup. He insisted that he get the best out of every player in the band and he generally did (537). . . . I think I tried, in my years of being a band director in high school and college, to make them play their best. That's the rule of any conductor—to bring the best out of his players no matter who he has to work with. It's a question of leadership and a question of exacting from those players the best possible performance and
balance and blend and all of the things that he used to work so hard for (532).

**Hiram Henry:** In a musical sense, he was a perfectionist and tried to get the most out of the people he had to work with. Again, he had to be a strict disciplinarian because it could be a boring type of rehearsal. You didn't get past the first measure until he was satisfied—or the first note, or the first attack. He may spend several minutes on the first attack... He felt it was that important to do a good job and get—what he thought—as near musical perfection as that particular group could... But that was his way of doing it, and he had good success with it, so you can't knock it. His driving for perfection was something you've got to keep in mind. He wanted to do everything just right (558).

**Arthur Johnson:** From the experience with Boh, there was never a time when it was good enough (591).

**Dugger:** If you were going to identify things about him that may have had an effect on you, what would be the most important things?

**Austin Kidwell:** The little gestures that he did and the little remarks that he made that stuck with you—like stay with something until it is well done. He used the word "insist" (615).

**George Kizer:** There were many of the characteristics that I think did affect me. Included in those was a seriousness of purpose and intent and the desire to be firmly grounded in whatever one was doing... He insisted on being prepared for whatever you were doing. He did not put up with any sort of carelessness, I guess would be the best way to put it.... As far as he was concerned: "Don't come to a rehearsal unprepared. Don't take your music lightly, or don't take anything you are doing lightly." He was a kind of a no-nonsense person. I think it was, more than anything else, a seriousness of intent. He was kind of an intense person. I'd say it was "generating a desire to be the best that you can, whatever you're doing."

**Dugger:** Did you then insist upon that with your own students and your own bands?

**George Kizer:** Yes, I did. I certainly tried to emulate a lot of his characteristics.

**Dugger:** Do you attribute that influence to Boh—or did you already have that attitude before you met him?

**George Kizer:** Probably, I would attribute a considerable amount of it to Boh's influence—not all of it... I tried to be prepared. Most people didn't
want to disappoint Boh. He had the ability to call it "the best that you had in you," I think (616).

**Dugger:** Did you try to get those results out of your own students?

**George Kizer:** Yes, I think I would have.

**Dugger:** Was that an influence of Boh on you?

**George Kizer:** Yes. I considered it to be so, yes. I was strongly motivated to practice and improve. I think in a way this was a sort of discipline that resulted in a generalized desire to be the best I could (617). ... On me, it certainly had the effect of motivation. It, many times, would send me from the rehearsal to the practice room to woodshed parts that we were playing, and so on. I always tried to go to rehearsal as well prepared as possible, but sometimes the rehearsal would indicate that I wasn't as well prepared as I should be. So it was a highly successful motivating technique (617-18).

**George Kyme:** Boh Makovsky was a perfectionist. I believe this to be foremost of his virtues, and I borrowed readily from this ideology (632).

**Susan Mitchell:** Boh set standards that made a person want to meet those standards. ... Certainly, you would not want to disappoint him and thus disappoint yourself. This happened in your meeting obligations as to presence [attendance] as well as to preparation for the performances (673).

**Melbern Nixon:** He had extremely high musical expectations. I think everyone always played above their ability for Boh. You know, if you do that every day for several years, something happens to you (690).

**Dugger:** How demanding was Boh?

**Melbern Nixon:** He was demanding to the extent that he wanted your very best and undivided attention and your best effort all of the time. If you had trouble playing something he expected you to be able to play it the next time you met. He was very demanding and not just of the students, but it was evident that he was just as demanding of the assistants on the faculty that worked with him.

**Dugger:** What effect did this have on you--the expectation to live up to what he envisioned?

**Melbern Nixon:** I think it just developed a way of life with you that you grew to expect from yourself, and, by the same token, you expected the same thing from your students (691).

**Melbern Nixon:** That you need do anything or be at your best, whether it be in playing or other actions. ... With him that was ... the attitude that he built up that was tremendous. ... He always came back to that thing—that you learn from every action. Even taking it down to a minute
thing—you play something over once. You play it over again, and it ought to be a little better. In your own life, if you do something one way, the next time you do it, you should do it better.

Dugger: Do you think that had an effect on you?

Melbern Nixon: Oh, I think so (699).

Charles Paul: Boh always expected everyone to do his best. Boh, I believe, always tried to do his best, and then he expected everyone else to do the same thing. If they didn't, he felt that that person who wasn't doing his best was letting him, Boh, down. In fact, I've heard him many times fussing at some of the people in the band for not doing the right thing—saying such things as "Stab old man in back" and things of this kind. He just did everything that he could do within his power to pull the best out of everyone in the band.

Dugger: How did he do that?

Charles Paul: Primarily, through example.... He was a strict disciplinarian. He expected the best from the people. He expected the best that the people could give. He didn't expect perfection. If you gave the best you could give, that was fine. He just wouldn't put up with anything less than the best that you could give. I think Boh instilled this kind of a feeling in all of the members of the band (707).

Dugger: Did he express any kind of attitude toward "always do your best, always be prepared"?

Oakley Pittman: Oh, yes. He frequently said, "You can do better than that."

Dugger: Did that have an influence on the way you ran your own program? Was it instilled in you to be--

Oakley Pittman: I don't know if you can say it was instilled in me or whether I just had that already. I don't know (714).

Dugger: In relation to his values or philosophy—what did he expect you to accomplish by being in his band?

Bill Sharp: He wanted you to be as good as you could be. Not everyone was equal in ability, but they could be equal in effort (737).

Ben Shew: There was a man that it just had to be absolute perfection. If it wasn't perfection you just didn't play it. You didn't fool with it.... You didn't dare go to your lesson without being one hundred percent prepared because he wouldn't waste his time with you—no excuses.

Dugger: Was there anything about his teaching that you used later when you were teaching?
Ben Shew: Yes, the idea that you didn't do a job unless it was done to the very, very best of your ability (742).

Howard Smith: He wanted the best out of his students that he could get, and he didn't want to put on anything that wasn't first-rate--any programs that weren't first-rate (752).

Attitude toward Helping Others

An integral part of Makovsky's personality seemed to be a willingness to come to the aid of people who needed his help and to show a caring attitude toward people with whom he associated. Interview statements indicate that this altruistic attitude toward other people had an influence on several of his students and provided an example that was adopted and emulated.

Paul Bourek: If a student needed to talk to me, even if it had to be later after school or even at night, to make this a person-to-person thing, it is important that you listen to them and to what they have to say and talk to them individually. That is perhaps one of the greatest things. I know that Boh used to say, "Socially rubbing shoulders," as he called it, "is one of the greatest values in life that you could have." This personal expression between each other (449).

Russell Brown: That father image that he portrayed. I would say that's worth emulating (476).

John Elliott: He didn't single out people by name and jump on them. That was a technique that I greatly appreciated and one which I have tried to follow in my line of work. I've always been very careful to not publicly humiliate one particular person or individual when I was commanding various companies and battalions in my military career. If I had an officer who was screwing up, he and I had it out in private behind closed doors afterwards. I didn't destroy his effectiveness or authority over his men by crawling his frame in front of them (497).

John Elliott: He was very human, a very reachable man, and very compassionate. He cared a great deal about all of his people, and that always showed through in all of the teaching that he tried to do with us. I think, as a result, we probably worked harder for him than we would have worked for some real hard-nosed person who was always on our
backs about something. It just sort of went without saying that you wanted to do your best for him (499).

**Dugger:** Was there any similarity or difference in the way you related to people and in the way he did it?

**John Elliott:** I don't think that I possessed near his level of expertise, from a musical standpoint, of being able to express that and from the standpoint of being a person. I don't ever think that I was as good a person as I think that he was. I don't think it isn't that I didn't try, but partly, I lived in a different atmosphere. I lived in an atmosphere where discipline is the order of the day, and you don't ask, you tell, and you expect instant obedience to orders (501).

**Charles Gilbert:** He was always ready to help any individual any time. You could go up there any time during the day after classes, and he was always ready to help (536).

**Hiram Henry:** When that [rehearsal] was over, you knew that here was a man who thought a lot of you and had your best interests at heart. If you needed help, and he could help you, he was there (558).

**Dugger:** Did you perceive of this as being a basis of concern?

**Robert House:** That was one of his best points. That is one of the reasons that people could take this occasional risk of being embarrassed or bawled out in public. You always felt that Boh really loved you. He was really concerned about you. It was almost like a parent—or an officer to his soldiers in his platoon. He had this feeling that he knew what you could and couldn't do, and he wanted your success now and in your life. He wanted to help you. You always felt this feeling of wanting to be as good as Boh thought you were. He was very good that way. So there are very few people that, I think, would really ever hate or dislike him (579).

**Dugger:** Did this affect the way you related to people?

**Robert House:** I guess I would to try to be that way, but I don't know that I am as good as he was. I'm a little more remote with people than he was. I do feel that I do one thing that he did. I have a feeling that most music teachers in the United States look at their students as gun fodder, as people to help them to produce a good band. Boh didn't feel that way. It was clear that he was helping you and this was for you. It wasn't for him. I never felt I was doing it for Boh—to help him have a good band. I've been pretty successful myself, I think, as a band-orchestra director, by not regarding my students as units or slaves. My job is to help them. To teach them and send them out as better musicians, better people, and not feel that they owed me—that they had to play well because I wanted my
band to sound good. I think that is one of the good things that he did (579-80).

Arthur Johnson: He was not the kind of person you've run into in your life, I suspect, who was a fair-weather friend. If you've slipped a little bit someplace—perhaps it was your fault and maybe it wasn't—and got your head in a noose, figuratively speaking—they let you hang. Not Boh. . . . I had never had anybody go to bat for me like that (587).

Austin Kidwell: I'd say his character—his kindness—his willingness to always help somebody, and he did it without thinking about the mercenary part of it—making money. His idea was "I've got to help all of these people. Music is my life." They were going to be teachers, and he wanted them to all be good teachers (615) . . . Kindest man that I ever heard, as a judge. He knew how to communicate with the director and make the boys and girls in the band feel good, too, about his work. That's one thing that I noticed—outstanding—about Boh—his understanding as an instructor (608).

Jimmy Saied: He had an effect on me as a genuine human being that cared, not only through music—naturally, earlier he was just music (729).

Perseverance and Patience

One additional trait that proved to be an influence on several of Makovsky's students was his attitude toward perseverance and patience, as indicated in the following quotations.

Tony Anderson: I think . . . it was just perseverance and hard work. That's the secret of a lot of things in the music business (425).

Paul Bourek: Boh would say . . . "There will be times when you are going to be waiting and nothing happens." He never separated that from life. I think that was another point that you learned in band—about patience, about persistence, and listening when he was working with somebody else even if you were not playing. . . Boh would say, "Your attention should be on what is going on in here." In other words, the whole thing at the end is going to be a process of everyone and not just each person. The reason is not because each person individually can play their part right that the band plays well. No, there still has to be a togetherness there. In other words, it was a growing process.
Dugger: Did that have an effect on the way you taught your students?
Paul Bourek: Yes, I felt that that was [an] important [concept] for students to learn. . . . I would stress this quite a bit in high school. There may be times when we just didn't have time in sectionals to work out parts, and we would work on something during band, and some people had to sit there almost the whole period and not play much, or at all, other than the warm-up (454).

Dugger: Was there anything about his teaching that had an effect on you?
Louis Calavan: Always stay with it until it was perfect (480).

Dugger: What positive things do you think you might have gotten out of playing in the clinics?
Arthur Johnson: Perseverance. I learned to persevere, and I think everyone in there did--patience. It was an obligation. That was part of the program. That is what we did (595).

Dugger: What characteristics would someone want to imitate?
Mary Alice Martin: I don't know but what the word steadfastness doesn't fit in there (652).

Dugger: Do you think that he had an influence on you?
Clarence Mills: He taught me how to be persistent and stick with my goals and try to achieve things in as near a perfect form as I could.
Dugger: What do you mean by being persistent?
Clarence Mills: Well, not to give up easily. He gave me the feeling, too, by applying it to the musical framework that these objectives in life that you set up for yourself--these goals--couldn't be reached unless you were willing to give a considerable amount of work. When I was a young fellow, that hadn't even entered my mind. I hadn't thought about how much perseverance, how much hard work, it took to achieve certain things. But this came through loud and clear with Boh (656).

Discipline

Makovsky's emphasis on discipline, including personal self-discipline and authoritative control, was an area in which he seemed to have a indelible influence on his students and peers. The impact of discipline as a by-product of authority was alluded to in chapter 5, which dealt with personal
characteristics and resources. The use of authority as a means of enacting an influence attempt will be discussed in more detail in chapter 7.

Data in this section focus on the behavioral effects that occurred as a result of Makovsky's emphasis on discipline, as well as the attitudinal effects brought on by Makovsky's attitude toward authoritative control and self-discipline. The following quotations are grouped according to statements which describe the personal behavioral effects upon the interviewees and statements which indicate the adoption of discipline as a result of Makovsky's interpersonal influence.

Behavioral Effects Resulting from Makovsky's Attitude toward Discipline

**Homer Anderson**: Boh was very strict about being punctual. The only reproach that he would ever give people would be like one thing. . . . If anybody was unfortunate enough to be late, Boh would stop the rehearsal, and he would glare at the door a little bit, and he would call that person's name and say, "What time you got?" That's all it ever took to get a guy on time after that (417).

**Dugger**: You mentioned coming in late—how often would that happen?  
**Paul Boone**: Very few came in late. He instilled that promptness in approximately one hundred young men to be there at seven o'clock every morning. He was very demanding. In fact, I don't know whether they were rigidly enforced or not, but I know that over the long period they would have been. If you were absent a number of times, you were automatically dropped from the band.

**Dugger**: What would he do if someone came in late?  
**Paul Boone**: He wasn't pleasant. He lectured and the lecture carried over so that the whole band was impressed with it (441). . . . He also had certain demands as far as our behavior was concerned [so] that we, at least in his presence, tried to make an impression on him. We tried to behave accordingly.

**Dugger**: What kind of behaviors?  
**Paul Boone**: We didn't talk while he was talking (443).
Bob Christian: Of course—talking about discipline—I have always tried to respect a superior conductor.... I figured he was the boss and that was it. So I admired the way he disciplined the band.

Dugger: Do you think that had an influence on you?

Bob Christian: I guess so. I certainly didn't disagree with it (486).

Byron Gray: He had a few things that he was pretty definite on.... He was strong on staying with his leadership.... I think that was all through the band. The people respected what he was doing and stayed right with his direction.

Dugger: Was there anything about his techniques of running the band that you used when you became a director?

Byron Gray: If you had the proper attitude, then you could handle the part pretty well. All the players had been auditioned and placed, and, assuming they were competent players, he felt, with the proper attitude—and taking the responsibility for what you were supposed to do—the band would fall into place like it was supposed to (541).

Tom Hardin: He wanted us to be dependable and well-disciplined. If you came in late you were probably embarrassed pretty much. You just didn't want to be embarrassed. You knew you should be there. If band started at seven o'clock, he didn't mean for you to come in at seven o'clock. You should have your horn warmed up and be sitting in your chair with your music all ready to go when he started (551).

Hiram Henry: In a musical sense, he was a perfectionist and tried to get the most out of the people he had to work for. Again, he had to be a strict disciplinarian because it could be a boring type of rehearsal. You didn't get past the first measure until he was satisfied—or the first note, or the first attack. He may spend several minutes on the first attack. ... He felt it was that important to do a good job and get—what he thought—as near musical perfection as that particular group could (558).

Dugger: Were there any particular ideologies that Boh espoused?

Hiram Henry: Of course, discipline was one thing (564).

Robert House: One thing that was striking was how quiet it was in rehearsal. He had good discipline. He could speak softly. He didn't have to holler and bawl anyone out about being quiet.

Dugger: I have heard that discipline was a strong technique of his.

Robert House: Most band directors have more noise. This doesn't bother me so much. Every director has a different tolerance level (576).
**Susan Mitchell:** If you hadn't prepared a part, you could be reminded rather sternly that you needed to practice. I would say Boh was able to scold quite well, yet he didn't hold personal grudges (674).

**Dugger:** Do you remember occasions when people came in late?  
**Floyd Moyer:** He would do what he could to embarrass you, like bawl you out in front of the band. If you just skipped and waited until the next day, nothing was said about it. It was amazing how few times a person would miss that class (679).

**Oakley Pittman:** Boh was a disciplinarian. My, he was a disciplinarian. I don't know whether it was good philosophy or not to chew out fellows so badly over a point of being tardy, but it got results (711).  
**Dugger:** What kind of attitude did Boh want from his students?  
**Oakley Pittman:** Serious. It was business. It wasn't a happy, good-time rehearsal of any kind. It was just as professional as it could be. Boh ran his band very much like a professional band--as if he were paying you to play in the band. He just expected and demanded everything you had--your ability. . . . I didn't run a band that way. . . . I don't rehearse that way. I kid much of the time. If I see a funny joke coming along, I share it. I storm at men lots of times (713).

**Bill Sharp:** Yes, of course, we had band rehearsal five days a week at seven o'clock in the morning. You'd better be there in your chair with your horn, warmed up, and ready to go at seven o'clock. Those few who dared not be [on time and ready to go] really got clobbered--chewed out. As a result, very few were late, and seven o'clock in the morning was pretty early in the wintertime. But that was it, and we all made it.  
**Dugger:** What do you think that taught you?  
**Bill Sharp:** Discipline, self-discipline (736).

**Howard Smith:** When our college band went on trips he would say, "Now, men, we've got to play at the munikiple [sic] auditorium." He would give us all the directions, and he would say, "Tomorrow morning we are going to leave at seven o'clock." It didn't take many times for folks to know that he meant seven o'clock. He'd stand by the bus door and say, "Well, it's seven o'clock. Ye go, men," and he'd take off. It didn't make any difference if he had half of his band or all of it. It was your duty to get to the next concert site. I used that with my bands. I've run off and left kids. Maybe two of them at a time, sometimes more than that, as far away as Dallas, and that's about 160 miles. I'd get home, and I'd inform the parents what happened, and they'd say, "Okay. They had the instructions. They just missed it. We'll get them home" (751).
Adopted Disciplinary Influences

Dugger: Was there anything about him you would have liked to have imitated?
Ashley Alexander: Yes. I tried and wanted to. . . . Discipline, he had good discipline (416).

Tony Anderson: Well, sure. In just those rehearsals I attended, I decided right then that discipline was the key to the whole thing. He didn't act like he had to strive for it. They just respected him that much and they worked and they worked hard (425).
Dugger: Was anything in your own teaching that could be attributed to coming into contact with Boh?
Tony Anderson: As I said before, I think discipline. Just the belief that that was the way to get it done. It worked for me.
Dugger: When you say discipline, can you talk about that a little more?
Tony Anderson: Respect of the students. They disciplined themselves. He didn't have to rave at them. I never heard him raise his voice in rehearsal. He just demanded respect (427).

Earl Bates: I don't remember [Makovsky] having any discipline problems. It was a feeling there. I walked into that [band] as a freshman, and all through the four years I was there, there was a high respect for the man. You went into a rehearsal, you were on time, you didn't do any talking if you had a few bars rest, you didn't chat with your neighbor. There was no talking. There were no discipline problems with anyone, that I can remember. . . . That's the kind of an atmosphere that you would try to develop if you were a high school band director (431).

Dugger: What kind of an impression or effect did that [punctuality] have on you as far as your approach to rehearsals?
Paul Boone: I expected everyone to be at band practice on time if I set a time. I wasn't as successful as he was sometimes, especially when we had marching practice early in the morning. But it did work for me, too. However, I don't think I made as big a deal of it as he did (441).

Paul Bourek: He would pick out probably the hardest passage and [say], "Let me hear you play it!" Now, that person wasn't warmed up, and there was no way he could play it, but that was his point. "That is why you [should] be here ten minutes till [seven]. Get warmed up and be ready" for that rehearsal (449-50).
Dugger: Did that have an influence on you personally?
Paul Bourek: I would use [his disciplinary tactics] as an example. I would say that I had an uncle, and that we had rehearsals at seven [o'clock] and that we had to be ready for the rehearsal and how important it was because that band played well. ... If you are going to have that kind of an organization ... then you need to do these things. You need to be there on time. You need to be warmed up. You need to be ready to play (450). ... I would relate to the stories. I would mention that my uncle was a band director and a disciplinarian and that he would do certain things that maybe I couldn't do with you. I would mention that he did these things and why he did them and what the responses were from these people (456).

Dugger: Was there anything about the way he directed the band that had an influence on you?
Leon Brown: We all tried to emulate him as far as discipline because he was a disciplinarian. ... He expected you to be warmed up before that seven o'clock hour came around and be ready to play. It's almost like a symphonic call. The conductor gets on the podium at seven o'clock, you need to be ready. That was his attitude too.
Dugger: Did that attitude have any effect on you?
Leon Brown: Certainly. I think with nearly everyone, regardless of whether it's music or going to church or whatever, you want to be on time. That's ready to go (462).

Russell Brown: Boh was a person who opened my eyes to the importance of discipline in the handling of an organization. In other words, he proved that you can be a tyrant on the podium and a very gentle, kind person off the podium, so that people feel that what you say, how strict you are, how much attention they demand, and how much perfection they demand is for the good of the group, but in no way reflects on their personality.
Dugger: Did that affect the way you taught your students?
Russell Brown: When I became band director at this small college, I found that ... there were leaders in the band who ... would come and go as they wanted to. I could see that Boh wouldn't have stood for that, so I simply kicked people out. ... I would say that emulating Boh's strictness paid off for me. I wouldn't care to play under a person like that, but I didn't mind being like that if it was going to get results (470).

Louis Calavan: You just went out and followed his example—good discipline, no blasting, play what's written on the page (481).
Dugger: What can you tell me about this idea of discipline?
Paul Enix: He was a stickler for attendance, being there, being on time with your parts prepared. You showed the respect to him of not talking or doing anything distracting in the course of the rehearsal. It was a very businesslike [rehearsal].

Dugger: How does that relate to some of the things that you did in a rehearsal?

Paul Enix: Oh, I copied that as much as would possibly apply; about ninety or ninety-five percent of it. . . . In my three years there, I could never remember him kicking anyone out of band. It might be that there were some changes. The people just voluntarily fell out. I can't remember him doing that. He disciplined people into his system, if you understand the difference between kicking out and kicking in. He disciplined people into his system. If he had some people who were a little bit troublesome, he'd work off those rough edges.

Dugger: Do you think that became a part of your teaching style?

Paul Enix: I hope it did. The thing that I have tried to emphasize is that I'm teaching individuals through the music repertoire that I have selected. I'm teaching kids. I'm not teaching music. I hope that I have always been able to maintain that. . . . I want the best performances possible, and I expect the best, but I still think I'm teaching the kids rather than teaching musical facts and certain musical pieces. I'm using that as a vehicle to teach the kids.

Dugger: What would he do if somebody came in late to his rehearsal?

Charles Gilbert: He would embarrass them enough that they wouldn't be late again. It worked.

Dugger: What effect did that have on you as a teacher?

Charles Gilbert: That's where I learned my discipline. If you have a place to be, be there and be on time—no matter how much other activities may interfere. . . . I think I learned all of that back in Boh's band, those years. . . . Budget your time during the day and don't waste it. I carried that philosophy down through not only my band work, but everything else I was in.

Byron Gray: He was real strong on being on time. He would not allow you to come in even thirty seconds late. Seven o'clock in the morning was the rehearsal time, and he expected you to be there warmed up, and when he gave a downbeat you were supposed to be there playing. No time was wasted. Those people who for some reason were late—it usually didn't happen a second time. It was pointed out to them pretty strongly.

Dugger: Did that have an effect on your teaching?

Byron Gray: I think so. I think that all through my school teaching, when the tardy bell rang, it was time to start, and we did start. I insisted
that they be in their chairs and ready to play. I probably didn’t get the percentage of cooperation that he got, but at least I made an effort (542). . . . I didn’t allow much idle time in band rehearsals. I think that is one thing he stayed with (541).

Hiram Henry: It may have bothered you as a student in his groups, but once you become a director and teacher yourself, you began to realize that his type of discipline was rather dictatorial. . . . There was absolutely no nonsense at all in his rehearsals. . . . That was a strong influence—in realizing to get things done, you need the attention and cooperation of people (558).

Robert House: At seven o’clock the stick would come down. That’s another thing I learned from him that I’ve done quite successfully, . . . to avoid a lot of talking. Boh was very good at this. When it was seven o’clock the music would start, and at ten minutes to eight—I think that’s when it was—why, we were through. We could get to our next class. During that fifty minutes, we had our horns in our faces for forty-five minutes (572).

Willard Johnson: I found that his strictness and discipline was great to develop a great university band, because we had one of the finest. But it won’t work in high school. You can’t be that strict. The very first year I tried being too strict. You can’t do it.

Dugger: In what ways was he strict?

Willard Johnson: You didn’t talk while he was trying to correct a section (600).

George Kizer: He insisted on being prepared for whatever you were doing. He did not put up with any sort of carelessness. . . . He was a kind of a no-nonsense person. I think it was, more than anything else, a seriousness of intent.

Dugger: Did you insist upon that with your own students and your own bands?

George Kizer: Yes, I did. I certainly tried to emulate a lot of his characteristics.

Dugger: Do you attribute that influence to Boh—or did you already have that attitude before you met him?

George Kizer: Probably, I would attribute a considerable amount of it to Boh’s influence—not all of it (616).

George Kizer: I don’t remember ever hearing anybody approach a level of talking back to Boh—man-to-man, or person-to-person.
Dugger: Did that attitude have an effect on you as a teacher?
George Kizer: I think so. I didn't tolerate what I considered to be back talking or impertinence, things like that. And I did have a few students who dropped band, too. So I suspect that's right.
Dugger: Was that part of your own personality or your approach toward ... [discipline], or was that an influence of Boh?
George Kizer: Probably would have been both (620).
Dugger: In the way that he reacted if someone came in late—was this ... intentional?
George Kizer: I suspect, in my mind, it was intentional. He certainly impressed me as being intimidating. I don't think it was accidental. I think that was just his style. ... I never thought of myself as being intimidating, but I guess some of my former students have indicated—maybe to a much milder extent—that I was.
Dugger: Was this a personal part of you, or was it modeled after someone else?
George Kizer: I think it was somewhat modeled after Boh (626).

George Kyme: In case one had a habit, he would turn to Mr. [Oakley] Pittman, who was our clarinet teacher and sat first-chair clarinet, and say, "Mr. Pittman, tell that person!" Mr. Pittman would say, "In this band, rehearsal starts at seven o'clock. You are to be here no later than five minutes till seven with your instrument warmed up." By the time Boh did that once or twice, the person either dropped band—and I don't remember anyone ever dropping band—or he would be there on time (638).
Dugger: What affect did Boh's attitude toward punctuality have on you as a teacher?
George Kyme: I do not think I was ever late for Makovsky, and I did not tolerate people being late when I was a band director.
Dugger: Do you attribute that to Boh?
George Kyme: Oh, in a general sort of a way (639). ... I did use a second man in authority to inform the students when something needed to be changed (640).

Dugger: In what ways do you feel that he had an influence on you?
Mary Alice Martin: He would say, "Remember, when you are a member of an organization, you are no longer an individual." I still feel that way. I've been very organization-oriented all of my life. But that sure stuck with me.
Dugger: What do you think he meant by that?
Mary Alice Martin: He meant abide by his rules. That is what he meant.
Dugger: How did that affect you?
Mary Alice Martin: I did carry that over into my teaching (646).

Dugger: How did you relate to your students in that regard [punctuality]?

Mary Alice Martin: I wouldn't have been that rough on them. But, yes, it still makes me feel—I feel to this day that punctuality is important (648).

Dugger: What would happen to someone if they came in late to his rehearsal?

Clarence Mills: He would stand you up and give you a little lecture and then sit you down. You would remember that you felt like you had been paddled. . . . When you have a hundred people, you have to have pretty strict discipline on punctuality, or you have a mess.

Dugger: What effect would that have on you and your attitude toward punctuality?

Clarence Mills: Same thing. That made an indelible impression. I wanted to teach others to do the same thing (662).

Dugger: What ways do you think he had an influence?

Floyd Moyer: I suppose discipline was one thing. I realized that Boh was a tremendous disciplinarian. He had a way of making people want to do their best.

Dugger: You mentioned discipline—what effect did that have on your teaching style?

Floyd Moyer: I didn't discipline my students in the same manner that Boh did. I don't think anybody can copy someone else. You have to be your own person. But I think what I learned was that in the hour that you work with a group you can't waste any time getting off the subject. I think we really made an effort to keep everybody busy all of the time, if we could (679).

Charles Paul: He was a strict disciplinarian. He expected the best from the people. He expected the best that the people could give. He didn't expect perfection. If you gave the best you could give, that was fine. He just wouldn't put up with anything less than the best that you could give. I think Boh instilled this kind of a feeling in all of the members of the band (707).

Clyde Roller: Another, and definitely important, part of Boh's training was his discipline, demand both in playing as well as responsible adherence to [being] "on time," and ensemble citizenship. He instilled a sensitive appreciation of what it meant to belong and assume a dedicated place in an organization (727).
Jimmy Saied: I think more than anything else it was this man's demand--and it was a demand--his discipline, as we mentioned earlier about the seven o'clock rehearsals--and being on time--his demands on playing this right and playing it musically. I think that all of that has a great tendency to life itself, to doing things right--properly. . . . He didn't just teach music. We all have to try to teach a little bit of life, but through this guy, whether he opened his mouth or not, that demand was there to better ourselves in whatever we were doing.

Dugger: Do you think that some of his values had an effect on the way you related to your kids?

Jimmy Saied: It very definitely did, even all during the time I was teaching . . . I knew enough about Boh that discipline became very important to me. You can use the term discipline as a mean old so-and-so, or you can use the term discipline in its proper meaning and that's what Boh did have. Yes, he had a great effect on me, in my teaching, basically through discipline (729).

Dugger: Do you think he had an ideology that he tried to impart to his students?

Bill Sharp: Yes, I think he did. In other words--to do your best.

Dugger: Did you try to teach that to your students?

Bill Sharp: Yes, I did.

Dugger: How would you do that?

Bill Sharp: By discipline and self-discipline. In other words, you get seventy-five to one hundred kids in the band room at one time and, if you don't have discipline, forget it.

Dugger: In comparison with Boh, how did you deal with your students?

Bill Sharp: Pretty much the same way. In other words, you had to have that discipline, or you could accomplish nothing (736).

Dugger: Do you attribute that to Boh, or was that a part of you already?

Bill Sharp: Both. I'd grown up in high school through the band, and that's the way it was there (737).

Dugger: What did you mean by Boh being "so kind, but firm"?

Howard Smith: I . . . tried with my own bands to never lose my temper, and, if I got upset, I talked to them in a loving manner instead of browbeating them. He got the things he needed by being kind and respecting their feelings.

Dugger: Was that a natural part of you, or was that an influence due to the way he did it?

Howard Smith: I patterned after him in so many things that I imagine it was partly because that was the way he did it (751).

Dugger: How did you feel about his discipline?
Howard Smith: It was tops. Even on trips, he didn't go for any tomfoolery. If he had to send somebody home, he'd send them home.

Dugger: Do you think you adopted any of his methods regarding discipline?

Howard Smith: I did. There is no doubt about it... some of the very things that he did, like being on time. It is just a bad habit, being late to things (761).

Several interviewees noted, however, that there were aspects regarding Makovsky's attitude toward authoritative discipline that they did not adopt. Boone mentioned that he did not make "as big a deal of" verbally reprimanding students who were late to rehearsal as Makovsky did (441). Enix stated: "The only thing that I would not use regardless of the situation... I don't think there has been three times in my life that I have purposely embarrassed a person. I try to work all of those details out in private" (518). House said, "[Makovsky] was sometimes very mean to people (572). I don't think I ever used that technique of chewing out particular people" (577). Willard Johnson indicated that he "found [Makovsky's] strictness and discipline was great to develop a great university band... but it wouldn't work in high school. You can't be that strict" (600). Moyer stated that, whereas he did adopt Makovsky's approach to rehearsal efficiency, he didn't discipline in the same manner that Makovsky did (679). It is interesting to note, furthermore, that Kyme borrowed Makovsky's technique of using another person as an intermediary to "inform the students when something needed to be changed" (640).

Pedagogical Influences

Data obtained from the interviewees participating in this study indicate that Makovsky had a strong influence on his students and peers in the area of
pedagogical and performance techniques. Statements reveal that Makovsky's characteristic rehearsal procedures; his approach to achieving a symphonic band sound, which resulted from a distinctive instrumentation; an emphasis on balance and blend; rhythmic precision and subdivision; and a high quality of literature, in addition to the sound of the football/marching band, intonation, tempos, and instrumental tone quality were all aspects of Makovsky's pedagogical and performance techniques that were adopted and used by his students and peers.

Rehearsal Procedures

Several interviewees indicated that Makovsky's fastidious and meticulous attention to details during a rehearsal created both a positive and negative influence. Many individuals (e.g., Boone, Fisher, Henry, A. Johnson, Kizer, Martin, Mills, Nixon, Pittman, Saied, Sharp, Shew, and Smith) indicated that Makovsky's unusually repetitive attention to details had an effect on their rehearsal styles. Enix and Nixon noted that Makovsky's approach to reading a piece of music for the first time, which involved making corrections and learning the piece during the first reading, influenced their rehearsal procedures. The following statements illustrate aspects of Makovsky's rehearsal procedures that were adopted.

Dugger: Do you recall how he paced the rehearsals?
Paul Boone: Sometimes I felt like we would never get through the rehearsal. He would get so concerned with certain details. ... He just drilled and worked whatever thought came to mind for him. He had a definite concept, and until we achieved that, we stayed with it.
Dugger: Do you attribute anything of that nature to your style of rehearsing?
Paul Boone: Yes, it was good to get the concept. Things have to be reiterated and drilled in order to get young musicians to acquire that ability sometimes (442).

Paul Enix: Normally, we would read quite a bit of a piece of music—maybe not all the way through. We would read on the major portions of it. Then he would start the detail work . . . But that's the way I rehearse. I don't read the first presentation of a piece. I want to set the style. I stop often and make corrections. I call it an analytical reading, rather than fact-seeking. But we would get through it. I think too much reading leads to carelessness. I got most of that from Boh. In starting a piece of music, if I read extensively, I always wanted to give them a chance to see what they would do with a section and note what was going wrong, or what concepts were needed. Then we would go back and do detail work until those concepts were taught. When those concepts were through, we would go to another section and work on it that way (513).

Harold Fisher: He always insisted that the notes started here, and everybody had to start exactly together. Attack—attack and release was absolutely—you just did it. . . . You didn't dare do it wrong. I'll tell you something about Boh. Now this is the attitude he had. You developed a certain attitude about being in that band, [so] that you just did it. You didn't think about not doing it (524).

Hiram Henry: He paid attention to balance. It was a very, very strong point with him. He was very particular about the clarity of articulations. Intonation—he would always shake his head and point to his ear and say, "You need to watch out. Some intonation is wrong." Musical style—I think he had a pretty broad spectrum of style. Balance, tone quality, intonation, the things that go for good musical performance (561). . . . If the precision wasn't there, or the rhythm wasn't exactly right—if a dotted-eighth and sixteenth wasn't exactly the way he wanted it—you went over it until you got it just right (562).

Arthur Johnson: The way he approached things was with the idea of piecemeal until it was good enough to put together. Then we would go through it maybe two or three times. But he didn't waste a lot of time. He would get off on a tangent—in a twit about something that wasn't very good, and he might spend a little more time than he should have, but everyone does that. Dugger: Is that the way you worked your bands?
Arthur Johnson: I did a great deal of that, yes. It was needed. From the experience with Boh, there was never a time when it was good enough (591).

Dugger: Was there anything about his ability to direct the band that you may have adopted?
George Kizer: Yes, I think so. One of the most impressive things about him, I remember—it was not at all unusual for him to spend half of an hour working on the introduction to a march, and that was sort of extreme, but he was really teaching a lot of things by this particular attentiveness to this sort of detail—for example—attack. I remember him probably working over and over, five or ten minutes, nothing other than just getting a uniform attack throughout the band. I always thought that was a little bit overdone, but it was a technique that he used. I think it led to some excellent ensemble performances by the band, because he was not a good conductor (620).

Dugger: Did you rehearse like that?
George Kizer: Yes, to a very great extent, I did.
Dugger: Is that attributed to Boh?
George Kizer: Yes, I think it is (621). . . . His rehearsal techniques were intricate and immaculate. He would rehearse the difficult passages over and over until he achieved, I guess, what he thought was the maximum level of perfection. He never had the band perform when I considered it to be ill prepared.
Dugger: That affected your own rehearsal style?
George Kizer: Yes. I took that style—very definitely (623).

Dugger: So if there was something wrong or something he didn't like musically—
Mary Alice Martin: He would correct it right there.
Dugger: Did he do it over and over until he got it to his satisfaction?
Mary Alice Martin: That's right (649).
Dugger: How did that affect you as a teacher? Did you do that?
Mary Alice Martin: I did pretty much the same thing . . . . There is no other way to do it. You can't say, "Well, that wasn't very good" because, until it is played correctly or sung correctly, you don't know what the right way is. I say that he taught us that, and we in turn did the same thing. I still recognize that as an outstanding trait (649-50).

Clarence Mills: His desire for perfection. He would take one march, or one small piece of music, and spend an hour and a half or two hours rehearsing just a portion of it in order to achieve a perfect rendition.
Then, you were expected to apply that perfection, those standards, throughout the selection.

Dugger: What effect did that have on you as a director or a teacher?

Clarence Mills: When I started out in the school music business, I applied that same principle to work on details (657).

Melbem Nixon: Boh started out at the beginning of a piece, and we worked on that right from the beginning. If the introduction didn't sound good we didn't go any farther. If the first four measures were ridiculously hard, we played those four measures until we could get it. . . . That was his philosophy. I think he felt that if you waded through, maybe you picked up some bad habits or ways of doing things, and you should have it called to your attention immediately. I have to admit that that became my way of doing things, too. Sometimes to the chagrin of my kids. They didn't always like to rehearse that way, but I guess that became a part of me, too (696).

Oakley Pittman: I think he paid so much attention to details. He'd stay with this measure until it began to sound the way he wanted—balanced, so no one was sticking out. . . . He would work for ten minutes trying to get a triple forte that would lift the roof, but with everyone balanced (716).

Dugger: What effect did that have on the way you perceived the band?

Oakley Pittman: I feel this way myself. I feel that when it's a triple forte, it's a triple forte. But also, when it's a triple piano, you can't hear it.

Dugger: Was this a product of playing in Boh's band?

Oakley Pittman: Oh, unquestionably. Definitely (717).

Bill Sharp: He just rehearsed a certain part [of the music] until it was the way he wanted it. . . . In a certain section, if the first clarinets were goofing up, everybody else would sit there very quietly until he got that corrected.

Dugger: Did that have an effect on the way you rehearsed?

Bill Sharp: Yes, pretty much the same. If you rehearse something and something goes wrong, you've got to correct it. Playing it over a dozen times doesn't correct anything you have to correct what's wrong with it (738).

Dugger: In his rehearsal techniques, was he particular about playing things a certain way?

Ben Shew: Over and over and over again. "All right, let's do it again. Attack and release. . . ." He was a fanatic on dotted eighths and sixteenths—then in six-eight time, the difference in [duple and triple figures]. We spent hour after hour on that, especially in the private lessons (745).
Dugger: Was there anything that you used from his teaching?

Ben Shew: All of the things that I just talked about. I preached that constantly. I made all of my saxophone and clarinet players work on their tonguing so much. We spent hours on that because, to me, that is so important. The attack—the attack and the release, I remember him saying that: "The attack and the release" (743).

Dugger: If he had a difficult passage in a piece of music, how did he work that out?

Howard Smith: He'd have us play that section over and over and try to find out who—We'd start at a slow speed and try to take care of the situation that he wanted and then increase the tempo to see if we still had it (755).

Dugger: Did he isolate certain sections of the band and work on their parts?

Howard Smith: Yes, that would happen quite frequently. If they didn't get it, they'd keep going over and over it. He seemed to have problems with saxophones most of the time, and they would just have to go over and over it.

Dugger: His way of working out these difficult places—did you do the same, or were you different?

Howard Smith: I did about the same.

Dugger: Do you think that is something that you learned from him?

Howard Smith: Yes sir, I do (756).

Some interviewees, however, indicated that they specifically avoided adopting certain techniques used by Makovsky. Henry noted,

You didn't get past the first measure until he was satisfied—or the first note, or the first attack. He may spend several minutes on the first attack. . . . He was very particular about details. I think that a lot of us maybe rebelled, to a certain extent, on that particular thing when we went into our own teaching later on. . . . I tried a different type of rehearsal technique where you'd go through a piece of music and then come back and work on the details. I thought that was more interesting to the students (758).

Pittman also considered aspects of Makovsky's rehearsal techniques as negative.

I think when I rehearsed I didn't pick a piece apart measure by measure as he did. I would do it more by strains rather than measure by measure. . . . I think you can pick something to pieces forever. There is nothing that is
perfect in music. You could play this measure forever, and, if you want to
be critical enough, you can find something wrong with it. It is just a
matter of what is acceptable (721) . . . I think the kids need to learn to
sight-read, and the only way to sight-read is to read through something, regardless of what happens. But don't do it twice. Then come back and
start picking it apart and work your way through it (716).

Mills indicated that Makovsky's rehearsal techniques were not applicable
with a professional organization.

I tried to emulate, at first, what he did. Then, later, I used as much of it as
I could. When you get into professional work, you can't afford some of
those luxuries. You can't rehearse for three hours on something that
maybe you could sight-read in the concert. I remember with the
Continental Army Band . . . you would have a one-hour rehearsal for a
two-hour concert. What you do is spot [check the music] . . . and go to
sections where you know they will have a little trouble.

Dugger: Would he do anything like that?
Clarence Mills: No! No way! That would be the opposite extreme (660).

Saied described Makovsky's procedures as follows:

Boh would stop a lot in his rehearsals. He didn't take a whole strain, or
he didn't take thirty-two bars. If it wasn't right he stopped right then . . .
Now, any young high school director like myself, if he is thinking
properly, knows that he can't do that with his high school band that
much. But you also know this: if it isn't right, you've got to get it right,
not just pass through. I think that was an important thing in his
rehearsals that I got (730).

Demonstration and imitation. Another rehearsal technique adopted by
some of the interviewees was to have an individual, in some cases the
director or a prominent first-chair player, illustrate the correct way to perform
a passage or portion of the music and then to have the other players imitate
that performance. Calavan, Enix, Gilbert, W. Johnson, Kyme, Mills, and
Nixon indicated that they adopted this style of demonstration and imitation,
as noted in the following statements.
Dugger: How would Boh illustrate or demonstrate the way to play a style or section of music?
Calavan: Sometimes a good player. Sometimes he played it for them. I would do the same. This was definitely an influence on me (483).

Dugger: If he wanted to get an idea across in the rehearsal--to demonstrate the way something should be played--how would he do that?
Paul Enix: He would turn to Oakley [Pittman], Max Mitchell, or Harold Fisher in the baritone section. He did use that technique.
Dugger: How did that affect you? How did you do it?
Paul Enix: I did it a great deal like that. I always emphasized the rhythmic subdivision. That's one of my main sticklers. I demonstrated more on instruments, myself. I kept a bevy of mouthpieces up on the stand and I would pick up an instrument and demonstrate.
Dugger: Then that was different than the way Boh did it?
Paul Enix: Yes, just in technique, but not in real concept... I still used the chanting and counting the rhythmic impulse. But with melodic phrases--I would either demonstrate it or occasionally use a very superior student (515).

Dugger: If he wanted to illustrate the style of playing something, how would he get the illustration across to the rest of the band?
Charles Gilbert: Sometimes he would pick up his clarinet and say, "It's not like that; it's like this," and then he would play it on his clarinet the best he could.
Dugger: Did he ever use other people from the band to demonstrate something?
Charles Gilbert: Oh, yes. [Louis] Malkus and [Oakley] Pittman were his two cohorts on the front stand. They both later on became instructors at A&M.
Dugger: Did you do that as a director?
Charles Gilbert: Yes, I've done that. I've used that technique of calling on somebody to play something who I was sure would play it the way I wanted it (535).

Willard Johnson: The guys who were up in the front of the section, we got it all of the time. Many times he had me play something because the guy down at the other end of the line couldn't play it, or didn't know how to count it or something. In other words, he would use me as an example of how to do it right--as a demonstration--rather than chew that kid out for playing it wrong... Many times he used that way to demonstrate. I've used it, too, a lot of times in my band. If I know
somebody can play it correctly, I'd have them play it so another kid can see how it goes and can play it (602).

_Dugger:_ When he had someone demonstrate a musical phrase, for example, how did that affect your rehearsal style? Would you do the same thing?

_George Kyme:_ Absolutely. Most of us sing the part back to somebody and say it goes this way, but Boh never sang the parts back. He had his best example sitting in the first chair. Boh would look at the first-chair player and say, "Play that passage for us." The boy would play it and Boh would draw attention to how well he played the passage, or—if it was bad—what was wrong with it.

_Dugger:_ Would you do this too as a director?

_George Kyme:_ Yes, if I had the people who could demonstrate the passage. Usually we do not have—therefore, I would sing it (638).

_Clarence Mills:_ When I'd make a mistake, or someone else would make a mistake in the general vicinity, it was, "Clarence, stand up." I'd stand up and have to play that part whether it was written on the page in front of me or not. I played that part and played it correctly as an example (661).

_Dugger:_ Did you do the same thing in your own teaching?

_Clarence Mills:_ I have done that. I've always prepared the people, whoever was included in that [select] group. I sort of hint to them a bit "that you're my student and I respect you, so don't be surprised now" (662).

_Dugger:_ If he wanted to illustrate something, a style or something, how did he do that?

_Melbern Nixon:_ Sometimes he did this with players. I know we had some marvelous cornet players—not trumpet players. Occasionally, he would ask them to play something. He didn't do a lot of this, but he did some of it. Playing certain styles, I'm sure, by imitation—he did some things.

_Dugger:_ Did you do anything like that?

_Melbern Nixon:_ Oh, yes, many times. . . . Sometimes your key players are your best teachers (697).

_Technique of having players perform individually._ Another technique commonly used by Makovsky to correct a misplayed portion of the music was
to isolate a section of the band and have individuals in that section perform by themselves. Enix described a typical situation:

[Makovsky had the] habit of going down the line [when we would] get to some almost impossible passage. He'd go down the line player by player by player. Regardless of how good it was played, he would be very, very critical. You could just almost have it perfect, and yet he would be very critical to let the person know that there was still work to be done and improvement to be made (510).

Brown, Enix, and Kizer were of the opinion that this technique was negative because it placed too much pressure on individual students. They described the situation in the following manner.

Russell Brown: He would occasionally take parts that were hard and make you play them by yourself. He did a lot of that.
Dugger: Was this throughout the band or just key people?
Russell Brown: It seemed to me like it was just key people. I don't remember him doing that too much with other people. With Oscar [Lee] Gibson he did it, and he did it with me, but for the most part it was just playing just going through the music. [It was] like he didn't know how to take a piece apart and hadn't studied it that much to see just how the parts fit together (472).

Paul Enix: He did have a habit of going down the line [when we would] get to some almost impossible passage. He'd go down the line player by player by player.
Dugger: Do you think that was a negative thing to do?
Paul Enix: I don't know that it is valid now. I don't know how many young people would--That is one of the devices that I used very sparingly. I didn't use it in the same way that Boh did. Yes, we'd have shakedowns down the section, but I wouldn't embarrass anybody. I just used it strictly for the purpose of uncovering and finding who needed help (510).

George Kizer: When he rehearsed the band, one of the techniques he used--when things were going badly in a section--he would just stop the band and isolate the section from which the problem came. He would start with the first person in the section--the first-chair player--and have that person play the troublesome passage. He would comment on it.... Then he would work through from the first person, to the second person, to the third person, and so on like that through the entire section, and
have everybody play their part individually, and he would make comments on it. That was the technique that he used.  

**Dugger:** This technique of isolating a difficult section and then going down the line one person at a time--did you do that?  

**George Kizer:** I didn't do that very much. I felt that it put a great deal of pressure on individuals. I used that technique very sparingly.  

**Dugger:** Was that something to avoid?  

**George Kizer:** I thought so, yes. He was able to do it extremely well, but I didn't ever think I was able to do that as well. I just didn't use that technique very effectively. It seems to me that I used more positive motivation, rather than negative (618).  

**Businesslike attitude and rehearsal efficiency.** Interviewees (e.g., Boone, Enix, Gray, House, Moyer, and Nixon) indicated that Makovsky's rehearsal efficiency and businesslike approach to a rehearsal were influential. The following statements illustrate the adoption of this technique.  

**Dugger:** Was there anything similar in the way you rehearsed as compared with the way he rehearsed?  

**Paul Boone:** Just basic things. I wanted the complete band's attention, to be quiet, and to make the stop as brief [as possible], if it were necessary. But to stop and try to make my point as clear as it was possible. He was a very demanding director as far as rehearsal was concerned (441).  

**Paul Enix:** I borrowed heavily on Boh's rehearsal mechanics. . . . I guess the mechanics of the rehearsal I modeled a great deal after Boh (508). . . . He instilled the businesslike [attitude]. You knew what was expected of you, and you prepared in order to make the rehearsal come off that way.  

**Dugger:** Did that have an effect on your rehearsal style?  

**Paul Enix:** Very definitely. I always expected my rehearsals to be as businesslike as Boh's--even from the beginning. Of course, I was disappointed a great many times at first, but my rehearsal expectations were based primarily on his concepts and leadership that he exhibited (509).  

**Byron Gray:** I didn't allow much idle time in band rehearsals. I think that is one thing he stayed with (541).  

**Dugger:** Was there anything about the way he rehearsed--the way he taught--that became a part of your teaching style?
Robert House: Like I say, this idea--particularly--of efficiency--starting on time, ending on time, wasting no time talking, having my music ready and prepared. Even today, I bow and finger every string part. I mark in commas for breathing. That's the way he believed. So I adopted that (574).

Dugger: Did you have a desire to imitate characteristics of Boh?
Melbern Nixon: I'm sure unknowingly I have imitated many of his things... Being ready to play. When he stepped on the podium, he had his arms up for a down beat. I'm sure that I have imitated him very much in this light (699).

Technique of rehearsing marches. Makovsky's technique of rehearsing the rhythmic parts in a march (i.e., tubas, horns, and percussion) prior to adding the melody and countermelody was still another influence adopted by some interviewees. Brown, Enix, and Nixon indicated that they adopted this technique from Makovsky, as described in the following quotations.

Russell Brown: I like the way he would take a band march and take off the melodic instruments and work strictly with the accompanying instruments. I did that, too. I would never have thought of doing it if I hadn't seen him do it (471).

Dugger: Do you recall how he rehearsed a march? Was that different or similar to what you've already explained?
Paul Enix: Exactly the same. More times than not, in a march, he would rehearse the rhythmic parts first. He might take out the basses, horns, and percussion and rehearse them--get the accents and the form, the background to that, and then possibly play the melodic parts separately, then put it together. That's the thing that I remember most about his working on marches. Hardly did we ever just sit down and read a march. The rhythmic element was looked at first. The rhythmic phrase was laid down, and then the melody was put on top of that. That was his way.
Dugger: Would you do that?
Paul Enix: Oh, all the time. That's part of the technique I've always used (513).

Melbern Nixon: Hardly any band directors I have known since have worked on the background, the rhythmic background, of a march. On many an occasion he would have the tubas and horns play by themselves
and then maybe add the drums, so you could see that it was rhythmic background for the melody and the countermelody. When he got that all in proper proportion, then the march just blossomed out like you seldom heard it. I think in so many of our bands today we allow the rhythmic background, tubas, drums, and other accompanying figures, to get out of hand. They tend to cover up, and then as a result you do not have the clarity that you would like to have.

Dugger: What effect did that style of rehearsing have on your rehearsing techniques?

Melbern Nixon: It had a great deal because I did tend to rehearse marches very much like that. Very much like that (696).

Balance and Blend

One of the strongest pedagogical influences identified and adopted by a number of individuals (e.g., Bates, Boone, Bourek, R. Brown, Calavan, Crowder, Elliott, Entx, Fisher, Gilbert, Gray, Henry, Kidwell, Kizer, Kyme, Mills, S. Mitchell, Moyer, Nixon, Pittman, Saied, Shew, and Smith) was the way in which Makovsky balanced and blended instruments within the band to create what some persons (e.g., R. Brown, Calavan, Fisher, and Kyme) called an orchestral or organlike quality. One of the keys to Makovsky's success, as indicated in the following statements, was his apparent skill in achieving a symphonic band sound by balancing both individual parts within sections and then an overall balance between sections. Makovsky also seemed to have the ability to blend different instrumental tone colors in a way to preclude a prominence of discrete instrumental colors.

Earl Bates: He was a stickler for balance. I'll never forget him taking certain sections, like maybe the trombones, and having them play chords in a piece and bringing out the second [part], "Give me more bass trombone," and achieving a balance in the section that he wanted, not only with that section, but combining all sections in the band as a whole. Dugger: Is that significant?

Earl Bates: Oh, yes. I suppose to get a real balance in a big band that had at least a hundred pieces in the band every year, to attain a balance at piano
or at any dynamic level you would need, requires some rehearsing, of course. He knew how to get a good balance (429).

**Dugger:** How did he achieve his balance?

**Paul Boone:** [He would balance the parts] individually in sections, plus an overall balance within the band. He had an excellent concept of that. It was never rough like so many bands. In fact, he denounced the kind of band that blasted off, especially in the marching [band].

**Dugger:** Do you think there was any similarity in the way you balanced your band?

**Paul Boone:** I tried to balance like he did, balance within sections, when it was possible.

**Dugger:** Do you attribute that to what you learned at A&M?

**Paul Boone:** Yes, in large measure (438).

**Dugger:** What musical influences did he have on you, regarding the technical aspects of directing a band?

**Paul Bourek:** Balance! He was always talking about balance in the band. . . . People would always express what a tremendous bass section he had. Not tubas, but all of the low brass and so forth. There was a balance in that the band was never overbalanced by woodwinds or by trumpets, which can happen in so many bands (452).

**Dugger:** Were there techniques in developing the band that you did use successfully?

**Paul Bourek:** I would say a combination there, like I mentioned: the importance of balance, work on the low brass to be the foundation, [having a] balance in the music as well as in the quality (455).

**Russell Brown:** The goals seemed to be to have a large band that blended very well. . . . As a result, our band sounded like an organ out on the football field. Even playing a pep sound, it sounded like a little concert piece with constant attention to blend and balance and all of those sort of things (471).

**Dugger:** You mentioned that brass players may not have developed as well as the woodwind players.

**Russell Brown:** Yes, and I did the same thing when I became a band director. He especially made the clarinet section the body of the band. I did the same thing. I didn't want it to sound like a brass band, and that's too bad for a brass player, because he really doesn't develop his full potential (472).

**Dugger:** Was there anything that Boh emphasized to achieve the sound he wanted?
Louis Calavan: He kept the big brass pretty much in the background. You felt them instead of heard them. His clarinets and reeds were the predominant thing and beautiful, too. The cornets were kept subdued, yet you heard them, and they played. The balance was there.

Dugger: Did Boh do anything to achieve a sound that was unique to A&M?

Louis Calavan: It was just a beautiful orchestral sound. . . . The brasses were kept in the background just enough, just the proper amount. I remember he said to the tuba players, "I don't want to hear you. I want to feel you." That gives you the idea of the way Boh balanced his band. . . . He just wanted to have that low, rich quality in the big reeds. Boy, that's something in a band, in my estimation, particularly the type of band that he had. He had an orchestra-type band. There was nothing blatty. There was nothing sticking out (482).

Dugger: When you refer to balance—how did he achieve his balance?

Alice Crowder: I think that he gave a lot of importance to the second and third parts. Some bands have everybody playing first part and kind of ignore the second and third parts. To him they were part of the chord (489). . . . I would especially have the second and third parts full (490).

Dugger: Were there any techniques that Boh used as a band director that had an effect on you?

John Elliott: He was ruthless in the matter of dynamics. When I say ruthless—if somebody was overblowing in a soft passage—the band was stopped, and they were so informed. Consequently, it didn't take long before no one overblew in the soft passages. Blasting on a brass instrument was absolutely unheard of. Nobody ever overblew a horn. So, these were just little nuances of things that he carried through with (494).

Dugger: I've heard that Boh spent time blending the voices, too?

Paul Enix: Balance and blend were his two [things]. . . . I guess what he used as blending—as he used the term—would be to get the brass sound to agree somewhat like an organ texture with the woodwind sound. . . . You get the blend through balancing your different choirs together. Now, we played almost one hundred percent transcriptions in those days. The organ sound was the happy medium of the writing. . . . So, to get a reasonable facsimile of the sound that you perhaps heard orchestrally was where his taste in blending [came from].

Dugger: These things about blend and balance and such—do you feel like that was part of your teaching technique?
Paul Enix: Oh, yes. I borrowed a great deal of it. I think that perhaps every young band director who went to A&M—that was some of the keys (512).

Dugger: Can you describe the quality of sound that the A&M band had?
Harold Fisher: I know I used to work to try and get it myself with my bands. It was a balanced sound and it was... the sound of your instrument as based on everybody else. ... It wasn't one instrument's sound; it was a big, round sound of music unless it was supposed to be a solo instrument. All of the rest of the time it was just a great big sound. I've never heard anybody else get it... It was a balanced sound. No sound stuck out. It was just a great big wall of sound at you... If the music said "loud," everybody played loud, but you couldn't hear your own instrument above everybody else. You just blended in with everyone.... It's hard to do, but it was the thing we did to get that sound. No one else has ever gotten it (523).

Charles Gilbert: He was great to balance a band and sound like a terrific ensemble (533).

Hiram Henry: He always wanted to hear the melody. [He would say], "Keep this down. If you were not playing the melody, be sure to hear the melody, and keep it underneath..." You'd try to make it sound more like an organ if you were playing Bach or something like that. He would make reference to the organ (562). ... He paid attention to balance. It was a very, very strong point with him.... Balance, tone quality, intonation, the things that go for good musical performance (561).

Austin Kidwell: He would take a section, like his woodwinds and have them play. He'd talk about the clarinet tone in the low register and the middle register and how they should use their breath to keep it in tune, and like overblowing brass--too-heavy percussion. Balance that he worked out like that. I got this from Boh. He would say, "You don't speak in a telephone booth like you would out on the football field." I always used that when I was teaching--trying to show the band: "It isn't necessary to scream in here. You've got to remember that this little instrument over here--when it's time for him to speak, you've got to be very quiet." That is what I'm talking about his balance and pitch and sound. He got a quality out of his brasses--it seemed like--because he wouldn't permit this overblowing. This [balance in the brass] would allow his lower woodwinds, double reeds, or his flutes to come through (612).
**George Kizer:** He also emphasized balance and blend and worked very hard to achieve those sorts of things (620).

**Dugger:** How did he achieve this [balance and blend]?

**George Kizer:** Painstakingly—working over and over again and asking for a blending within the section, which comes from equal balance from all instruments within the section, and then balancing and blending section against section.

**Dugger:** As to Boh's attention to blend and balance—did you do the same thing in your own bands?

**George Kizer:** Yes, those were things I'm sure I picked up on and tried to use with my bands (621). ... The band played softly, and the band played loud, and it achieved balance within all of those dynamic levels (622).

**George Kyme:** He had a fantastic ability to hear and demand a balance and blend of individual tones, first within a section, and then within the whole band. Consequently, the tone quality of the band was that of a giant organ. I've tried all of my life to match those sounds but have never quite been satisfied. Boh's standards were impossible to scale (632).

**Dugger:** Did you use that idea in your own teaching?

**George Kyme:** Absolutely. Not only in choice of music, but in the balance and the sound of the band itself. I've been an advocate of the symphonic band sound all of my teaching years.

**Dugger:** How did he achieve this sound?

**George Kyme:** By careful attention to balance—not letting the trumpets predominate, for example, and also, by including bass reeds to broaden the sound of the band without disturbing the fundamental sound. This was probably one of Boh's contributions to the symphonic sound (633).

**Dugger:** Did you take his concept of balance and employ it in your own teaching?

**Clarence Mills:** Yes, I did, and very successfully. Of course, it's a natural thing to do if one has a broad musical perspective (657).

**Dugger:** What sticks out in your memory concerning that?

**Clarence Mills:** If one player should, even in the slightest bit, protrude over his section or his group, Boh would be right on him with both feet. It just wouldn't be permitted at all. This would happen right out in the football stadium, even. We'd be playing some music for the football games, a couple of strains from a march or something, and he'd stop right in the middle of a strain and correct somebody and say, "You're playing too loud" (659).
Susan Mitchell: He was excellent with balance. He made everyone listen to what they were doing. You feel yourself [balancing within the band] (673).

Floyd Moyer: I'd say that one of the things that he worked on as much as anything was balance. It was balance within the sections, not just the balance between the brass section and the woodwind section or something, but it was a balance within the trumpet section or the trombone section, where you have all three parts being played. He really stressed that a lot. . . . He was constantly working on the lower voices and building from the lower voices and working up (679).

Dugger: Did this concept of balance become a part of your teaching?
Floyd Moyer: Yes . . . I used to pick the people who had the right sound. I worked on that quite a bit, having strong players on all of the parts (680).

Dugger: How did he achieve his balance?
Melbern Nixon: Just by demanding a good solid sound from the bass quality instruments and no overblowing from the upper instruments (692).

Dugger: What effect did this balance and tone quality have on your teaching techniques?
Melbern Nixon: I think that it made me feel that balance and blend--whatever the musical organization, whether it was a choir or an orchestra or a band or for that matter some of the pop things that we hear—if it doesn't have balance and blend, it doesn't have anything. Of course, it has to have all of the correct rhythmic values, but if it doesn't have balance and blend—I think that came from Boh more than anything in my teaching (693).

Oakley Pittman: He'd stay with this measure until it began to sound the way he wanted—balanced, so no one was sticking out. . . . He would work for ten minutes trying to get a triple forte that would lift the roof, but with everyone balanced (716).

Dugger: What effect did that have on the way you perceived the band?
Oakley Pittman: I feel this way myself. I feel that when it's a triple forte, it's a triple forte. But also, when it's a triple piano, you can't hear it (717). . . . Boh had an idea in his mind that I've always agreed with. . . . So many of our younger people today are afraid to hear clarinets and flutes on top of a band. This is the melody line up here, and yet they make all this guttural sound down here as loud as the melody. It is just a thick, well-blended, guttural sound with no melody line on top of it. Boh and I both feel this way—a melody line on top. That the other is subservient to it. . . . If I'm playing a line across here, a polyphonic line, this is the one I
want to hear. I don't want to hear seconds and thirds as strong as the top
one. In chordal structure, yes, the top voice shouldn't dominate the
chordal structure, but polyphonically the top voice must dominate the
sound.

Dugger: Do you feel like that was part of Boh's band?
Oakley Pittman: Yes. That was one thing that Boh really worked on.
Dugger: And that had an effect on what you taught?
Oakley Pittman: Yes, sir. It certainly did (718).

Jimmy Saied: I had Boh over to work with my band maybe three or four
different times when I was in Guthrie. He got [a balance] out of them, as
much as you could get it out of an ordinary high school band. He
preached it. So obviously, when he was gone, I tried to do the things that
he did, and I believe it made a difference (730-31). . . . It's a balance and
more of a blend. . . . This is where the difference comes with Boh. He
blended. . . . You listen to Boh and you go to his rehearsals and let him
rehearse your band, you can't help but pick up the blend (731).

Dugger: You mentioned balance and blend—that he spent a lot of time on
that.

Ben Shew: Well, he had an expression: "If you can't hear every note that
the person next to you is playing, you are playing too loud." Not just the
person next to you but, "If you are a clarinet player, you better know what
the trumpets are playing. You've got to listen for that balance. You can't
override." That was an expression I used to tell my kids. If you can't hear
the fellow next to you, you are too loud. That stuck with me (745).

Dugger: How would you characterize the sound of Boh's band?
Howard Smith: Rich and full. Even in the soft spots, the quality was
good and well balanced, and when he wanted more "umph," he saw to it
that it was balanced. There wouldn't be any of them that would stick out.

Dugger: How did he get this richness?
Howard Smith: I think part of it was that he beat into us that "just
because someone is first chair in the section does not mean that's the
important part of the section." One thing that he was insistent on—if
there was a piano close by—he would say, "Let me play something here. I
want you to know how important the first, second, or third, or how many
parts there are." He would play maybe two notes of a chord, an octave
and maybe a fifth, and say, "Isn't that pretty? But not as pretty as it can
be." Then he would play a chord with the third in it and emphasize one
of those notes. It would stick out too much. Then he would play a
balanced chord, and he'd say, "Now, that's what your section is supposed
to sound like. You may think, third cornet, that your note is not
important. But here is how it sounds without it," and he'd play that. He always liked good balance.

Dugger: Did you try to have the same kind of balance that he did?

Howard Smith: I aimed to do that. You can't always get it in high school, but you can sure try (757).

Instrumentation

Several individuals indicated that Makovsky's preference for a specific instrumentation, not commonly found in bands during that period, made an indelible impression upon them. In addition to the more commonly accepted instruments such as piccolo, flute, oboe, clarinet, bassoon, saxophones, horns, trombones, baritones, and Bb tubas, Makovsky also incorporated into his band an English horn, heckelphone, Eb soprano clarinet, baritone sarrusophone, contrabassoon, alto and bass clarinets, Bbb contrabass clarinet, soprano saxophone, bass saxophone, Eb tubas, Ebb contrabass tubas, string basses, harps, marimba, and a specific combination of four to six cornets, two trumpets, and two flugelhorns. As evidenced in the following quotations, interviewees stated that some of Makovsky's ideas regarding instrumentation were adopted.

Paul Boone: We used the full French horn section and bass and alto clarinets. I tried to distinguish in the cornet section between the trumpets and the cornets for the mellowness of sound of the brass of that type. . . . I utilized the string bass when it was available and also the bass clarinet and the saxophones, except the bass sax. It wasn't available.

Dugger: Do you attribute that idea to what Boh had used?

Paul Boone: Yes, I do. It was established in my thinking of the same type of instrumentation, as nearly as possible, for the tone color that Boh achieved with the OSU [formerly Oklahoma A&M College] band (437).

Dugger: Did the diversity of instrumentation have an effect on what you tried to have in a high school group?

John Elliott: We all tried to have this broad diversification of instrumentation that you are talking about. I think we all worked toward
it. A lot of places would have a peck-horn or two, but they would seldom
have French horns. You found that most of the guys from A&M were
introducing French horns into their high school bands (496).

Paul Enix: The band had a very dark coloring in sound. Boh got it by
emphasizing the strength of the second and third parts, and always
[having] a good, live bass. But his band had a dark color. Of course, the
instrumentation—he used twenty-six to thirty clarinets, and the American
bass clarinets were just beginning to emerge with any kind of quality. I
don't believe we had anything like a Selmer at that time. Before I left the
band we had gotten our first contrabass [clarinet] (511).

Dugger: Was there anything about the instrumentation of the A&M band
that had an effect on you?
Charles Gilbert: I tried to pattern everywhere I went . . . I had a high
school band before I went into university work. I tried to pretty much
pattern it after Boh's format that he had at A&M for so many clarinets
and so on. The only thing I tried to develop further at Ohio U. was more
bass clarinets than he did. He had one bass clarinet in the A&M band in
those days.
Dugger: Were there other instruments that you used?
Charles Gilbert: He used flugelhorns.
Dugger: Did you use anything like that?
Charles Gilbert: Yes, I had two flugelhorns in the Ohio [University] band.
Dugger: Do you attribute that to what you learned at A&M?
Charles Gilbert: I think so. I thought A&M was the epitome of the band
program movement at that time (533).
Dugger: Do you think Boh made a difference or wanted a difference in
the cornet and trumpet sound?
Charles Gilbert: I did the same thing at Ohio U. I thought the cornet was
more the lyric sound of the trumpet section. I used cornet on the first
part and used trumpets on the second and third parts. I made a mix, but it
was a pretty good mix (534).

Dugger: Was there anything about Boh's instrumentation that was
unusual or different?
Hiram Henry: Boh tried to have a much broader instrumentation than
almost anyone. He called a lot of the instruments that were not used
regularly in bands "animals." He had a sarrusophone . . . A heckelphone,
of which there was only a few in the country—Boh bought one of those.
The contrabass clarinets—and using string basses in the band. He was very
innovative in trying to broaden the scope of the sound (560).
Dugger: Did that have an effect on your idea of a band sound?
Hiram Henry: Oh, yes. Boh always liked a dark, rich, full sound. That is why I never cared for a wind ensemble as much as a full symphonic band. I liked the sound better. . . . It calls for a larger body of instruments--and, of course, the type of music you play. . . . The literature that I was brought up on, with Boh, was from a symphony orchestra and, as a result, you need a full instrumentation. I liked the seventy-five piece band.

Dugger: Did you use any of these so-called "animals"?

Hiram Henry: Oh, yes. I used the sarrusophone and the contrabassoon and, of course, the contrabass clarinets and things that he bought, and then I added some. When the Eb contrabass clarinet came out, I got one of those. He had the big double "Bb" contra. No, I used a lot of the same things. A lot of low bass clarinet and tubas--the sound that gives you a good, solid background and bottom to the band. . . . I never once strayed from that sound when I played music that was of a symphonic nature--the same sound that Boh was trying to achieve. So it was a strong influence (561).

Dugger: Were there any instruments that you used in your groups that you think were a result of what you had heard there at A&M?

Arthur Johnson: Oh, sure. The horns, because when I went to school--I first started teaching in 1934--the band had a mellophone or two. . . . Immediately, I began to encourage and try to get somebody to play French horn (591).

Dugger: Was there anything characteristic about the band that was important?

Willard Johnson: He put great stress on low woodwinds. He stressed bass clarinets, low saxophones, Bb clarinets playing in the low register--big and full. Beautiful woodwind sections.

Dugger: Do you attribute the sound of this band to the rich, low woodwinds?

Willard Johnson: Yes. My band always had Boh's characteristics. I always worked for that sound that he had--fullness, without blaring. I tried to have low, mellow woodwinds (601).

George Kizer: He always used flugelhorns, and he used cornets and trumpets. The trumpets always played the trumpet part, not the cornet part, and this sort of thing.

Dugger: Did you try to maintain a difference between a cornet and a trumpet?

George Kizer: Yes . . . to the extent that it's possible. . . . I tried to maintain as much distinction as possible. If a person played a cornet, they played a cornet [part]. If they insisted on playing a trumpet, then they were
assigned the trumpet parts. I didn't mix up the section with a couple of
cornets here and a trumpet and another couple of cornets. I don't know if
that really made any difference, but I thought it did.

Dugger: Was that an influence from Boh?
George Kyme: Oh, yes (623).

Dugger: Did you use any of the—what we might call—more unusual
instruments?
George Kyme: I had an English horn in my band. Boh, of course, always
used the English horn, but he didn't misuse it. He would use the English
horn only when it was called for. I also have used the bass woodwinds
(633).

Dugger: Did any of his instruments have an effect on what you wanted in
a band?
George Kyme: Yes, because of the symphonic band sound itself. If
Makovsky could make a band sound like it did, then I certainly was going
to try to do the same thing—use similar instrumentation, as best I could.
Later on, I too increased the bass reeds (634).

Dugger: What was it about his sound that was different?
Clarence Mills: He used two flugelhorns, six cornets, and two trumpets.
Then, the trombones were not overloaded. He used a lot of basses. He
used the double Eb bass, the Eb bass, and the double Bb's. He used the
contrabass clarinet, contrabassoon, oboes, and then worked them into a
good blend.

Dugger: Did the instrumentation you just described have an effect on
what you had in the band program?
Clarence Mills: Yes, it definitely did. . . . The trumpets were used by Boh,
wherever he could, simply as trumpets. Today, everybody plays trumpet.
But you had to have a cornet. . . . We were taught that that horn was
supposed to have a more singing quality, not the blasty trumpet tone.

Dugger: Did you try to differentiate between the cornet, trumpet, and
flugelhorn in your own groups for the same reason Boh did?
Clarence Mills: Yes, I would do that if I could get my hands on the
flugelhorns (658).

Dugger: Did the number of instruments and the type of instruments
have an effect on the sound?
Melbern Nixon: Oh, I'm sure that it did because he always had a full
section of tubas—and of the low reeds—bassoons, bass clarinet, contrabass
clarinet. I'm sure that he had the first contrabass clarinet in the state of
Oklahoma. We also used a contrabassoon on occasion, and we used a
sarrusophone. . . . A man once told me [that] in Boh's earlier years, he was one of the very first people to use French horns in his band at A&M (692).

_Dugger_: Did you use any of the slightly different instruments that he used?

_Melbern Nixon_: I used the contrabass clarinet. Yes, I used that a great deal. I never did use the sarrusophone. I did use, with my university band, the contrabassoon on a few occasions.

_Dugger_: Was this consciously related to what Boh had established, or was this because of the music?

_Melbern Nixon_: Possibly both. In most of the band literature there is not a part for contrabassoon, for instance, but once in a while you may play a piece in which the sound would be enhanced if you used it. So I did use it on occasion.

_Dugger_: Did you consciously try to emulate the sound of the A&M band?

_Melbern Nixon_: No doubt I did (695).

_Dugger_: You mentioned that he used cornets, trumpets, and flugelhorns--did you do that?

_Melbern Nixon_: I used cornets until I was almost forced to go to trumpets. We had eight cornets at Emporia State [University in Emporia, Kansas], and we used those. We also used trumpets, too. We had a trumpet section, but on the comet parts we used cornets for years.

_Dugger_: You did differentiate between the comet and trumpet part?

_Melbern Nixon_: Yes. . . . I think that cornets tended to give the band part of that mellowness. The bands now, with full sections of trumpets, have gotten to a more brilliant sound than they formerly had.

_Dugger_: As I understand it, he also used both Eb basses and Bbb basses.

_Melbern Nixon_: Yes. . . . In an awful lot of band literature, the bass parts are written in octaves. A good amount of the transcriptions had octaves, and, with the Eb bass playing the top line, that worked out pretty well.

_Dugger_: Did you use an Eb bass?

_Melbern Nixon_: Oh, I did, but then we gradually got away from it. Now, it is hard to find an Eb bass (698).

_Dugger_: Was there anything about his variety of instrumentation that had an effect on what you wanted in a band?

_Oakley Pittman_: Yes, I think so. It made me realize that I needed the big low reeds to get a mellow sound out of the brass. Otherwise, it is all brass when it gets to the top volumes. . . . Eb tubas, yes--I always had at least one Eb tuba. It was an area of bass sound that the double Bb couldn't get. It's pitched a fourth higher and gives a lot of strength to the upper Bb notes. I think it just makes a mellow sound out of the bass section.

_Dugger_: Do you attribute that to Boh?
Oakley Pittman: Yes, I think I would have gained [that from Boh] because I wouldn't have had any experience about whether to add an Eb bass to the sound of the bass section or not. Boh was very adamant about having an Eb bass. Boh frequently used octave bass work, and the Eb came in very, very nicely (717).

Dugger: Do you think these low voices that Boh used influenced what you wanted to hear in a band?

Oakley Pittman: No question about it.

Dugger: Did you differentiate between cornets and trumpets?

Oakley Pittman: I certainly did. That might have been an influence from Boh, too (718).

Dugger: Did any of his ideas on instrumentation have an effect on what you had in your band or may have wanted?

Jimmy Saied: The one thing that he did have that I got from his instrumentation was the Eb clarinet. . . . Boh used the Eb clarinet. He used it properly and only if they could play in the upper register and blend with the Bbs. So I did from there on use an Eb clarinet. The rest of my teaching days I continued to do that. . . . I didn't know what a double horn was when I first started teaching. I don't think we even had any in college, but, after about the second or third year, I could see what the difference was with double horns, which came from watching him rehearse and speaking to the horns (731).

Dugger: What was the deep, rich sound of the band due to? Was it due to instrumentation or balance?

Howard Smith: Instrumentation—I would think more than any other thing, because he had the sarrusophone, contrabassoons, and things to help get that richness, in with the Bbb basses that he had, and trombone. He really did go in for that rich sound (757).

Dugger: Did you say that Boh's instrumentation had an influence on some of the instruments you had in your band?

Howard Smith: Right. Of course, you'd have [music] scored for a bass clarinet or a contrabass clarinet or some of those things, but there was no other instrument that could play that part—to sound like it. When you have a school that will get some of those things for you—It was quite agreeable for me to want to have some things like Boh had.

Dugger: Were some of these instruments already in your school system, or did you get them?

Howard Smith: I got them—and the oboe. We didn't have an oboe until I got one. We didn't have bassoons. You need low woodwinds, and there was no way of getting . . . [that sound] if you don't have those things. You just don't have the sound that you get from that low woodwind tone.
Dugger: Do you attribute that to what you learned at A&M under Boh?
Howard Smith: Sure, you bet (765).

Some interviewees indicated that some of Makovsky’s ideas concerning instrumentation, especially in regard to the sarrusophone, contrabassoon and heckelphone, did not have much effect on their concept of sound. Other individuals (e.g., Christian, Gray, Kyme, and Saied) mentioned that early in their careers they were influenced to use certain instruments advocated by Makovsky but over time were inclined to discard those notions.

Paul Bourek: I didn’t ever feel like I could manage [as] many clarinets [as Boh used]. I would use thirty clarinets in the marching band, but not in the concert band (455).

Russell Brown: He had some instruments that didn’t actually contribute that much, a sarrusophone, and all of those instruments that sound real primitive. They sat in front of us so I heard them a lot (472).

Bob Christian: The only unique thing about his instrumentation, as I can remember, was the number of baritones that he used. . . . It seemed that those baritones kind of weighted the thing down. . . . In the long run, I began to think, "I don’t know whether that is good or not." It gets a little thick sometimes (486). . . . Musically, I later questioned the number of baritones that he had (487).

Charles Gilbert: The only thing I tried to develop further at Ohio U. was more bass clarinets than he did. He had one bass clarinet in the A&M band in those days. I had three bass clarinets and was adding the fourth the next year to make it as strong a bass line in the clarinet section as the first and second and third clarinets. . . . He used a sarrusophone. It’s [a] brass [instrument] with a double reed. It’s supposed to sound like a contrabassoon, but it didn’t. I could never understand why he was so sold on it. I guess it was because he didn’t have a contrabassoon. He used the sarrusophone. It’s just a honk sound as far as I’m concerned. But he tried to make it come through and do its part in the band (533).

Byron Gray: He had a lot of unusual instruments in his bands: for example, sarrusophones, the heckelphone, and the contrabassoon. He was real proud of those instruments.
Dugger: Did that have an effect on your ideas toward instrumentation?
Byron Gray: I never could get the deep double reeds that he had there. I mean the contrabass clarinet and, as I mentioned, the sarrusophone. He was strong on Bbb and Eb tubas. I wasn't particularly influenced by that. My concept of sound changed a little bit (542).

Tom Hardin: He pretty much had a full instrumentation of—what we would consider—a symphonic band. Sometimes it seemed that he had a few extra things, like the heckelphone. He had some of the big double reeds, like the English horn. He had a sarrusophone.

Dugger: Did you use some of those instruments in your own band?
Tom Hardin: Well, the cost of buying those instruments—I'd try to get a full woodwind section and things like that. When I had the band here, we never had any of the instruments I mentioned. If we had someone who could play a bassoon worthwhile, then that was great. If we had an oboe and a couple of bassoons and a full saxophone section, that was great. I think Boh even had a bass saxophone (552).

Dugger: Did you adopt any instruments in the band due to an influence from Boh?
Robert House: No, I didn't worry about this (575).

Willard Johnson: He always loved those unusual instruments that he had like the sarrusophone and heckelphone.
Dugger: Did those unusual instruments have an effect on what you thought a band should sound like?
Willard Johnson: No. For him it added color to the woodwind section. What he liked was the color that they would add. One Eb clarinet would affect a section. He liked to stress that. He lived for beautiful woodwind tone quality. I never did achieve what he did. . . . The oboe and bassoon were as close as I got (602).

George Kizer: Boh was fond of, what I would call, exotic instruments. At that time he had, of course, oboe, English horn, and heckelphone, and the double reeds as well as bassoon and contrabassoon. . . . He used a bass saxophone.
Dugger: Was it your goal to have instruments like that?
George Kizer: No, not really. Even at that time, I considered them almost extravagances. I don't think they added all that much to the band. I know, oftentimes, extra parts had to be written for those instruments, and sometimes they doubled another part, and this sort of thing. I never could understand exactly his love for those instruments. I suppose it did give a quality to the band's sound, but I never was able really to believe it made very much difference (623).
George Kyme: Makovsky had definite and strong ideas as to instrumentation. . . . I don't know that I agreed with him entirely. For example, Boh had a baritone sarrusophone that he used one year. It shook the floor a bit, but it didn't blend with anything. The next year, the sarrusophone was gone, and we had the first contrabass clarinet that I believe was used in an Oklahoma band. Boh also wanted a distinction between the tone of the cornet and trumpet. He thought that eight of the ten cornet parts should be played on cornets with the two lowest parts played on trumpets. For a while, he even used a couple of flugelhorns to give a fuller sound, but the two trumpets were always assigned to the lowest part (633). . . . I didn't use the contrabassoon, and I never worried so much about the cornet's tone--things change. I, later, gave up the Eb basses because I didn't think they made any difference (634).

Dugger: Did you use any of the instruments that are not commonly found in most bands?
Floyd Moyer: No, I didn't try to go that way. The budgets were so limited that you would try to get the necessary things. I had an oboe and English horn and bassoons. I had bass and contrabass clarinets, too. I had several of them in the band to give me more of a woodwind sound in the low voices. But the instruments that are not commonly found anymore, I didn't worry about those (681).

Melbern Nixon: I never did use the sarrusophone (695).

Dugger: Was there anything about his instrumentation that had an effect on what you wanted in a band?
Oakley Pittman: The Eb soprano clarinet, I used only when there was a solo Eb clarinet part. I didn't use it as a regular reinforcement in the clarinet section. He used it as a regular instrument. It was as important to him to have that Eb [soprano] clarinet player as it would be to have a solo clarinet player. I used it only when it was needed. I never used a sarrusophone (717). . . . I did not use flugelhorns (718).

Jimmy Saied: I happened to have a sarrusophone like he used. I owned one. I think that some of the bands that had a lot of money bought sarrusophones. . . . Now, the sarrusophone and that sort of thing I didn't follow (731).

Dugger: He had some unusual instruments in the band. Did that have an effect on you?
Bill Sharp: No, not necessarily. I don't know how much they added, like the sarrusophone and the contrabassoon. But that was the perfect instrumentation, and that's what he wanted to have. Whether it helped or not, they were still on the program (737).

**Symphonic Band Sound**

Another influence adopted by several of the interviewees was Makovsky's ability to fashion an organizational sound, symphonic in nature, resulting from a combination of select instruments and an emphasis on balancing and blending those instruments both within and throughout sections of the band. As indicated in the following statements, the desire to emulate the sound of Makovsky's band had an indelible effect on many of the interviewees.

Paul Boone: The concepts of tone color that were established through the possibility of having the varieties of instruments made a big difference in the way a concert band sounded. The band was never bombastic or rough in any way. It was always a very nice tone quality that many bands didn't have. It was symphonic in nature.

Dugger: What do you mean by being symphonic?

Paul Boone: Boh used the band much as a symphony orchestra director would. I might have thought in those terms. The way he used the band as far as tone color was concerned and the demands that he made musically speaking that a good symphony orchestra conductor would expect. It was kind of unusual because, you know, the bands in those days, many of them, were just bombastic sounding like a pep band nowadays. . . . But he had balance in sections and tone color--I guess "tone color" is the best descriptive word (436).

Dugger: Was there anything about the overall quality of the sound that you recall?

Paul Boone: It was well-balanced, full harmony, when the full band was playing. It really added to the tone color. In fact, sometimes I almost thought the band was comparable, in some ways, . . . [to] the symphony orchestra (437).

Dugger: Do you think there was any similarity in the way you balanced your band?

Paul Boone: I tried to balance like he did, balance within sections, when it was possible. [I tried] to have a complete section of not just one horn, but four French horns and a complete brass choir sound. The same way with
the woodwinds. Not many school bands have bass clarinets and alto clarinets like he had. I'd like to have had all of those. I did have later on. **Dugger**: Do you attribute that to what you learned at A&M?

**Paul Boone**: Yes, in large measure (438).

**Dugger**: In the concept of a band sound, what could you tell me about that?

**Leon Brown**: I like that sound. I think it is as large a composite sound as one would want to have with a band. . . . It was a gorgeous sound. It was not like a wind ensemble. It could be precise and clear, but it gave you a large symphonic sound (462).

**Russell Brown**: The goals seemed to be to have a large band that blended very well. . . . As a result, our band sounded like an organ out on the football field. Even playing a pep sound, it sounded like a little concert piece with constant attention to blend and balance and all of those sort of things (471). . . . I did the same thing when I became a band director. He especially made the clarinet section the body of the band. I did the same thing. I didn't want it to sound like a brass band (472).

**Dugger**: What did Boh emphasize during a rehearsal?

**Louis Calavan**: Tone quality came first with Boh—the attack, the lovely attacks and releases. You never heard a blatty attack in Boh's band. He was uncanny for having that something to create a band that sounded, oh, so beautiful. I think it was one of the greatest bands I've ever heard or had the opportunity of playing in (481). . . . He kept the big brass pretty much in the background. You felt them instead of heard them. His clarinets and reeds were the predominant thing and beautiful, too. The cornets were kept subdued, yet you heard them, and they played. The balance was there.

**Dugger**: Did Boh do anything to achieve a sound that was unique to A&M?

**Louis Calavan**: It was just a beautiful orchestral sound. . . . The brasses were kept in the background just enough, just the proper amount. I remember he said to the tuba players, "I don't what to hear you. I want to feel you." That gives you the idea of the way Boh balanced his band. . . . He just wanted to have that low, rich quality in the big reeds. Boy, that's something in a band, in my estimation, particularly the type of band that he had. He had an orchestra-type band. There was nothing blatty. There was nothing sticking out (482).

**Alice Crowder**: He made us sound like a huge pipe organ. He used the band members as stops on an organ, or like a symphony orchestra. In the
symphonic band, the tone quality was very outstanding. . . . I don't know whether he thought of it [as an orchestral sound] or not, but it seemed to me that it resulted in an orchestral sound or like a marvelous pipe organ. The balance and the tone quality were important and we didn't have this blatty stuff that so many organizations seem to have (489).

Paul Enix: The band had a very dark coloring in sound. Boh got it by emphasizing the strength of the second and third parts, and always a good, live bass. But his band had a dark color. Of course, the instrumentation—he used twenty-six to thirty clarinets, and the American bass clarinets were just beginning to emerge with any kind of quality. . . . Boh's manner of getting that darkness was to emphasize the lower parts and maybe, at times, overbalancing . . . Many times it was the middle overbalancing the third parts. . . . I like a dark sound. I've found other ways of getting the richness and the darkness, but it all started with what I heard as I was sitting in [his band] and then trying to emulate that (511).

Harold Fisher: He used to talk about a band sounding like an organ—all the instruments were even. No one instrument could sound louder than the other. Maybe that's where he got the idea—from hearing an organ. . . . I tried to get that sound, and I think I got a little of it my first year I taught, but then the war messed that all up. I couldn't hear well enough afterwards (524).

Charles Gilbert: Most of the [literature was] orchestral transcriptions, or works of that day, by writers who were influenced by the orchestra, for sure. It was pretty much what Boh was trying to achieve through the college band—making the band sound as near like an orchestra as he could. He felt the clarinet, flute, and oboe colors coming through where they were needed was great. One year he decided he wanted an English horn. So he bought an English horn, called me in, and said, "Here, it's yours" (534).

Dugger: Did that [instrumentation] have an effect on your idea of a band sound (560)?

Hiram Henry: Oh, yes. Boh always liked a dark, rich, full sound. That is why I never cared for a wind ensemble as much as a full symphonic band. I liked the sound better. . . . It calls for a larger body of instruments—and, of course, the type of music you play. . . . The literature that I was brought up on, with Boh, was from a symphony orchestra and, as a result, you need a full instrumentation. I liked the seventy-five piece band.

Dugger: Did you use any of these so-called "animals"?
**Hiram Henry:** Oh, yes. . . . I used a lot of the same things. A lot of low bass clarinet and tubas—the sound that gives you a good, solid background and bottom to the band. . . . I never once strayed from that sound when I played music that was of a symphonic nature—the same sound that Boh was trying to achieve. So it was a strong influence (561).

**Hiram Henry:** He always wanted to hear the melody. [He would say], "Keep this down. If you were not playing the melody, be sure to hear the melody, and keep it underneath. . . ." You'd try to make it sound more like an organ if you were playing Bach or something like that. He would make reference to the organ (562).

**Willard Johnson:** He put great stress on low woodwinds. He stressed bass clarinets, low saxophones, Bb clarinets playing in the low register—big and full. Beautiful woodwind sections.

**Dugger:** Do you attribute the sound of this band to the rich, low woodwinds?

**Willard Johnson:** Yes. My band always had Boh's characteristics. I always worked for that sound that he had—fullness, without blaring. I tried to have low, mellow woodwinds (601).

**George Kizer:** Deep sonorities, I think, characterized the band. I think Boh did not have a lot of high frequencies in the band. . . . It seems to me that the bands that Boh conducted emphasized more of the low frequencies.

**Dugger:** Did that have an effect on your desires?

**George Kizer:** Probably so, yes. . . . Boh's bands were always under control. There was never blasting, overblowing, and so on like that. I can remember that very clearly. I tried to emulate those qualities, too (622).

**George Kyme:** He often said, "The best is none too good for our students." This meant, first of all, that the music which he chose would exemplify the finest quality of symphonic literature. Moreover, it required a refined symphonic band sound, a sound which he believed in and which he consistently insisted upon. . . . He had a fantastic ability to hear and demand a balance and blend of individual tones, first within a section, and then within the whole band. Consequently, the tone quality of the band was that of a giant organ. I've tried all of my life to match those sounds but have never quite been satisfied. Boh's standards were impossible to scale (632).

**Dugger:** Did you use that idea in your own teaching?

**George Kyme:** Absolutely. Not only in choice of music, but in the balance and the sound of the band itself. I've been an advocate of the
symphonic band sound all of my teaching years (633). ... [The band] sounded like a symphony orchestra (634). ... I tried my best every place I taught to sound like a symphonic band (640).

Dugger: What was it about his sound that was different?
Clarence Mills: He used the woodwinds very, very well, blending the oboes and clarinets and flutes together. He came up with what sounded like a string sound—a very pleasant sound. The trumpets—the brasses—were limited to a proper balance. He used two flugelhorns, six cornets, and two trumpets. Then, the trombones were not overloaded. He used a lot of basses. He used the double Eb bass, the Eb bass, and the double Bb's. He used the contrabass clarinet, contrabassoon, oboes, and then worked them into a nice blend (658). ... The trumpets were not the lead instrument in the organization. The clarinets were the principle voice. ... The brasses were not prominently displayed. They were back in the organization (660).

Susan Mitchell: He seemed to be very partial to the lower instruments, the lower woodwinds and the lower brass, for the support they gave to the music which went on above that. To me, that would be the different sound that Boh got (673).

Dugger: How do you perceive the way that band sounded?
Oakley Pittman: There was a smoothness and a richness in the sound that very few college bands get. Quite organlike (716). ... Boh had an idea in his mind that I've always agreed with. ... So many of our younger people today are afraid to hear clarinets and flutes on top of a band. This is the melody line up here, and yet they make all this guttural sound down here as loud as the melody. It is just a thick, well-blended, guttural sound with no melody line on top of it. Boh and I both feel this way—a melody line on top. That the other is subservient to it. ... If I'm playing a line across here, a polyphonic line, this is the one I want to hear. I don't want to hear seconds and thirds as strong as the top one. In chordal structure, yes, the top voice shouldn't dominate the chordal structure, but polyphonically the top voice must dominate the sound.

Dugger: Do you feel like that was part of Boh's band?
Oakley Pittman: Yes. That was one thing that Boh really worked on.
Dugger: And that had an effect on what you taught?
Oakley Pittman: Yes, sir. It certainly did (718).

Dugger: What do you remember about the way the band sounded?
Jimmy Saied: That band—and I can still hear it in concert—didn't know what a triple forte was, barely knew a double forte. He didn't allow
that... He's not going to let someone blare through that baritone horn. That brings you back to the kind of sound, a very well-blended band.... Boh blended.... He made use of the baritone more than any band I ever heard.... He also used bassoons.... That's the difference in Boh. You heard the bassoon like you are hearing them in most high school and college bands today.... So the sound was something we all tried to emulate if we could, but we weren't Boh (730).

**Dugger:** How successful do you feel you were in getting that sound?

**Jimmy Saied:** I had Boh over to work with my band maybe three or four different times when I was in Guthrie, [Oklahoma]. He got it out of them, as much as you could get it out of an ordinary high school band. He preached it. So obviously, when he was gone, I tried to do the things that he did, and I believe it made a difference (730-31).

**Dugger:** When you say the sound--was that strictly from the instruments that you used, or was that a balance--

**Jimmy Saied:** It's a balance and more of a blend.... This is where the difference comes with Boh. He blended.... You listen to Boh and you go to his rehearsals and let him rehearse your band, you can't help but pick up the blend (731).

**Dugger:** How would you characterize the sound of Boh's band?

**Howard Smith:** Rich and full. Even in the soft spots, the quality was real good and balanced, and when he wanted more "umph," he saw to it that it was balanced. There wouldn't be any of them that would stick out (757).

**Roy Weger:** I attended a summer clinic at Oklahoma A&M. That's where I heard the first band that I said, "Ah, I think this is it...." Boh had a complete, beautiful woodwind sound. He had the full choir--four bassoons, two oboes, English horn, eight French horns. In the back of his section, which is what stunned me more than anything, was the depth, the rich, sonorous sound of his band.... Boh had recording basses, and that big bass sound just rolled out and, of course, he used string bass.... The sarrusophone.... This is where he was getting that rich, big woodwind sound down there that I had never heard before. Of course, he had bass clarinets, but you are getting an octave below that. You are getting that fundamental down there.... That's what.... I had never heard in another band before.

**Dugger:** What effect do you think hearing Boh's band had on you?

**Roy Weger:** I think he strongly influenced the sounds that I was to conceive and develop with the Durant [Oklahoma] high school band and my two university bands--Bowling Green State University, where I taught
thirteen years, and Southern Methodist University. . . . I've always said that bands can sound more symphonic (770).

Not all interviewees, however, adopted the type of sound advocated by Makovsky. Christian, Gray, House, and Moyer indicated that they preferred a quality of sound that was lighter and more brilliant than the sound of the Oklahoma A&M band.

**Bob Christian:** The only unique thing about his instrumentation, as I can remember, was the number of baritones that he used. . . . It seemed that those baritones kind of weighted the thing down. . . . In the long run, I began to think, "I don't know whether that is good or not." It gets a little thick sometimes (486). . . . I thought [the sound] was good. As I say, it was a little bit heavy. . . . It was on the dark side, but I don't know that that was all bad. Since then I've played in different types of bands. . . . Just the whole setup was kind of labored (487).

**Byron Gray:** My concept of sound changed a little bit. . . . I remember after I went to North Texas [State University] that I began to think more along the lines of a wind ensemble. . . . I felt like there was a lot of sound that maybe wasn't needed in a band that large. . . . A lot of it was cluttering up the melody line. I don't know where I changed (542).

**Dugger:** Was that what you thought a band should sound like?

**Robert House:** Not so much. It was simply that he was trying to follow the trends--or lead the trends. That was quite a trend, the so-called sotto voce band--the dark sound. He liked flugelhorns and cornets, along with the trumpets and the euphoniums, instead of the light baritones. This was a trend in the thirties--toward a less brilliant, militaristic style--a smooth style, which set the American band sound as quite woody, dark, and smooth. I like a little more of a pit style. I like a little more brilliance, but I could recognize what he was trying to do (575).

**Floyd Moyer:** I think the tendency began to change and most band directors began to add more brass to add more brilliance in their brass section [than Makovsky did]. Bob always used cornets for his top voices instead of trumpets, whereas now every kid wants a trumpet instead of a cornet. This makes a difference in the sound of your band, too. . . . I let a lot of kids play trumpets in my band, even on first and second parts. I like the brilliant sound. I let my brasses play out a little bit more, and [they] were probably a little bit more predominant than the woodwind
section.... I went a little bit more toward a more brilliant sounding band than the old A&M band (681).

**Sound of the Football/Marching Band**

Similar to Makovsky's emphasis on the sound of the symphonic band, the manner in which he approached the sound of the football/marching band also had an unmistakable influence on many of the interviewees. Individuals (e.g., Anderson, Bourek, Calavan, Enix, Fisher, Gilbert, Gray, W. Johnson, Kyme, Mills, Pittman, and Smith) noted that Makovsky maintained the same meticulous attention to balance and blend, dynamics, and tonal control as he did when preparing for an indoor performance. The following statements illustrate the strength of this influence.

**Homer Anderson:** When we played for football games, Boh insisted that we play as if we were on a concert stage (417).

**Dugger:** Did you place an emphasis on the sound of the marching band?  
**Paul Bourek:** I was always concerned with the playing, but I think that I heard it more from the standpoint of being in the band hall than I did out on the field. I would say that the idea that Boh [had was] that the band was still like a concert band when it was out there (459).

**Dugger:** What was the marching band like?  
**Louis Calavan:** It would sound just like a concert band out on the field (482).

**Dugger:** What do you remember about the way the marching band sounded?  
**Paul Enix:** It was virtually the same sound as we had indoors, except the brasses were more prominent. But you heard that full, big woodwind choir at all times.... The band on the march—with the exception of the acoustics of outside and a little bit more brass prominence—should have no change in balance. The woodwind choir [should be heard] (513-14).

**Harold Fisher:** He even worked with marches. Now when we got out on the field, we couldn't play them that way—especially when you were
Dugger: What did the band sound like while marching?
Oakley Pittman: Good! Good! It would sound like an organ! . . . He played the same marches that he played in concert.
Dugger: Did that have an influence on how you wanted a marching band to sound like?
Oakley Pittman: It certainly did. . . . The same balance.
Dugger: You tried to emulate that type of sound in your own bands?
Oakley Pittman: I tried to keep that, yes (719).
Dugger: The sound outside--was it a result of his working so meticulously with balance inside the rehearsal?
Oakley Pittman: Yes. It think so. You played it just exactly as you did inside (720).

Dugger: What did the band sound like when it was sitting on the track?
Howard Smith: Oh, it sounded good. Of course, we didn't have anything to help us magnify the sound--like a shell--but it sounded great. He wouldn't allow any blaring or let anyone overblow. It was a no-no with him. . . . I think he would like for it to sound the same, as best he could, outside.
Dugger: Did that have an influence on what you wanted your marching band to sound like?
Howard Smith: Yes, very definitely, because more people hear your band outside than they ever do at concerts. That is why I like to have balance and all of those kind of things--tip-top (759).
Dugger: I understand he still wanted to have a woodwind sound in the band?
Howard Smith: That's true. He wanted all of those woodwinds. He was heavy on the woodwind section (760).

Rhythmic Precision and Subdivision

Makovsky's emphasis on subdividing rhythms and coordinating rhythmic passages throughout the ensemble, especially when differentiating between dotted eighths and sixteens and triplets, made a memorable impression on many of the interviewees. As indicated in the following statements, this proved to be a strong influence.

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Paul Boone: I remember that he frequently analyzed rhythms and made quite a deal of it--rhythmic patterns.
**Dugger**: Do you mean he placed an emphasis on rhythmic precision and playing rhythms correctly?

**Paul Boone**: Right, as he saw it.

**Dugger**: Would you do the same thing in your own teaching?

**Paul Boone**: I did much the same thing. Later on, as I developed some of my own concepts, I deviated somewhat, but basically Boh gave me an excellent foundation (440).

**Paul Bourek**: He used to talk about sixteenth notes. With some people, he was talking about rushing. For example, you are going along and you hit sixteenth notes and you’ve played four sixteenth notes in a beat, but they were not even. He would refer to that in the way that he heard it. He would say, “Now, you need to hold back on these sixteenth notes. You are rushing them.” I never thought about it until you listened to it and tried it that way. You had learned that. He would talk about one sixteenth note that appeared at the end of a rhythmic figure. He said, “Don’t think of it as that. Think of it as if it comes just before the next beat, and you’ll have no problem with it.” He would even sing the rhythm like that rather than try to do the whole thing by including that one little individual sixteenth note. Even if it was shorter than that, he’d always think, “Okay, it comes just before the next beat” (453).

**Russell Brown**: He was fairly good at coordinating sections rhythmically. One of the minor things, for example, like trying to get people whose part had a dotted eighth and sixteenth, to make them more aware of what’s happening while they are holding the dotted eighth and sixteenth so that their sixteenth note, which follows, actually fits with something else in another section. What I’m saying is that some people may have two eighth notes, some may have four sixteenths, and others may have a triplet. He would teach you how to listen across the band and find out where that part fits—like a pianist whose left hand fits well with his right hand.

**Dugger**: Did that become part of your teaching?

**Russell Brown**: I became very aware of that, too (471).

**Paul Enix**: He was very much a stickler on subdivision. That’s where I was introduced really to a systematic manner of subdivision. He worked very much on that. He had a very good tempo sense (513). We did a lot of unison counting for rhythmical purposes. Subdivision was one of his main techniques. He would sometimes verbalize syllables. He didn’t sing exactly, but it was a sort of chant. Then, he had a good vocabulary in explaining what he wanted even though his English was not good. You got the idea. He had a good vocabulary for getting the idea across (515).
Dugger: What was Boh's attitude toward rhythm—playing rhythms? Did he ever talk about that?
Harold Fisher: If you had a whole note, brother, you held it four counts exactly. You didn't hold it 3 counts and 99.9 hundreds percent. You held it exact. He was very strict on that part of it. On the dotted eighths and sixteenths figure, he worked on it like a fiddle board where you cheat the sixteenth and add to the other [next note]. He knew exactly what he wanted rhythmically, and he was very particular about it being done that way (524).

Charles Gilbert: He would stop and beat on the door, there in the auditorium foyer, when he had a rhythmical character that somebody didn't understand. He would beat it out for them on the door... That was his perfection. He wanted them to play it right. That was his way of teaching it.
Dugger: What affect did that have on you?
Charles Gilbert: I learned a lot from him beating out rhythmical patterns on the auditorium door... I've done the same thing years later (534).

Byron Gray: He didn't use a counting system. His way of making us aware of problems was mostly a matter of rushing rhythms. A series of eighth notes were supposed to line up. For a band member to rush the rhythm meant that it couldn't line up. I remember a good many times he would stop and insist that we not rush certain rhythms. I remember on notes tied over the bar line—he had some suggestions about that. We were taught not to hold the tied note quite as long as it was written because it might bleed into the next rhythm (543).

Hiram Henry: He was very particular about the clarity of articulations (561).... If the precision wasn't there, or the rhythm wasn't exactly right—if a dotted-eighth and sixteenth wasn't exactly the way he wanted it—you went over it until you got it just right (562).

Dugger: Do you remember anything about rhythmic precision and rhythms in general?
Robert House: That sort of drill I was talking about. He would have us click things out and say the rhythm. He would have half of the band count one, two, three, four, and the other half subdivide or sing the rhythm. But I don't remember any published warm-up drills or any of that sort of thing. He didn't seem to go for that, and I never have either. I never felt that that was worth the time, as most band directors do.
Dugger: Is this an influence from Boh?
Robert House: Partially. However, when a rhythmic problem occurred in rehearsal, he would sometimes improvise a drill to correct it (575).

Arthur Johnson: He tried to teach rhythmic values. . . . When . . . we'd play a piece of music, and if it had this figuration in it [dotted eighth and sixteenth], he'd turn around behind him--we rehearsed in the auditorium foyer--he would turn around to the wall . . . where there was a door. . . . He would take the butt end of the baton, and he would count aloud--loud enough that you could plainly hear him, and beat out sixteen notes with his hand against the door to emphasize that you had to have three sixteenths to make the dotted eighth and one sixteenth to make the sixteenth.

Dugger: Do you think that became part of your teaching?

Arthur Johnson: Oh, certainly. . . . It was that way about most everything we did, from the rhythmic point of view. He didn't let anyone slip by. . . . But he emphasized this to the point that the band actually played better than they were. They were almost afraid not to after all this demonstration (587).

Willard Johnson: His way of playing Sousa marches and 6/8 marches has a certain swing to it that I copied quite a bit. . . . I played a Sousa march one year for a contest and the judges noted that it was good to hear a Sousa march played he way it was supposed to be played. . . . It was a compliment because I was using Boh's old ideas. He spent some time differentiating between 6/8 and the dotted eighth and sixteenth note.

Dugger: Were those some areas of Boh's teaching that you adopted?

Willard Johnson: Right (603).

George Kyme: He knew that a dotted eighth followed by a sixteenth should sound like this [vocal demonstration]. He knew that an eighth-note triplet with two notes tied together should be [vocal demonstration]. He would tap that out on the door behind the podium, and you would hear very quickly how the notes fit together within the sixteenth-note or eighth-note pattern. In other words, he told us how the music would go.

Dugger: Did you use that idea in your own teaching?

George Kyme: I did (636).

Dugger: Did he emphasize rhythmic precision and rhythmic figures or accuracy of rhythms?

Mary Alice Martin: I don't know, really, whether he just had, on his own, a fantastic sense of rhythm, but to this day, I just feel that I was very fortunate to have had that kind of training. A lot of people let rhythms slide by. Maybe not in band, but a lot of people that I've been associated
with in recent years. We would count it out. I think he used "one-ee-and-a." If you couldn't get it, we sat there, and we counted it until we could get it—in rehearsal (649).

Dugger: Do you remember him saying the word "full valuation"?
Clarence Mills: It means, when you have a whole note, you play a whole note, not a dotted-dotted half. When you have a dotted eighth and a sixteenth, you play a full dotted eighth, and the sixteenth gets what is left. You don't play them like triplets... That was very important in getting precision and making crisp sounds. In a large ensemble you have to have this proper spacing of the notes.
Dugger: Did that have an effect on your teaching?
Clarence Mills: Yes, I've always taught that, and I think that my ensembles as a result have sounded much more professional, much more crisp, much more deliberate than others that I have heard (667).

Susan Mitchell: Rhythm—he was excellent with rhythm and explaining that you didn't rush. You filled things out and this was that "full valuation." [full valuation] It became apparent that it was a broadening of the phrases to give them their full emotional import which, I think, came from giving the stresses a full amount... You didn't drag, but you gave a full emphasis without cutting anything off before its time (673).

Melbern Nixon: He also was a stickler for rhythm. He would tap out rhythms with his baton on the stand. The dotted eighth and sixteen really bothered him when it was played in a little bit of a six-eight feel (692).
Dugger: What effect did [this rhythmic emphasis] have on the way you approached a rehearsal?
Melbern Nixon: I think that it had a great deal of influence (693).

Emphasis on Literature and Repertoire

Another aspect which had an apparent lasting influence on many of the interviewees was the emphasis Makovsky placed on performing literature of the highest quality available. Although often limited, at first, to orchestral transcriptions typical of the period, interviewees indicated that exposure to the type of literature prescribed by Makovsky provided the incentive for them to be more selective in choosing literature equally high in quality.
Homer Anderson: We played music of a higher quality than most of the bands played, and when we played for football games, Boh insisted that we play as if we were on a concert stage (417).

Dugger: Do you attribute any influence to the type of literature he played?
Paul Boone: As far as to program literature. From the standpoint of wanting to have good music, he chose very good selections—the best available at the time. He had a good choice of marches, but they were the traditional, well-known marches for the most part (439).

Dugger: In regard to the literature at that time, did that have an influence on you?
Paul Bourek: I would say that he pretty well recognized the quality of what music had to say and do. That stayed with me to the point that I would want to do the same thing (452).... [Having a] balance in the music as well as in the quality (455).

Dugger: Was there anything about the literature that he played that had an influence on you?
Louis Calavan: Only to always play good music well done (482).

Dugger: What do you recall about the literature at that time?
John Elliott: We were playing a lot of big, heavy stuff. If we played a march, it was a good march. We played most of the K. L. King, Sousa, and [Henry] Fillmore marches and things of this nature.... We played what you would call good, heavy, classical band music; much, of course, was converted from orchestral music.

Dugger: What effect did the literature of that time have on you as a director?
John Elliott: I think that most of us were realistic enough to know that we couldn't carry that kind of literature over to a thirty-five or forty-piece high school band and expect them to read it and expect it to come out sounding like anything with the minimal instrumentation that we had. But I think it created in our minds enough of a concept of what good music sounded like (498).

Dugger: What effect did the literature that you played, when you were a student, have on your choice of music later?
Paul Enix: I think that most of us selected, in the beginning, literature that was similar in scope. I know in my own instance, it made me more conscious of studying literature before there was much more than phonograph recordings.... I always tried to play one contemporary work
and one transcription. The reason for the transcription was that I wanted the kids in the band to have some link with the great literature of the past. . . . I played more of the real literature of the band, but there were always some transcriptions on every concert. So Boh's influence led me to reason through it in that way (514).

Charles Gilbert: There wasn't a whole lot of band literature in those days. He did the best and did wonders with what there was. . . . Most of them were orchestral transcriptions, or works of that day, by writers who were influenced by the orchestra, for sure (534).

Dugger: Tell me about the literature that you played.
Hiram Henry: It was mostly transcriptions of orchestral music. . . . It was mostly heavy. It was more like a symphony orchestra programming.
Dugger: What effect did that have on your future decisions in [selecting] music?
Hiram Henry: I have always felt there was a lot of good literature for band that was transcribed, and band people don't have an opportunity to play it unless they are in an orchestra. I never put on a program without [including] some transcription by Tchaikovsky, Beethoven, Wagner, or someone like that, because that was the only opportunity young people who played in the band had to play some of that great music. I felt it was very important.
Dugger: Was that an influence of Boh's?
Hiram Henry: Yes. Sure it was (560).

Austin Kidwell: He played good marches. . . . He would talk to the different bands and try to encourage them to use a better grade of music—good marches. He didn't care for the pop tunes that were coming out. Some of them were Dixieland. He didn't care for that sort of thing in the band. But he was not critical. He would just shake his head (608). . . . Like I said, [during the summer short course] he took us through his personal library and discussed the literature—the better grade of marches and the classics—the overtures that were written for symphony orchestras and then transcribed—where they worked pretty best and where they didn't.
Dugger: Did this have an effect on how you approached your music?
Austin Kidwell: Yes, the type band that you had. Like, one band might have a lot of brass and very poor woodwinds—you would have to be very careful to keep your sections from just sitting there. He showed us some things like that. . . . He would talk a lot to the directors: "Here is a section [of players] over here that is going to have to play five minutes—while you are just sitting there." That's why he'd say, "When you go to pick
this music, don't play something that is just all woodwinds, and the brass 
don't have anything to do" (614).

George Kyne: He often said, "The best is none too good for our 
students." This meant, first of all, that the music which he chose would 
exemplify the finest quality of symphonic literature. Moreover, it 
required a refined symphonic band sound, a sound which he believed in 
and which he consistently insisted upon (632).

Dugger: Did you use that idea in your own teaching?

George Kyne: Absolutely. Not only in choice of music, but in the 
balance and the sound of the band itself. I've been an advocate of the 
symphonic band sound all of my teaching years (633). . . . I am an 
orchestral person rather than a bandsman, though I've enjoyed bands all 
of my life. My concept of how bands should sound is how the symphony 
orchestra sounds. Makovsky's was also. That was his concept, too. . . . I 
got those ideas and the feeling that a band could sound like an orchestra 
from Makovsky (635).

Dugger: The literature, as you mentioned, was primarily orchestral 
transcriptions. What effect did this literature have on your tastes toward 
band music?

Melborn Nixon: I think that it had a tremendous amount to do with my 
taste because all through my years of conducting bands I still did a certain 
percentage of transcriptions. In many of the schools I taught in, we didn't 
have an orchestra, and if we didn't play things like [the] Egmont 
Overture, the high school students would never have the opportunity to 
hear some of the classical masterpieces. So I felt that it was absolutely 
necessary, and I even did this on into my college and university work. 
We played transcriptions always and especially Bach things that were 
written for the organ. I liked very much to do those (696).

Oakley Pittman: Boh played good literature. He would play Wagner, and 
he played Mozart. This was the best thing. Back in those days there were 
few band compositions (718).

Dugger: How did that affect you in your teaching?

Oakley Pittman: It was all we had for many years.

Dugger: Then your knowledge of that type of literature--is that a 
reflection of what you learned at A&M or were exposed to at A&M?

Oakley Pittman: I'm sure it would be. If I had not gone to A&M and had 
just become a band director, I would have had to use that type of music 
anyhow. At least I became acquainted with all of the great old "war 
horses," as we call them (719).
Clyde Roller: Boh never compromised in the standard of music he chose to play, and at that time only transcriptions were written for the band. The influence on me was and still is very strong in my taste in the art of music (727).

Jimmy Saied: Boh told me, "We are going to play Rhapsody in Blue. The arrangement had just come out shortly before that, and it was difficult. Well, very few bands could play that. He said, "We are going to play that..." That impressed me very much (728). . . . Obviously, being a university band, they could play things that we could not play in high school. . . . We knew our limits, but that gave us an opportunity to hear real fine band music (732).

Bill Sharp: We'd have a couple of concerts a year, and he would work on those concerts. It was always the best music that was available, most of them being orchestral transcriptions. Really, there weren't too many people that were writing original band music at that time.

Dugger: What kind of music did Boh specialize in?
Bill Sharp: The top numbers and the old time marches (737).

Not everyone, however, was in agreement regarding Makovsky's choice of music. Gray and Pittman, for example, mentioned a lack of popular music played at football games. Kizer was of the opinion that a band should play literature written specifically for a band, and Moyer indicated that the level of difficulty of some transcriptions was not appropriate for the average high school band.

Dugger: Did the type of literature that you played in college have an influence on what you played as a high school director?
Byron Gray: We didn't play much pop material [in college]. In fact, there wasn't a whole lot of it written at that time—a few things. We played mostly serious music. A few musical comedy things, but not a whole lot (544). . . . Of course, the A&M [football] band played marches almost to the exclusion of everything else. I think when I played marches we tried to achieve the same kind of balance, but then we did other things. We did some pop tunes, which required a different type of playing. I think it had some influence, but I thought it was more of a matter of styles changing over the years than influence from the A&M band (545).
Dugger: The literature that you played during that time period—did that have an effect on you?

George Kizer: I think Boh probably relied more on orchestral transcriptions than I did. I had the feeling that when you transcribed from an orchestra you were really compromising, and that you didn’t get the best writing uniquely for a band. So I guess I tried to shy away from orchestral transcriptions as much as possible (624).

Floyd Moyer: I recall there was so much of the music we played—that we read one piece after another.... I think he enjoyed pulling out things like The Flying Dutchman, and then he’d get through and say, “See, you’ve got a lot to learn, yet.” We played things that most bands couldn’t sight-read too well.... The only problem was, as far as relating that to teaching, there was very little of the music that we played under Boh that was relevant for any kind of high school teaching—that is, the music itself. The techniques of teaching were relevant, but the music wasn’t. There are not very many of the pieces we played like Les Preludes that the average high school band is going to take out and play. It probably would have been better, at least from my standpoint, to have gotten acquainted with more literature that I could use later (682).

Oakley Pittman: Boh would still go out to a football game... and play a concert type of music for the people up in the stands. This was when the band sat down on the field. In later years they were in the stands like most bands do.... This is a strange type of thing, but that’s the way he believed. He believed he was there to entertain the audience with music, and we were going to play good music whether they liked it or not. Even while I was still there they were beginning to clamor for more marches. Popular music hadn’t gotten into the business yet, but more marches. We’d play overtures at a football game (713-14).

Dugger: Did that affect you when you had your own bands?

Oakley Pittman: I was thinking Boh was wrong before I left there. I sure was. We argued about this a lot. When I left, I went with marches all the way, and then, when I got to SMU, I had my own arranger who wrote great jazz arrangements. We went into full jazz arrangements with ninety- to one hundred-piece bands—full jazz arrangements (714).

Intonation

One of the more interesting influences on at least six interviewees (e.g., Enix, Gray, Kidwell, Kyme, Nixon, and Pittman) was Makovsky’s approach to
correcting intonation problems in the band. According to interviewee statements, Makovsky did not employ a formal tuning routine at the beginning of the rehearsal, yet his approach was to immediately stop and meticulously tune any problem as it occurred.

**Dugger:** The fact that he did not use a formal tuning system, per se, did this have an effect on you?

**Paul Enix:** I did learn from that not to try to tune only one pitch. I've always stressed listening. I have a warm-up system that I use. After we are warm, we sound a Bb concert and an F concert and tune those relatively, and, of course, tune each note as we play. That was the thing that Boh emphasized... When Boh hit the stand there was no tuning except the first out-of-tune chord. He would very meticulously tune it. He would then proceed, and every place the intonation was cloudy, to the least degree, he would gently tune those places from the bottom up. If not the bass, then he would tune up from the third section, the third cornets upward to the first. Lots of times, he would get the interval between the first and thirds and then go back and add the seconds.

**Dugger:** Did this approach to tuning have an effect on your style?

**Paul Enix:** Yes, it taught me that there is no one way to tune, that you are always tuning with who you are playing with. If the trombones are playing with the cornets, you had to be on interchangeable sections (511).

**Byron Gray:** He got into intonation problems. He was a stickler for that. He didn't really have a lot of solutions except you just needed to get it into tune (541). . . . The idea was that you should be able to adjust your pitch, and when a note was out-of-tune you were supposed to make the adjustment. It was an idea of playing as an ensemble that he expected you to do... I worked pretty hard on intonation and expected the students to make the adjustments themselves, although, of course, we did use tuning devices. But we spent a lot of time tuning pitches. Then even when you get into a piece, and it doesn't always jell as it should, we were made aware of it. I felt like my bands generally played pretty well in tune over a number of years (543).

**Dugger:** If you were going to identify things about him that may have had an effect on you, what would be the most important things?

**Austin Kidwell:** In music, it would be . . . his emphasis on intonation and balance. That influenced me a lot--and the little things that he would
say that would stay with me. Like the intonation on
instruments--illustrations that he would give that were simple (615).

Dugger: Was there anything about the way he treated intonation that had an effect on you?
George Kyme: You know, that is something that I have often thought about. I do not remember Boh "tuning up." He insisted that bands tune constantly, but there was not a single note given at the beginning of the rehearsal to tune to. After a time, that concept became established (635).
Dugger: Did his style of tuning the band have an effect on you?
George Kyme: Oh, yes. You can't deny that a band must constantly tune... Boh's attention was directed toward the way intonation varies as the music is being played (635-36).

Melbern Nixon: An odd thing about Boh's rehearsal technique--we almost never tuned, but we would tune throughout every rehearsal. I can remember again and again his taking hold of the lobe of his ear, and that meant, "Hey, are you listening?" But actually to have the oboe sound a tuning note and for us to tune, I think that almost never happened. I think that he expected us to be tuning all of the time. I don't really believe I ever played in a group that had better intonation than Boh's band. I didn't follow that. We had a tuning pattern for my groups, almost always. But in Boh's way of doing things it worked good for him to just follow that pattern (692).

Dugger: Was there anything that you remember about the way Boh treated intonation in the band?
Oakley Pittman: Nothing except just to stop and finally match the tones. We never tuned up. I never tuned up in my bands. I mean, to have somebody sound this note and then go down through the band and tune, tune, tune. I'm sure the men in [the different] sections blew and got the feel of the pitch and everything. A note can be in tune on this chord, and you blow the next chord, and it is out of tune. I think that is the way Boh worked more than anything else. He just went along until there was a disagreeable sound. This is the way I've always worked. I don't know if that is from him or not or whether it is something I would have done anyhow. As long as it sounds good, why tune up. If this chord sounds good, don't bother it (720).
Instrumental Tone Quality

Some interviewees (e.g., Gray, Kidwell, Kizer, and Nixon) noted that Makovský's insistence upon producing a characteristic tone quality on the individual instruments also proved to be influential. They agreed that attaining a characteristic tone quality on each instrument had a corollary effect on achieving an overall quality of sound, balance and blend, and acceptable intonation.

Byron Gray: He was pretty strong on tone quality, too. He expected you to play with a characteristic sound on the instrument. I think that I did the same thing (541). ... He wanted good sounds played, whether they were loud or soft. Of course, he wanted the sounds to balance. I think that's the thing that I stayed with. I didn't achieve it every time, but we were dealing with kids, and sometimes kids don't do what you would like for them to do. But there was always that idea. If we can get characteristic and reasonable sounds out of these instruments, it is a lot easier to put the thing together and tune and get the resonance that you need. I think there was some influence there (542-43).

Austin Kidwell: Some instruments play with vibrato, and others have a straight quality of tone. That's one thing that I learned from him--teaching your brasses and woodwinds about vibrato--not to let them use the kind of vibrato you would use in swing bands or dance bands. To keep more tonal control. I learned that from him (608).

George Kizer: He was not overly concerned with technique. Technique was just a necessary ingredient, but the most important thing was tone quality (620).

Dugger: You said you tried to emulate some of these qualities. Could you specify which ones?

George Kizer: Yes, it would really begin with tone production on individual instruments. I always tried to achieve this, and I think Boh did, too. ... I mentioned that Boh placed great emphasis on individual performers producing tones that were characteristic of the instrument, rather than harsh or strident, or some idiosyncrasy that set that person apart from others. That certainly was an influence, because I tried to get the same type of sound from my clarinets and the same type of sound from the trombones and all of the instruments. Then I think when you put a section together--instruments that have similar characteristic
sounds—you can get a better balance and blend than if you have somebody in there that has a sound that stands out from the others (621).

**Dugger:** Did this have an effect on your approach to bands?

**George Kizer:** Well, I tried to emulate those same qualities. . . . To me, the most important aspect of playing a wind instrument was first to produce the sound characteristic of that instrument. I tried to achieve that with my students (622).

**Dugger:** Was there anything regarding his musical techniques that stand out?

**Melbern Nixon:** Boh wanted quality of tone above all. He wanted the best sound that you could produce (692).

**Tempos**

One performance practice which produced both positive and negative feelings among the interviewees was Makovsky's approach toward tempos. Bates, Elliott, and Nixon noted that Makovsky's dignified, military approach to marches was worth emulating but others including Boone and Smith indicated that the march tempos were generally too slow. Several individuals further mentioned that in comparison with other sources, Makovsky's allegro tempos also tended to be slower than normal. Calavan and Henry were of the opinion, however, that Makovsky's primary objective was to achieve a higher level of technical accuracy and precision which may have necessitated the sacrifice of speed.

**Dugger:** The tempos that he may have picked—do you remember anything about that?

**Earl Bates:** The tempos, especially the allegro tempos, I would say, were a little on the slow side. If it said allegro, he never took it presto, and the march tempo was on the slow side also, but with a very dignified, stately tempo that really got you into the mood of the piece. It was quite effective. . . . Once you do it that way, it really has a stately feeling about it. When it goes too fast, I think, it loses something (431).
Paul Boone: Later on I thought it might be better to take some of the marches a little faster than my original concept [which] was established in the band according to the way Boh thought (436).

Russell Brown: His tempos were never really up to what they should be. I mean if something was technical and went really fast, we always played it slower. It was just like he was--never in a hurry. When he walked around--the music never did get very exciting. As a result, we could play the notes, but it was pretty much like rehearsing (472).

Dugger: What were Boh's interpretations like?
Louis Calavan: I think probably the only difference would be that he sometimes sacrificed tempo for cleanness, and I am not so sure but what that is a pretty good idea for teaching our children. If you've got traditional tempos, in some of these standard numbers, then sometimes you wouldn't play it quite up to that tempo because your band couldn't play it. I really think it's a good idea (483).

Bob Christian: I wondered sometimes, also, about some of the tempos that he would take. Of course, you may wonder that about anybody. I guess I am comparing the tempos with what I've done since. It seems like since then, he was a little bit draggy. I don't know just exactly how to put it. Not exactly tempos, but just the whole setup was kind of labored (487).

Dugger: Did he approach a march in any unusual way?
John Elliott: For one thing, he was a very strong believer in 128 beats per minute, and don't you ever play one any faster because it's not suppose to go that way (496).
Dugger: What effect would that have on the way you approached a march? Would you do a different tempo?
John Elliott: No, because I'm a pretty solid, military kind of guy. I hold to the 128, 132 beats per minute for marching. I'm pretty conditioned to that, and as far as marches are concerned (496-97).
Dugger: What do you recall about the way the marching band sounded?
John Elliott: We had a few more people, but the same standards of musical excellence in performance adhered (497).

Hiram Henry: One thing though--a lot of people did criticize Boh--his tempos, generally, were a little slower. But that was a result of the technical precision that he wanted. If he couldn't play it as fast with clarinets--as a violin could--he adjusted the tempos (561).
Dugger: What do you remember about the [march] tempos?

Melbern Nixon: Never very fast. Probably about an Army [tempo], and, many times, inside, I think we played slower tempos (695). . . . We many times played things probably a bit slower than some other director would have, but the performance was always good (692).

Dugger: At what tempos did he take his marches?

Howard Smith: He was quite a Sousa man, and he had had military band experience in the old country. He liked them around 120 to 128.

Dugger: More on the stately side?

Howard Smith: Right. . . . I like them about 132 to 140, myself (758).

Summary of Pedagogical Influences

In summary, interviewees' statements reveal that pedagogically there were several areas in which Makovsky had both a positive and negative influence on his students and peers. Makovsky's approach to certain rehearsal techniques and procedures (e.g., extraordinary attention to details, the use of modeling and imitation to teach musical style, and the technique of having players perform individually in front of their peers) was both adopted and rejected by some of the interviewees. Other adopted influences included the emulation of Makovsky's attitude toward rehearsal efficiency and his manner of rehearsing marches. Statements from the interviewees further reveal that Makovsky's emphasis on achieving a symphonic band sound, instrumentation, balance and blend, rhythmic precision and subdivision, and a high quality of literature, in addition to the sound of the football-marching band, intonation, tempos, and instrumental tone quality were other pedagogical aspects that created both positive and negative effects on his students and peers.
Organizational Influences

A third area that was identified as having a potential effect on the interviewees for this study included organizational influences perpetrated by Makovsky (e.g., the effects of Makovsky's involvement in band contests, clinics, and summer short courses held at Oklahoma A&M; his participation as an adjudicator and college administrator; and his involvement in Kappa Kappa Psi, national honorary band fraternity). Data obtained from interviews, however, indicated that, for the most part, Makovsky had negligible influence on his students and peers in the area of organizational developments.

Band Contests at Oklahoma A&M College

Individuals participating in this study, many of whom attended band contests organized by Makovsky at Oklahoma A&M College, indicated that there was little, if any, influence perpetrated by Makovsky because of his involvement in organizing contests. Typical responses include: "I don't know how involved he was" (426), or "[Makovsky had] very little [involvement] by the time I was bringing my organizations back. I don't know what went on behind the scenes. Boh was always there and always interested in who was doing what, but he appointed other faculty chairman [to run the contests]" (520). Henry indicated that "other people ran the contests. Boh didn't. He was in charge overall, but his assistant directors and staff members ran the contests" (567). Kyme, also, stated that "Boh had a committee that ran the contests" (642).
Although there was a lack of influence on the interviewees personally, there were indications that Makovsky maintained an active involvement behind the scenes. Tony Anderson described one incident as follows:

I know that one year [when I was in high school] when we played at the state contest at Stillwater, there was quite a flap about the judging. Of course, there will always be that, I guess. Our [high school] band director and two or three others didn't feel like the judging was on the up and up, so they put the judges behind a screen and, of course, Boh had to approve that or it never would have happened because that was the state contest at his school. It did change the judging a lot. I know our band won first that year and had been winning second. That was before divisions then. Bands won first, second, and third. So, that made quite an impact all over the United States. Of course, I don't believe they ever did it again, but it sure did have an effect that year. I thought that was unusual (426-27).

Floyd Weger described another incident involving Makovsky at a contest at Oklahoma A&M College.

I remember an incident. We were playing there at the university in contest... But for some reason or other, when it came time to post the ratings on the bulletin board, the judges had misplaced the rating sheets. I don't know how it all happened, but anyway, they were all up in the air and wanted to know what to do and were holding up the ratings. Boh came in and said, of course, with a great accent which I can't imitate, "I heard that Shidler band." He said, "It was first division." So they said, "Okay, go post it. It was a first division." He had no right to say that at all, but the judges, because of the respect they had for him, posted the ratings. Soon after that the rating sheets showed up, and it was straight superiors from all the judges. Who would do that today (768-69)?

Adjudication

Typical of other university and college band directors during that period, Makovsky was often asked to adjudicate band contests. In addition to judging district contests and festivals in Oklahoma, Kansas, Texas, and Arkansas,
Makovsky also was selected to be a judge at the Tri-State Festival in Enid and at regional national band contests in Texas, Oklahoma, Kansas, and Utah.

Makovsky's participation as an adjudicator, while not overly influential, did produce at least one effect. Along with the obligatory assumption that a contest performance should be well-prepared, interviewee statements (e.g., Boone, Crowder, and Kyme) pointed out that Makovsky was especially partial to bands that produced a well-balanced, symphonic sound and that to receive a high rating from Makovsky, one had to effectively emulate the sound of the Oklahoma A&M band.

Dugger: What do you recall about his experiences and his relationship as a judge?
Paul Boone: His decisions weren't always those expected by some of the people who participated in the festival because they had different concepts of how a band should sound and what was liked. As you perhaps know, in certain areas of the state, the concept of a band was a real fast, jump-around band and not playing in a concert style as Boh liked to have the band... I mean a formal military, good quality sound. Those bands which had players who didn't play very well, or one trumpet would practically be playing the lead, and the section as a whole wasn't doing much of anything but marching. Boh would give a low rating--or if they were playing in concert that way. He wanted the band to sound like his concept, and I agreed with him because that was so established in me that's the way a band should sound. So, consequently, they might win in another part of the state where that had become the image for bands. Then when they got here and made a low rating, some of the irate directors really resented it.

Dugger: Did his comments and his judging have an effect on these other band directors?
Paul Boone: Usually. It eventually did because the standard began to lean as a whole to what I still consider to be the better type band (447).

Dugger: Knowing that he might be a judge in one of the contests, would you aim toward--
Alice Crowder: I'm sure I would. I would especially have the second and third parts full.

Dugger: Did he affect your preparation due to him being the judge?
Alice Crowder: Probably. I'm sure I would think, "What would Boh think of this" (490)?

Dugger: Did he do a lot of... judging?
Harold Fisher: Not in Oklahoma. He didn't judge too much in Oklahoma as I remember. He judged out-of-state. He judged in Arkansas. He happened to be my judge in Jonesboro, Arkansas... He judged my junior high band.
Dugger: What was he like as a judge?
Harold Fisher: I think they thought he was hard.... He didn't give very many "ones." He didn't give a heck of a lot of "twos." He gave a lot of "threes," and he gave a few "fours," and I guess he gave some "fives...." I think Boh just judged that way. I think he was strict (526).

Dugger: With Makovsky as the judge--did that have an effect on your preparation for a contest?
Arthur Johnson: Well, they knew if he was going to judge--and he did a lot of judging around over the state when he was at Stillwater--they knew that they better go there with something pretty well prepared because, if they didn't, he would write them a critique that would scorch them, maybe (594).

George Kyme: He judged a band that I conducted at Waco, Texas. It was one of the regional contests there... somewhere between 1934 and 1936, about the time I was teaching at Bristow, [Oklahoma].
Dugger: Was there anything about his judging that affected the way you prepared your band?
George Kyme: Certainly. If you wanted to get a superior rating, you needed to sound like a Makovsky band.... So he did have an influence. You expected him to jump on you if you used a circus style of playing with a symphonic band (641).
Dugger: Was that different from any other good judge?
George Kyme: We did not know... [other judges as] well. You could prepare for Makovsky, but you could not prepare for [someone like] Bruce Jones (642).

A&M Band Clinics

Band clinics, modeled after similar enterprises at the University of Illinois, were organized at Oklahoma A&M College starting in March 1933 and continued through 1968. (For details concerning how clinics originated at
Designed at first merely to demonstrate music from the state and national contest lists and provide a performance model worthy of emulation, the annual band clinics soon developed (starting in January 1935, with Victor Grable as a guest clinician) into an event whereby band directors could convene, associate with, and learn from nationally recognized leaders in the band field.

Homer Anderson described the first clinic in 1933:

When we got to the clinic, why, Boh was the clinician basically. What he would do was [demonstrate] the literature that he was going to read. He hadn't preassigned it and it was more or less a spontaneous thing. Somebody would direct the band then Boh would ask somebody else to direct the band. But it was the high school band directors who were directing the band (417).

When asked to describe their feelings and thoughts concerning the clinics, the consensus from the interviewees was that the annual band clinics provided an important and inspirational service to high school band directors. Most of the interviewees, moreover, acknowledged Makovsky's role in the organization and perpetuation of the clinics, but there was little indication that Makovsky's involvement had influenced them personally.

**Short Courses**

During summers, primarily in the 1930s and 1940s, Makovsky often directed a summer short course comprised of band directors and high school students. Sometimes organized in conjunction with the Oklahoma Band and Orchestra Association, with leading band directors from across the state constituting the instructional staff (e.g., 1933), or at other times sponsored solely by Oklahoma A&M College (e.g., 1942, 1944, 1946, and 1947), the
summer bands were used primarily as a vehicle to read new music and allow veteran directors (along with high school students) an opportunity to review and study other instruments, literature, and teaching styles. Homer Anderson, a 1931 graduate, describes a summer course as follows:

I went to summer school every summer, and band directors from Arkansas, Texas, and Kansas would come in and play in the summer band. It wasn't such a good band, but the big reason why they came to play in it was every time we would come to rehearsal, it was more or less a sight-reading thing, and those fellows would have their notebooks and their pencils and that was the way they learned about literature. What Boh would put out (417).

Louis Calavan, a 1924 graduate, stated,

We'd have band directors in the first years. The band directors would play in the clinic [band] for the summer and we'd read materials. Then a little bit later on we'd take kids over there and we'd read materials and put on a program... That's where we would go and play new materials and talk about teaching. We'd get together and discuss our problems and all. We all had about the same problems in those days (484).

Other interviewees who also attended or were involved in the summer courses (e.g., Kyme, Mills, and Pittman) made similar statements.

Comments made by Austin Kidwell who attended a summer short course in 1942 although he was not a graduate of Oklahoma A&M, suggest that persons exposed to Makovsky's teachings on a short term basis may have been more susceptible to his influence during a summer course than individuals who graduated from Oklahoma A&M. Whereas this assumption cannot be supported due to a lack of additional interviewees who were not graduates of Oklahoma A&M College, yet had attended summer short courses, the following statement lends credence to this notion.
Dugger: What would he talk about in those short courses?

Austin Kidwell: He emphasized citizenship, musicianship, consideration for the sections [of instruments], and the general things (612). . . . He talked to us about some of the compositions. He would talk to us about the balance. . . . Most of the time that he talked with us--other than in the band class--about composers or music literature--about how to promote things in your community--the things to do to build interest (614).

Kappa Kappa Psi

Kappa Kappa Psi, national honorary band fraternity, was formed on the campus of Oklahoma A&M College in the fall of 1919. Although principally the idea of William Scroggs, a cornet player in the band, with help from fellow members of the band, the idea behind the concept of Kappa Kappa Psi, according to J. Lee Burke, national president from 1925-27, was thought to have originated in the environment and philosophy promulgated by Makovsky.

Several interviewees mentioned and acknowledged the role played by Makovsky in the founding and development of the fraternity. Their comments suggest, however, that whereas Makovsky did not engender a direct influence per se on the interviewees, he may have been indirectly influential as indicated in the following statements.

Leon Brown: I was totally in agreement with it. . . . He was the guiding light. I don't think any of us did anything that was contrary to his wishes (465).

J. Lee Burke: There could never have been the climate for the starting and the founding of Kappa Kappa Psi without him at Stillwater. . . . I therefore used the phrase earlier and still use it, "Father of the Fraternity" (479).

Louis Calavan: [Makovsky] thought it was an ideal and worked hard for it (484).
Paul Enix: He was the father of Kappa Kappa Psi. . . . Boh's concepts and ideals, especially of character building, filtered through—even the bit of "hell week" that we all experienced (519).

Charles Gilbert: I think Boh did more to bring the meaning of Kappa Kappa Psi along. . . . Of course, Kappa Kappa Psi had all of the standards and ideals of perfection and the contribution, as Boh knew it, for making a fine organization. . . . It was full of idealism as far as contribution to the band and the band program where ever it was (533).

Byron Gray: [Makovsky] was just an inspiration for the founding of Kappa Kappa Psi. . . . I think that we felt that this thing was built on Boh's philosophy and we believed in it so we got into it (548).

Tom Hardin: I felt that he was the backbone of it. It was a fraternity where people who had things in common would strengthen each other (555).

Hiram Henry: We felt that he was one of the prime motivating factors. Even though students did the work, Boh was the one that inspired them to do something that would be a fellowship type of organization. . . . Many of the ideas they came up with were because of their association with Boh (568).

Melbern Nixon: He was the driving force behind what became Kappa Kappa Psi. He wasn't really the founder, but Kappa Kappa Psi was Boh (691) . . . As these [first band] members observed him morning after morning in band rehearsal, they began to grasp that these things all put together formed a philosophy and that philosophy of Boh's became Kappa Kappa Psi. It is very evident in the initiation ceremony. . . . I think it is just a living philosophy of Boh's life (700).

Other interviewees (e.g., Bates, Elliott, Henry, House, W. Johnson, Kizer, Kyme, Moyer, and Pittman) made the point that Makovsky's involvement in Kappa Kappa Psi did not create a direct influence.

Administration

An important part of any band director's success depends on how well the program is organized and administered. Comments made by several
interviewees (e.g., Elliott, Enix, Henry, House, A. Johnson, W. Johnson, Kyme, Mills, Sharp, Nixon, Pittman, and Smith) indicated that one of Makovsky's main approaches toward administration was to delegate responsibilities to either his assistant directors or student officers. According to Henry, Kyme, and Nixon, Makovsky often hired student workers to take care of the day-to-day operations, such as setting up chairs, passing out music and folders, taking care of uniforms, and other responsibilities. Student officers and Kappa Kappa Psi members (e.g., Elliott and Arthur Johnson) were often given responsibility for organizing and setting up tours, including making travel arrangements, getting buses, organizing housing, and making reservations. Assistant directors, according to Henry and Pittman, were often given the responsibility of auditioning personnel, scheduling contests, and making sure the clinics operated smoothly.

A few interviewees stated that Makovsky's efficiency in administering the band program proved influential. Henry indicated that Makovsky's administrative abilities were "very adequate. . . . He just told people the overall objectives he wanted and . . . did a lot of delegating" (568). Henry further stated that he thought the approach had an effect on the way he performed the day-to-day duties with the Oklahoma State University band when he was the director. "It is very important that you have people working with you that are capable. People who you can trust to do what you want done" (568).

House also stated that Makovsky's approach toward administration had an effect on him as an administrator. He described the situation as follows:
I have been an administrator for thirty-four years and saw myself even then as a future department head. I saw Boh as the department head. That's why I said he was a good administrator. I saw some traits that I wanted—to be like Boh. Boh was business-like as a department head. In the band he had time for you, but working with the teachers, the schedules, deans, and the phone—when I saw him working, he didn't have as much time. He was a little more brusque—not mean, but he was a fairly authoritative administrator, as was the style in those days. In those days they all were. I saw Howard Hansen operate that way, too. Boh just knew what he wanted and would say, "Now, do that and do that," and he was very good. In part of this, I have imitated him because I think there are too many namby-pamby administrators who always have to have a meeting to decide anything. Boh was capable of decisions. I liked that. I think that Boh, too, was capable of keeping his temper. He was emotional and he cried in public. He was so emotional sometimes, but he wouldn't get so upset with somebody that he ever got enraged, as some people do—some administrators and some band directors. I've always kept a real straight temper. I've always tried to do that. There is no use in getting carried away (580-81).

Enix, however, specifically stated that he did not adopt Makovsky's style of administration. He responded in the following way.

The administration of the [A&M] band was so basically simple or appeared so simple to us—like planning a trip, [the way the] arrangements and announcements were made. He didn't have a lot of regulations for us. . . . He, of course, had student officers—president, vice-president, drum major, secretary-business manager, and librarian. He must have left a lot of detail work to them. . . . Now I was the other extreme. I don't delegate. My administration was maybe a little too busy. I'd sit and analyze and borrow everything conceivable that could happen and try to prepare for any event. No, my administration was almost opposite to Boh's (520).

Musical Influences

A fourth and final area in which Makovsky may have had a potential influence on his students and peers was investigated. Interview data revealed that, in the area of other musical influences (i.e., Makovsky's role as a guest clinician and conductor, private teacher, and composer) minimal influence upon his students and peers was enacted.
Guest Clinician-Conductor

As a guest conductor and clinician, Makovsky was often asked to conduct at high school band concerts or to direct festival bands comprised of band students from two or three adjacent high schools. Interviewee statements (e.g., Kizer, Kyme, Mills, and Nixon) indicated that Makovsky's procedure for working with a guest band was basically the same as with the Oklahoma A&M band. Makovsky evidently demanded the same meticulous attention to balance and blend, intonation, and rhythmic precision and coordination with high school students as he did with his own band.

As a guest clinician, especially with organizations directed by Oklahoma A&M graduates, Makovsky's influence was apparently negligible, other than creating an excitement associated with playing under someone of his stature. Ostensibly, the techniques and procedures employed by Makovsky were already well known and used by his former band members. Because of the limited number of individuals participating in this study who were not graduates of Oklahoma A&M, there is not enough evidence to indicate whether or not Makovsky, as a guest clinician, had more influence on persons who did not attend Oklahoma A&M College than he did on those who did.

Alice Crowder: When my brother Andy and I had the elementary bands in Oklahoma City, he came and conducted a combined concert that we had.... He would be there for the final rehearsal and the concert. He would make necessary corrections and inspire the kids.... I think they sat in awe of someone of his caliber (491).

Dugger: Did he ever direct your band as a guest conductor?
Paul Enix: Yes, my very first band.... He did one short piece and a march.
Dugger: What would the students take away from an experience like that?

Paul Enix: Just an awareness of making music with a superlative individual.

Dugger: Do you think they played any different because of him?

Paul Enix: Oh, I'm sure that he inspired, and his gestures—reaching for different balances (519).

Robert House: As a clinician, it was very interesting to observe him. He recognized something that a lot of people don't recognize. In a clinic, the students don't have much time, but they should get certain ideas and certain inspirations and learn certain things. The idea wasn't to go over a piece and do the best you could for that night's performance. He would start on the introduction and stop and correct this, and start and stop and correct that. He might play four bars thirty times and then go through the rest of the piece—just read through it. "Fine. Now the next piece...."

What he was interested in was teaching them something specific they would carry with them the rest of their lives, because he couldn't teach them everything in an hour. I thought that was quite interesting. I've never quite been able to do that. It seemed to me when I was a clinician, I always worried about trying to get where I could get through it decently—as most of us do. But he didn't worry about that. He would try to get one bright light on one little problem. It was interesting (583).

George Kizer: I do remember his rehearsing—I believe it was once or twice while I was in high school.... The first one I remember was an invitational, mass band sort of thing, and Boh stepped up on the podium—again, his reputation preceded him, of course. Everyone was quite attentive. Everyone seemed to try to do exactly what he asked for, and he was demanding. He was very meticulous in his rehearsal techniques. He didn't shy away from roaring and bellowing from time to time. I suppose the point was, you [should] apply those procedures and principles then to the rest of your playing.

Dugger: Would he approach a guest situation much as he would his own band?

George Kizer: Quite a bit, yes.... The general techniques were the same. With his own band, of course, he knew everyone and their idiosyncrasies and capabilities better than he did with a guest band. Looking back on it now, his techniques were similar (627).

George Kyme: When I changed jobs in Oklahoma—I did that twice—the first thing that I did was to have Makovsky come over and do a clinic for
us, and we would invite in the bands from around the area. The clinic would not be just for our own town. Boh would conduct that mass band.

**Dugger:** What changes occurred?

**George Kyme:** Whatever was wrong would be changed. If the problem was intonation, he would spend time on that. If it was a matter of interpretation, he'd spend time on that. If it was a matter of balance and blend--and that usually was the case--he would spend time on that (642). . . . They were taught the concept of a symphonic band sound. That always worked. He demanded it. He expected it, and he knew how to get it, too (643).

**Dugger:** Did he ever guest conduct or clinic any of your high school bands?

**Clarence Mills:** Yes, he did. He and [Oakley] Pittman drove to Norton, Kansas, one time. I staged and produced the Kansas Northwest State Contest, and Boh conducted the mass band that we had. Boh took my band as the clinic band and illustrated to . . . everybody what was wrong with my band and how to improve their band. It was a good clinic, not only for band directors particularly, but for anybody who was in attendance.

**Dugger:** If he used your band as his demonstration band, would he do the same things he would do with his regular band?

**Clarence Mills:** My high school band did the fourth movement of the Tchaikovsky Fourth Symphony. He took that and conducted it. He did about sixteen measures and broke up the band and had sections play. He criticized the clarinets, the tones of the trumpets, the tones of the basses, and so forth. Then he put it all back together and went on a little farther and did the same thing. His usual nit-picking rehearsal technique. That's the way the rehearsal went (665).

**Dugger:** Did they play differently after . . . [that]?

**Clarence Mills:** Oh, yes. There was a big difference. Quite a noticeable change in the balance and the blend of the instruments. The kids tried a lot harder, too. . . . They were quite impressed--quite impressed. Not only with Boh's musicianship but with Boh's personality. He was a unique personality.

**Dugger:** Did he criticize the kids in the same way he would with college students?

**Clarence Mills:** Yes! Yes, he sure did. As I remember, he had three or four of my students stand up and solo to the whole group and show them how it should be played--same technique. They had this same feeling that this was a privilege. [He'd say], "Thank you, and sit down." There was no animosity at all (666).
Melbern Nixon: I had him as a guest conductor of my band [at El Reno, Oklahoma], in one of his later years—probably three years before he died. 
Dugger: What did he do in a situation like that—as a guest conductor?
Melbern Nixon: He would get right at the core of the matter. In many ways, it was just as though he was standing in front of the A&M band. He expected you to have the band well prepared, and, if there were problems, he just got right at it. As a junior and senior, I used to go out with him to visit high schools. He would rehearse all afternoon with the band, and then he would be the guest conductor on a concert that night. I enjoyed those trips no end because I was getting to hear a different band and seeing Boh work with that band.
Dugger: Would they play differently?
Melbern Nixon: Yes, it would always sound better. Generally, because the balance and blend would sound better, and they would not rush, as possibly they had been. They just had to pay a great deal of attention. He never used the word "concentration." I never heard Boh use that in his life when I was in the group. Yet that is what he was talking about—greater concentration. I used that a great deal in my working with groups, but the English language wasn’t native to Boh. So he didn’t use some of the words that we have used, like "concentration," for instance. But by the look on his face and what he did with his hands you knew he brought that about (702).

Private Teacher

In the years between 1915 and 1927, prior to the addition of Louis Malkus as an assistant director, Makovsky was the only instructor teaching private lessons on band instruments. With the addition of assistant directors who assumed much of the responsibility for teaching private lessons, including Malkus (1927-1930), Oakley Pittman (1930-1936), Tom Shirley (1936-1937), Max Mitchell (1937), Harry Keller (1937-1938), Lee Gibson (1938-1940) and Clem Hutchinson (1940-42), Makovsky limited the number of students to whom he taught private lessons.

According to some interviewees, however, who did study privately with Makovsky (e.g., Anderson, L. Brown, R. Brown, Calavan, Fisher, Elliott, A. Johnson, Kyme, Mills, Pittman, Shew, and Smith), the lesson procedure,
while not overly unusual, did include one aspect that was influential.

Anderson, Kyme, Mills, and Pittman stated that Makovsky commonly made it a point to play duets with the student during each lesson. The same interviewees, with the exception of Kyme, indicated that they had adopted and used this technique in their own private teaching.

**Homer Anderson:** He'd get his clarinet out and we'd do duets. Sometimes we'd do trios with just two parts. . . . Boh didn't say anything to me as I recall about . . . [the technical aspects of playing an instrument]. . . . He would make an assignment then we'd come and play the assignment back and then sometimes Boh would do this little thing and it was kind of a cute thing. I used it a lot later with individuals, but sometimes we would play some little something and then if it wasn't something technically hard he would ask us to play it in a different key (418).

**George Kyme:** He would get a duet book out, and, with his Albert system clarinet, we would play duets for forty minutes. One thing I learned from Boh is that teachers should not constantly play with their pupils. You cannot hear very well. But you do learn phrasing, and you do learn articulations, and balance (637-38).

**Clarence Mills:** He would assign you an etude or two to practice. . . . Then the second half of the lesson, he would get out his old clarinet and you played duets . . . Yes, I did [use a duet system like he did.] I found it very good. It especially helps on sight-reading. It gets students to tie phrases together and stick to a musical thought all the way through (664).

**Oakley Pittman:** Boh always ended a lesson by playing a duet. I think that is one of the greatest things that you can do--to play a good duet with a student. I've done that all of my life and I think it is great (724).

**Original Compositions for Band**

Makovsky was noted for composing a number of marches and other programmatic works. (For a complete list of compositions, see appendix D.) Although these compositions were popular with some individuals (e.g,
Alexander, Anderson, Fisher, Henry, House, W. Johnson, Kidwell, S. Mitchell, Nixon, Pittman, Saied, and Sharp), other interviewees (e.g., Boone, R. Brown, and Mills) indicated that they were not of the highest quality. Statements were unanimous, however, in indicating that Makovsky's compositional style did not have an influence on any of the interviewees. Interestingly, Max Mitchell, and to some degree Oakley Pittman, provided assistance in harmonizing and arranging several of Makovsky's later works. (For more information concerning this topic, see the 22 March 1987 interview with Max Mitchell in volume 2 of this study).

**Ashley Alexander:** I played his marches at Shidler, [Oklahoma], and a lot at Pawnee, [Oklahoma]. We played his marches in concerts, and I've used them as a warm-up marches at contest (416).

**Homer Anderson:** Yes, [I played some of Boh's music]. I think he had about five marches (423). . . . They were worthy of playing, but I don't believe they would be remembered along time, probably (424).

**Paul Boone:** Boh wrote several marches that we played. While they weren't bad, they weren't the greatest (439). . . . I wouldn't have wanted to use them with my own band as a selection. . . . I don't think they were the greatest marches in the world, but they were effective in the fact that he wrote them and all of the parts were copied out by hand (446-47).

**Russell Brown:** They were not what you would call the most memorable marches you ever played. The phrases were sometimes rather strange. . . . No, I didn't think that the marches were real good (476).

**Harold Fisher:** I like them. . . . They're hard to play. . . . Yes, [I played some of his marches as a director], but they were hard and you have to have a good band to play them. Every section had to be able to play. He didn't give it easy to anybody. They were hard to play, and unless you played them under Boh, you wouldn't be able to feel how they went (527).

**Hiram Henry:** They are not real involved, but they are very musical and melodic. He had to have help with the arranging. He didn't have the basic techniques for that. Oakley [Pittman] did some of them and Max
[Mitchell] did some of them. But he had good melodic and harmonic structures to his pieces. . . . He wrote some very fine marches. I think his marches were his best things (568).

Robert House: Yes, when I went to Kearney State College [in Nebraska] after the war . . . I programmed a couple that I liked. . . . They had a funny kind of harmony. I mean they were straightforward marches, but he seemed to like parallel motion and chromatic things. It was a weird sound in the middle of some of the trios--a unique sound. Not all the way through, but just little patches of it. The rhythm was a little strange, more than the ordinary march (578).

Willard Johnson: I loved them. . . . I played "OAMC March" at College Station, Texas at the A&M Consolidated High School (605).

Austin Kidwell: Boh wrote some very fine melodic marches. The ones that I saw were really too difficult for marching (608). . . . Did you ever hear his march "OAMC"? His melodies remind me in a melodic sense of Tchaikovsky. He wrote some good melodies (612).

George Kizer: Oh, yes. I was very fond of his marches. I thought he wrote some very good marches (628) . . . Concert performances [were where we played them], because most of his marches were a little bit too difficult and too involved for maximum effectiveness with a marching band (629).

Clarence Mills: We played them down at Stillwater, but he was not very skilled at writing compositions of that type. . . . I wouldn't have used them anyway (667).

Susan Mitchell: I think they are lovely; very haunting. The melodies are haunting. The movement within them is very nice (678).

Melbern Nixon: Yes, I used his "180th Infantry." I used that one year for my warm-up [march at contest] . . . They were not easy marches (703).

Oakley Pittman: They are definitely European in flavor. . . . Boh's [marches] all have this European flavor. . . . But they are good marches. . . . No, [there was no similarity between his marches and mine] (724).

Bill Sharp: They were real fine, but hard. They weren't the easy type of things. But they were very playable (740).
Negative Influences

Interviewees indicated that there were other areas, in addition to influences regarding the manner in which Makovsky treated persons who were late or not prepared for rehearsal, that were negative in nature and were to be consciously avoided. Most individuals (e.g., Boone, L. Brown, Calavan, Enix, Hardin, Henry, House, A. Johnson, Kizer, Kyme, Mills, Moyer, Nixon, Pittman, Saied, and Shew) identified Makovsky’s style of conducting as something to avoid emulating. House described Makovsky’s conducting as follows:

[Makovksy] believed it was helpful to have the left hand give each downbeat of the bar. . . . The left hand was not used for expression as the conducting people try to teach. The left hand was not used all the time like many poor conductors do. It seemed only to give the downbeat for the bar, and he knew this, and he did it on purpose. He would tell us, "You can know." This must have been something that he picked up in his youth. It was kind of a strange technique. I didn’t believe in that technique and don’t think that I use it. Most of us use the left hand too much with the right hand (577).

Kyme also indicated that

Boh had an idea that the beat starts at the top and goes down--where most of us hit the bottom and bounce up while the note is to be sustained. It took some time for me to learn that Boh was going to feel out that first beat and for me not to come in too soon (639).

Pittman, who had played in Makovsky’s band five years as a student and as a member of the faculty for seven years, noted that "[Makovksy] had developed his own style of conducting, and everything was a downbeat. If it was the most flowing music in the world, Boh would still be beating a downbeat for every beat" (721). Nixon, in a similar vein, stated that Makovsky had problems conducting music written in uneven meters. He described the situation:
As Boh got into his later years we started getting an inkling of the twentieth-century music. . . . For instance, Roy Harris's *Cimarron* [1941], and also the *Cowboy Rhapsody* by Morton Gould. . . . Some of the rhythmic problems that started coming out, like a five-eight [figure]--I remember on one occasion, he would add an extra beat if it would be in some form of seven. He would wait after the seventh [eighth note] and stick in an eighth count because it felt like that was the way it ought to be to him. But we managed to get through those things (695). . . . I think some of the modern technical rhythms would have been a problem (697).

Interviewees also identified other aspects that they considered negative. They were almost unanimous in stating that they regarded the way Makovsky arranged his instruments in concert formation as something they would not emulate. Similar to the way symphony orchestras placed the first violins to the conductors left and the second violins on the right during the first half of the century, Makovsky seated the solo and first clarinets to his left and the seconds and thirds on the right. Several interviewees (e.g., Boone, Henry, A. Johnson, Kizer, Mills, Moyer, Nixon, Pittman, Shew, and Smith) indicated that they were not influenced to adopt that seating arrangement. There were instances, however, in which individuals did arrange their clarinets on both sides of the band. Kyme and Smith indicated that they used this type of seating arrangement. However, Smith stated that he was not emulating Makovsky, and Kyme did not clearly state whether this was an influence from Makovsky.

*George Kyme*: Boh tried that . . . when I was in the band. He tried other ways of seating the band, too. The second year, if I remember correctly, he had the saxophones, bass clarinets and bassoons over on the right side and grouped the first and second clarinets to the left. . . . I used both. It is not often that you have enough good clarinets to spread them out on both sides (637).
Dugger: Do you recall anything unusual about the concert setup in his band?
Howard Smith: No, because I did mine almost like that.... I had so many clarinets, I'd put the firsts on one side and the seconds and thirds on another.
Dugger: Do you attribute that to what you learned from Boh?
Howard Smith: No, as I recall, Boh had all of his clarinets on one side.... I hadn't even remembered that he did it that way (670).

One other negative aspect mentioned by interviewees (e.g., Brown, Gray, House, Johnson, and Pittman) was that Makovsky's notable emphasis on precision and accuracy of playing detracted from achieving a high level of musicianship.

Russell Brown: I think that he lacked finesse... and it could be that the band wasn't really all that good, and you couldn’t have a lot of finesse and still maintain a good ensemble. Maybe he played it safe (474).

Byron Gray: There were other university bands that probably played with a little more musicianship (545).

Robert House: I'd say, if there was anything wrong with his conducting, to me, it lacked fire and spirit. It lacked the real flashy, poetic style. It was a straightforward band style (574). ... I didn't respect his subtlety of musicianship. I didn't look on him as a great musical authority (582).

Arthur Johnson: The band wasn't all that good. There were a lot of players that were good, but a lot that weren't... The band wasn't nearly as good as they sounded sometimes and perhaps I'm fooling myself. Maybe they did [because] we didn't have recordings (587).... There were guys in the engineering school and there were guys in the Aggie school and people in education.... Sometimes the demands on them were sufficient that they really couldn't perform as well as might be expected. They didn't have time to practice (588).

Oakley Pittman: Boh was an absolute stickler for note values.... Boh would pass up emotion, nuances, phrasing, and things like this, to be sure those notes came at the right spot. I'm the other way around. I would stress the emotional side of the music, and, if the notes were a little bit out of place, why, so what!... I think it was very important to him that the notes be played rhythmically correct. Consequently, his band played
accurately. It was as accurate as amateur musicians could possibly make it. It was on the page, and it was there—which was great for marches, polkas, galops—the type of music with fast moving themes. But he lost out, I think, in slow, flowing types of melodic lines that needed to give a little bit here and a little bit there—come before the beat a little bit, or drag the beat a little.

Dugger: Did you see that as negative?
Oakley Pittman: That was a negative thing, even with him. I would disagree with him about a score. I would say, "Boh, we need to drag this here just a little." [He'd say], "No, sir. These notes are right here." I learned early on not to argue with him about it because you couldn't change him. It was the way he believed (715).
CHAPTER VII
THE MEANS USED BY MAKOVSKY TO INDUCE
INTERPERSONAL INFLUENCES

The third research question was to identify the means, as perceived by selected interview subjects, by which Makovsky was able to bring about attitudinal and/or behavioral changes in his students and peers. Specifically, evidence was sought to determine whether Makovsky intentionally or unintentionally (1) exercised his authority as given to him by status and position, (2) was persuasive or manipulative, and/or (3) used rewards, coercion, or force to induce changes in his students and peers.

Data obtained from statements made by the interviewees indicated that Makovsky used different means of influencing his students and peers depending on the place and/or situation. In his role as band director, he used primarily an authoritative means to communicate his intentions and instructions. It seems that Makovsky typically issued verbal instructions in a succinct, authoritative style with the clear expectation that those instructions would be carried out without question. Furthermore, interviewees indicated that if Makovsky's instructions were not carried out, or if someone failed to follow his expectations regarding punctuality, rehearsal behavior, or rehearsal preparedness, he employed coercion, expressed in terms of embarrassment and/or intimidation, to insure that bandmembers complied with his instructions and intentions. (All quotations used in chapter 7 are presented in their original context in volume 2 of this study. The numbers at the end of
Authority

According to most interviewees, Makovsky was benign and friendly away from a rehearsal setting. Kizer noted that away from the podium, "he was not very talkative, and seemed to enjoy the role of . . . senior statesman. He rarely engaged in small talk; it was more a case of responding to what other people said (626-27). . . . Off the podium, he was a very humble, almost self-effacing person" (616). Additional statements indicated that "off of the podium, he was the nicest man in the world" (699), or that outside of a rehearsal, "he was your friend and not the master anymore. You could approach him on any subject, any way you wanted, and argue with him or disagree or agree or whatever you wanted" (656). Henry noted that "when [the rehearsal] was over, you knew that here was a man who thought a lot of you and had your best interests at heart. If you needed help, and he could help you, he was there. If you needed an ear to talk to, he had a listening ear" (588).

Statements typically mentioned, however, that, when in a rehearsal setting, Makovsky "just told you what he wanted you to do, and you tried to do it. If it wasn't right, he would tell you again, and then he would tell you again" (566). Susan Mitchell corroborated this idea: "When he wanted something done he just told you to do it. . . . You had no recourse but to do it" (676).
Statements which further support the notion that Makovsky used an authoritative approach to communicate his instructions and intentions are as follows:

John Elliott: He was not a great linguist. He didn't spend a lot of time talking to people and giving detailed instructions about this, that or the other. He spoke in terms of generalities, for sections to do this and sections to do that, not this person or that person, but horns or saxophones or clarinets... They would just be easy comments and then we'd go on with them. But everybody knew what he had said and they all accepted what he wanted... He simply said, "We are going to do this," and everybody accepted it... I think that everybody appreciated having Boh, basically, lay out what he expected of us--that we were going to be gentlemen, and we were going to this and that (507).

Paul Enix: First of all, the language barrier--until you had Boh for two or three years, it was difficult to understand exactly what he wanted. In his demonstrations, he had a very definite authoritarian system that achieved results. That doesn't mean that it was unpleasantly authoritative, but that is my perception [of] his strongest way of communicating his instructions in a rehearsal situation (522).

Byron Gray: The thing probably, that he did best was to expect everyone to do his best. He didn't really compromise on half efforts in playing and promptness and conduct in general. I think you just met his expectations... It was more just a matter of determining what he wanted and you trying to meet that expectation.

Dugger: Was it more or less clear statements of what he wanted?

Byron Gray: Yes (550).

Hiram Henry: [Communications were] all verbalized. Of course, his brogue, his Czechoslovakian brogue, was kind of hard to understand sometimes. But most of the time it was just a normal conversational manner--unless he really got upset. He wasn't really upset an awful lot in the rehearsal, but was just very firm. He let us know what it was and no fooling around. It was all business.

Dugger: Was it more or less through direct statements with the expectation that the instructions be followed?

Hiram Henry: That's right... He just told us what he wanted... He just told us this is the way it was going to be, and if we didn't get it right we would try it again (570)... He was not very flexible... He showed some
signs sometimes—that there would be some flexibility—but mostly, "this is the way it's going to be" (560).

**Willard Johnson:** [He would communicate] mostly [with] direct statements. There was no persuasion that I could see. He would just announce how a figure should sound, and then, by talking, he would give you an idea of what he wanted. . . . He mostly got across what he wanted by word of mouth (606).

**George Kyme:** Makovsky had different ways [of communicating what he wanted] for different occasions. When he was on the podium, he did what anybody else would do—he indicated what he wanted in a rather firm manner (644).

**Dugger:** How did he communicate what he wanted the band to do?

**Floyd Moyer:** I think it was a desire on the part of everyone in the band to try to satisfy him with the way they played, and he was difficult to satisfy at times. . . . I know that he wanted it done his way even if it was wrong, which occasionally happened.

**Dugger:** Do you see that as being direct statements with the expectation that those instructions be carried out?

**Floyd Moyer:** Yes (688). . . . He didn't have to persuade you to do something. He just said, "We'll do it," and that was it (684).

**Melbern Nixon:** Boh was a great believer in doing it over and over until you had it right. . . . Boh didn't do a whole lot of explaining. He didn't say, "I want you to tongue two and slur two," or something to that effect, or "I want a little emphasis on the first of those four sixteenths." Boh didn't do a whole lot of explaining. He just did [something] over and over, and when it got close to being right, well, he would say something about that.

**Dugger:** Was it more in the way of using direct statements?

**Melbern Nixon:** I think so (705).

**Charles Paul:** Boh would do just about anything within reason that needed to be done to accomplish his purpose. . . . He told us what he wanted and he set an example himself that we continued to look up to, and we just all tried to do the best that we could for him (709).

**Dugger:** What methods did he use to communicate what he wanted?

**Oakley Pittman:** I think it would depend entirely on what he was talking about or the situation. If he was up in front of the band, I think he would
use an entirely different method than he would if you were sitting in a
chair at his home.

**Dugger:** One way that one can communicate his wishes is by using direct
statements and the expectation that those instructions will be followed.

**Oakley Pittman:** I think that would be closer to the real situation because
Boh would tell you what he thought about something, and if you
disagreed, why, you just disagreed. . . . As a student you just accepted what
the teacher said. If you didn't, you should get another teacher. . . . The
direct statement with the expectation that it be done was one of his main
ways of doing things (726).

**Dugger:** How did he communicate what he wanted you to do?

**Bill Sharp:** In no uncertain terms. . . . I think that he expected results,
and, if you didn't do things as he wanted, he let you know about it—you
would be embarrassed about it (741).

**Dugger:** How would you describe the way Boh communicated what he
wanted?

**Ben Shew:** It was more of a feeling of authority on his part. The fact that
he was so respected and had such an overpowering presence and
knowing his success with the band program, we just didn't question it. I
mean, it wasn't persuasion, it was just his position of authority, and "this
is the way we play it. This is the way it will be" (748). . . . If my memory
serves me right, he would not elaborate a great deal . . . it was the
expectation. We just didn't argue with it. We just did as he instructed us
to do. . . . I wouldn't call it manipulation. It was just that in his mind
there was only one way to do something and that was the right way. He
wouldn't elaborate on it . . . There was never any preaching or anything
like that. It was just his authority. He would just make the statement
that,"This is not right. It's not ready, and we'll have to improve on that"
(749).

Other interviewees expressed a different opinion as to how Makovsky
indicated what he wanted. When asked to characterize the means by which
Makovksy communicated his intentions, Mills remarked that "[Makovsky's
instructions] were low-key, I would say--easy requests. It wasn't in the
manner of a demand or order--for example, [Makovsky might say], 'It would
be nice if you would do this.' And you did it because you wanted to please
him. Of course, we were very compliant in those days" (669). Mills made it
clear, however, that Makovsky's expectations and instructions were to be carried out: "[Makovskyl explained early in the year that, when he got on the podium, he was Makovsky the taskmaster. He cracked the whip, and you did what he wanted. There was no question about that" (656).

**Expectation**

A corollary to Makovsky's authoritarian means of presenting an influence attempt was the "expectation" that his instructions and desires be carried out. A large number of the interviewees mentioned that in a rehearsal situation Makovsky simply indicated what he wanted and then expected that his instructions and rehearsal procedures would be followed or carried out. The following statements strongly substantiate this idea.

**Homer Anderson:** We were the first clarinets in the band, and if something came up and somebody didn't play their part very well, why, Boh invariably—it might be a second clarinet or it might be a third clarinet part or it might be most anything—Boh would turn to one of us and say, "You show them. You music major." He expected us to sight-read their part right there in front of the band. That was a little bit [nerve-wracking]—that kept you going (417-18).

**Earl Bates:** He expected the best of each person's capabilities and he got it. . . He was the kind of man who expected you to do your best and play it as well as you possibly could and you did. . . I never saw him get angry like that with anyone. He didn't have to (432).

**John Elliott:** He simply expected you to do your best, and you did it because he expected it of you (503).

**Paul Enix:** He instilled the businesslike [attitude]. You knew what was expected of you, and you prepared in order to make the rehearsal come off that way (509).

**Byron Gray:** The idea was that you should be able to adjust your pitch, and when a note was out-of-tune you were supposed to make the adjustment. It was an idea of playing as an ensemble that he expected you
to do. . . . He expected you to be in place and warmed up and in tune when he gave the downbeat. For some reason we didn't have a disagreement on pitch. We just had a pitch center that everybody found and played with. How that arose, I don't know (543). . . . He didn't really have a lot of solutions except you just needed to get it into tune. He expected the players to play their parts and wouldn't allow any careless playing. If they couldn't play the part, they were supposed to [be able to] the next rehearsal (541).

Byron Gray: The thing, probably, that he did best was to expect everyone to do his best. He didn't really compromise on half efforts in playing and promptness and conduct in general. I think you just met his expectations. . . . It was more just a matter of determining what he wanted and trying to meet that expectation (550).

Byron Gray: I also remember that they used to have a clinic in early December every year. It was mostly for band directors throughout the state who would come in to hear contest music. . . . There were also some difficult things. It was a pretty good chore to get all that rehearsed in the short time that he had. There again, he expected you to work out the difficulties and come up with it for the clinic (544).

Dugger: What did Boh do to motivate people?

Byron Gray: Just take the responsibility to do what you were expected to do (546). . . . There were certain jobs that had to be done, and you were expected to do them (547).

Robert House: He expected a good job, and he wouldn't have used you unless he thought you were up to it. He wasn't foisting it off on somebody (578-79). . . . He didn't expect perfection, but he expected you to give it all you could--the best you could do (579).

George Kizer: Many times he was much tougher on his first-chair players than he was on anybody else in the band. He expected a lot from them, and, when you got a compliment from him, you remembered it because his motivation was basically negative, believe it or not. At least, that's the perspective I had (618).

Dugger: How did he get the students to play in tune if he didn't use a . . . [tuning note]?

George Kyme: He expected it, number one. Secondly, if the student couldn't hear it, one of two things would happen--either the student
would not be long with the band, or he would learn how to hear the note that was out of tune (635).

**Dugger:** How was he able to motivate people?

**George Kyme:** Expectancy, again. He wanted you to keep getting better and better (640).

**Melbern Nixon:** I think Boh felt that when you had a job, you were expected to fulfill the requirements without being told anything else. I was the librarian for Boh my senior year, and I don't remember him telling me very much at all. He just expected that it be done and, also, I guess I helped set up chairs maybe two years—the chairs and stands. He just expected that, when it was time for the rehearsal, they would be there and they would be right (690).

**Melbern Nixon:** We almost never tuned. . . . I think that he expected us to be tuning all of the time (692). . . . Because of his very strong personality. You knew what he wanted and you knew that the music had been in the folder and you knew that he expected you to be able to play it (699).

**Charles Paul:** Boh, as I recall, never missed a band meeting. We had band at seven o'clock every morning, winter and summer. As I recall, he always walked from his house to the campus. He was never late. He was always there ready to go. He expected everybody else to be there. If he could do it and the other people could do it, anybody who couldn't do it really felt ashamed of himself. I think Boh, in that way, led by example (707).

**Dugger:** What do you recall about the way Boh motivated people?

**Bill Sharp:** He was a master of that. He would make you give your best. . . . As to how he did that, I really don't know. He just expected it. If you didn't, you got a talking to (738).

**Dugger:** Did he ever praise people for a good job?

**Bill Sharp:** Yes. . . . I think that anybody likes praise. . . . But he didn't give it out too often. He kind of expected it. But he did praise a good job occasionally (739).
Coercion

The interviewees for this study were unanimous in stating that Makovsky did not use threats or physical force to gain compliance. Some individuals (e.g., Bourek, Calavan, Kyme, S. Mitchell, and Smith), however, were especially explicit when describing situations in which Makovsky used embarrassment and intimidation to alter the behavior of individuals who were late or musically unprepared for a rehearsal. This use of authoritative coercion by Makovsky to ensure compliance was one of the strongest memories recalled by many of the interviewees.

Makovsky employed various ways to impress upon the members of the band the importance of punctuality. According to Bourek, House, and Kyme, he sometimes would ask an individual who was tardy to play a difficult musical passage in front of the other players immediately upon arrival. At other times he would either glare at the unfortunate person as he/she walked in, or sometimes spend five to ten minutes lecturing the individual about the importance of being on time.

Other situations in which Makovsky used embarrassment or intimidation to make his point occurred when he thought a person displayed an egotistical attitude. Russell Brown stated that

[Makovksy] didn't want anyone around who showed any kind of egotistic attitude. . . . He would [make us] do a lot of individual playing [in the band rehearsals], and I'd have to play the hardest part that he could find. He'd just be screaming all the time . . . "Don't do this. Don't do that. . . ." He was constantly trying to belittle people to keep them in their place (470).

Having players perform individually was often used by Makovsky as a rehearsal technique to demonstrate the correct way to play a difficult passage
in the music. Some interviewees (e.g., R. Brown, W. Johnson, and Nixon), however, were also of the opinion that Makovsky used this technique as a means of controlling the egos of certain individuals.

Makovsky also tended to use verbal coercion at times when he was unsatisfied with an individual's level of performance. Fisher noted:

[Makovsky] was real violent about jumping down your throat if you played a little bit too loud or more than you were supposed to. . . . There wasn't one time, in my first two years there, that he didn't jump down my throat. At the end of the rehearsal I was a nervous wreck because it happened every rehearsal. I was first chair in the section, and whoever was first chair was responsible for that section sounding right. If anybody in the section didn't sound right--and that's a big brass section we're talking about--then he got after the guys on first chair, whoever the principal of the section was. He didn't talk to anyone else. You were supposed to get the section on the ball (523). . . . He just screamed and yelled at his musicians until he got it. He could be pretty rough in rehearsal. . . . Attack--the attack and release were absolutely--you just did it. If you ever did it wrong he would jump down your throat, so you didn't dare do it wrong (524).

Mills indicated similarly that if one player should, even in the slightest bit, protrude over his section or his group, Boh would be right on him with both feet. It just wouldn't be permitted at all. This would happen right out in the football stadium, even. We'd be playing some music for the football games, a couple of strains from a march or something, and he'd stop right in the middle of a strain and correct somebody and say, "You're playing too loud. . . ." You didn't get frivolous and act like a child out there. You tied right down as if you were playing in the Metropolitan Opera. You were very serious any time you played your horn around Boh (659).

Additional statements illustrating situations in which Makovsky used authoritative coercion as a means of gaining compliance are as follows:

Homer Anderson. Boh was very strict about being punctual. The only reproach that he would ever give people would be . . . if anybody was unfortunate enough to be late. Boh would stop the rehearsal, and he
would glare at the door a little bit, and he would call that person's name and say, "What time you got?" That's all it ever took to get a guy on time after that (417).

**Paul Bourek:** We didn't have a warm-up like we have in our bands today. Boh started rehearsal at seven o'clock, and it might not have included the whole band. Sometimes it may include only one section with which he was working on a passage. He used it even as a discipline. For example, if somebody just sat down at seven o'clock, he might have been a clarinet player or he might have been a tuba player, but he was late. Boh would say, "Okay," and he would pick out probably the hardest passage and [say], "Let me hear you play it!" Now, that person wasn't warmed up, and there was no way he could play it, but that was his point. "That is why you [should] be here ten minutes till [seven]. Get warmed up and be ready" for that rehearsal (449-50).

**Dugger:** What would Boh do If for some reason he was displeased with someone?

**Paul Bourek:** He would perhaps chastise them very severely. It would depend on the person. In other words, this idea of—if you are late more than twice, was very strong with him. . . . I heard [this] person tell about . . . how Boh made him not only come to the front, but he said, "I want you to stand on the chair so everyone can see and then play this." He was a saxophone player and couldn't play his part. He said that Boh had made him feel so small and that he was really hurt by it. But never again did Boh ever have to ask him to prepare any music . . . He was relating that incident and saying how severe it was and how important a lesson it was when you accept it. I think that Boh knew what some people could accept and what they couldn't (456).

**Dugger:** What would he do to if someone came in late to a rehearsal?

**Russell Brown:** I think that [Makovsky's technique] was mainly getting people to play their best by making them afraid, and leaving it up to them, and having good enough people. We had probably the best band in the state at that time (471). . . . If there was anyone with a bad attitude, that person was soundly scolded for it. I think that's what happened to me when I came there. I had too high [an] opinion of myself. He would count that as a bad attitude, and he made a special effort to break that down (477).

**Louis Calavan:** He was very tough on students who were late to rehearsals and not practicing their parts . . . [He would] insist on rehearsal, be there at seven o'clock or quit. No excuses. Back as far as
1918, our band would practice marching, and Boh would carry a paddle and use it to impress you, concerning alignment.

Dugger: What would Boh do if someone came in late?
Louis Calavan: He really gave a good scolding (483).

Dugger: What would he do if someone came into the rehearsal late?
Paul Enix: Chew you out, up and down and every other way. That was one of the things that offended him just about the worst. So there were not many people that he really stormed (510).

Dugger: Was there a desire not to do something that would upset him?
Paul Enix: Oh, yes. One, out of fear--two, out of respect--and three, out of love. There were three deterrents there. Fear--it didn't matter who you were (517). . . . Sometimes when he would have a shakedown down through the section, his comments to people as they played would get a little bit embarrassing (518).

Robert House: He was sometimes very mean to people (572). . . . Sometimes he would highlight someone or some section. Instead of starting with a piece or something, he would start with the trumpets, and then these other guys would come in late--two or three guys would come in, and then all during the rehearsal he would chew on those guys. . . . "The trumpets were bad today because you were late. You were late." He would get after them. He would say, "Trumpets, let's hear that again. You see! See how they are. They are so bad. Now, that's because you were late!" He would drive this in them. Like I say, some people would say that is picking on people. He was harsh to them. Then the next day it would be the bass drummer: "He's wrong! He doesn't count!" He would get after that guy, and you would think, "Now, gosh, I'll never do that. I'm always going to count because I don't want to be chewed out like that." So he would pick on people or sections to highlight a problem in music, or discipline, or whatever it may be. He seemed to overkill on that factor (576-77).

George Kyme: Sometimes we would have people who came late to rehearsal. Bear in mind that rehearsal was at seven o'clock in the morning. I remember a very good cornet player who came in just before Makovsky was ready to give the downbeat. The first thing Boh said to him was "Play me a high B natural, pianissimo," and this person struggled and didn't play very well, but he got the B natural out. Boh said, "See, you've got to prepare. You've got to get here in time to be ready" (637).
Dugger: What would happen to someone if they came in late to his rehearsal?

Clarence Mills: He would stand you up and give you a little lecture and then sit you down. You would remember that you felt like you had been paddled (662). He could take them apart and put them back together.

Dugger: What type of situation would cause that?

Mills: Coming in late, or talking while something was being explained to one of the sections. You didn't talk to your neighbor when he was on the podium. Never (663).

Dugger: Do you remember occasions when people came in late?

Floyd Moyer: He would do what he could to embarrass you, like bawl you out in front of the band. If you just skipped and waited until the next day, nothing was said about it. It was amazing how few times a person would miss that class (679). I think you knew that if you did something wrong you were ready to be embarrassed. He would have thrown you out in a minute or embarrassed you one way or another. The people who were in the band—at least I knew this and I assume everyone else did, too—everyone in the band was there because they wanted to be in the band. If they didn't want to play under a system like this, then they just didn't play in the band (684).

Dugger: What would he do to someone if they came in late to the rehearsal?

Howard Smith: Oh, he'd say, "I want to see you after rehearsal." He'd dress them down and that, "You're not being very loyal to your group. We are supposed to start at a certain time, and we are working along here, and you may have to crawl over several people to get to your place" (752). He would let you know that you couldn't perform very well if you didn't practice some and work out the hard things in your folio, that you were having problems with. Some of the people, even though there was no band hall, would leave their instruments in the ticket office, and he'd go and look all around and see whose instrument was there all day, and he'd say, "Well, I saw these instruments in the building yesterday. Men, you can't be a very good member if you don't practice some. You're pulling down the quality of the people who do practice." He'd say it in a way that you'd know that he meant business, but he was kind enough with it that they knew that they better practice daily (752-53). He'd say, "Mister so-and-so hasn't been doing much practicing this whole week. Your instrument and case have been here in the hall. You can't help us much if you're not going to work on that thing." Sometimes, if they were sitting second or third chair in a section, he'd move them
down—downgrade them. That usually would hurt as much as anything (753).

Other interviewees who made similar statements concerning the use of embarrassment or other forms of verbal coercion to make a point included L. Brown, Gilbert, Hardin, Henry, Kizer, S. Mitchell, and Sharp.

**Intimidation**

Several interviewees (e.g., R. Brown, Calavan, Elliott, Enix, Hardin, Henry, House, Kizer, S. Mitchell, and Sharp) were of the opinion that Makovsky used intimidation as a means of ensuring that his instructions were understood and followed. Interestingly, the number of individuals who indicated that Makovsky used intimidation to gain compliance was almost evenly split with the number of interviewees who thought he was not intimidating (e.g., Bates, Gray, Kyme, Martin, Mills, Moyer, Nixon, and Smith). According to House and Susan Mitchell, the situations where he used intimidation seemed to occur most often when individuals were singled out to play by themselves or when new members of the band may have been intimidated by Makovsky's total dominance of what went on in the rehearsal (i.e., R. Brown, Elliott, Henry, and Calavan). Other individuals (e.g., Bates, Kyme, Martin, Mills, Moyer, and Smith) indicated that, if a person did as he/she was expected (i.e., be on time, be prepared for rehearsal, and give the best effort possible), Makovsky did not seem intimidating. Additional statements addressing the question of intimidation are as follows:

**Dugger:** Was he intimidating?

**Earl Bates:** I wasn't aware of anything like that. I'm not aware that he ridiculed anyone or insulted anyone or made them feel badly. If a person wasn't playing their part the right way, he would rehearse it and get it, or he would say, "Go practice it until you do get it right." But I don't recall
that he ever insulted anyone or ridiculed anyone. He expected the best of each person's capabilities and he got it. . . . He was the kind of man who expected you to do your best and play it as well as you possibly could and you did. . . . I never saw him get angry like that with anyone. He didn't have to (432).

**Dugger**: Did he do anything to motivate people?

**Russell Brown**: I think he just put the fear of God into them. That motivated you to get to rehearsal, and through every rehearsal, you knew very well that you were going to be learning to play the parts. So that, in a sense, kept the organization strong, because there was never anyone excused from a rehearsal. Sickness was hardly even an excuse.

**Dugger**: Was that a form of intimidation?

**Russell Brown**: Intimidation, strict (474).

**Dugger**: Was Boh intimidating?

**Louis Calavan**: Yes, at times with the freshmen (483).

**Dugger**: Could he be intimidating?

**John Elliott**: I think that he could, particularly to some of the young people who were quite insecure and were having a little trouble scholastically or something of this nature. I think that sometimes Boh tended to intimidate them because they were so afraid that they weren't going to be able to measure up. That in itself makes itawfully difficult to measure up (500).

**Dugger**: Did he use intimidation to get people to change their actions?

**Paul Enix**: Somewhat, to some people. Probably to people that he sensed would respond to that and maybe no other way. But he was very good at sitting you down one-on-one and explaining an attitude problem, or whatever it was, and "where are we going from here" (516).

**Dugger**: Was there anything about him that was intimidating?

**Byron Gray**: He could shout pretty loud, and you couldn't argue with Boh. If you felt in the course of events you had an excuse for something that just wasn't acceptable. . . . He was always so positive. He expected everybody to do their best all the time. There just probably wasn't any need for that (546).

**Dugger**: Was he intimidating?

**Tom Hardin**: I can see where some people might think so. I always wondered--with some people who may have been egotistical--that he might intimidate them a little bit (553).
Dugger: Was he intimidating?
Hiram Henry: Yes. He tried to be. He was intimidating. That was part of his technique. . . . It worked for him (566).

Robert House: He didn't expect perfection, but he expected you to give it all you could—the best you could do. If he thought you did the best you could do, everything was fine. If he didn't, the intimidation would consist of highlighting you. He didn't just ignore it. He could often intimidate you, I guess, by pointing this out in front of other people. The intimidation would be that, I would be afraid of that so I would be scared. Even though it never happened to me, I would be scared it might (579).

Dugger: Was he intimidating?
George Kizer: Oh, yes—unquestionably. . . . He was intimidating and he had very effective ways of enforcing his beliefs and his attitudes on his performers; and, if you didn't really feel comfortable under those conditions, you didn't normally stay in the band very long . . . I suspect, in my mind, it was intentional. He certainly impressed me as being intimidating. I don't think it was accidental. I think that was just his style (626).

Dugger: Did he use intimidation?
George Kyme: He never scolded people for doing their best, and it helped make a difference between someone who was sloughing off and someone who was trying his best . . . He hardly ever picked on the underlings. He picked on his first chair men, and they could take it, or they wouldn't be first chair men (640).

Dugger: Were his disciplinary tactics intimidating?
Mary Alice Martin: I don't think so because we accepted them (650).

Dugger: By singling one person out—was that a form of intimidation?
Clarence Mills: I'd say indirect intimidation. He wasn't intimidating me, and he knew it, but he wanted to get at these other guys who were playing it wrong. Maybe I was playing it wrong, too, but if he'd have started picking on everybody in the band that way, pretty soon there would have been so much unrest and dissatisfaction he would have had a revolution going on (662).
Dugger: Was he intimidating?

Susan Mitchell: Well, I think a scolding is always intimidating, but as far as threatening, other than perhaps threatening removal from the group--(675).

Dugger: Did he use intimidation to get people to do things?

Floyd Moyer: No, I don't believe so. I think you knew that if you did something wrong you were ready to be embarrassed. He would have thrown you out in a minute or embarrassed you one way or another. The people who were in the band--at least I knew this and I assume everyone else did, too--everyone in the band was there because they wanted to be in the band. If they didn't want to play under a system like this, then they just didn't play in the band (684).

Dugger: What would Boh do if someone were late to a rehearsal?

Melbern Nixon: He just made you feel about as big as an ant, though, if you didn't live up to his expectations or you disappointed him,... He made you feel like there was always plenty of room for improvement.

Dugger: Was this a form of intimidation?

Melbern Nixon: It could be, but it didn't seem to work that way... with Boh. Of course, not every student felt the same way I did. I'm sure that Boh stepped on some toes (698).

Dugger: Was he capable of intimidating people?

Bill Sharp: Yes, I think so (736).

Dugger: Do you think people were intimidated by Boh?

Howard Smith: No way... He was very forceful, but if he did go on a tirade of any kind or get upset, after it was over awhile, he would smile and say, "Now, let's do it." There would be no carry-over of antagonism or whatever... I don't recall any sarcasm that he ever showed (761).

Persuasion

Authors on interpersonal influence define persuasion as the presentation of an argument, appeal, or exhortation with the intention of altering another person's attitudes, knowledge, or behavior. The consensus among the interviewees was that Makovsky did not use persuasion as the experts defined it. Interview statements suggest that Makovsky did not verbally try to
convince members of the band to do what he wanted, but, rather, the perception was that "when he wanted something done he just told you to do it" (676). House stated, "I don't remember that style of trying to talk you into anything... He decided what he thought was the way and would tell you, 'Let's do it'" (581). Pittman also noted that Makovsky did not use persuasion in the sense of "twisting your arm" to get his point across (726). Other interviewees who thought that Makovsky did not use persuasion to convince the members of the band to follow his wishes included Bates, L. Brown, R. Brown, Hardin, W. Johnson, Kyme, and Martin.

Presenting differing opinions, however, several interviewees indicated that Makovsky did use persuasion as a means of enacting influence attempts. Bourek and Smith interpreted persuasion in terms of visually and aurally presenting a model to emulate. They described persuasion in terms of having an exceptional bandmember demonstrate a musical passage and then having other players imitate that performance. Henry also had a different concept of persuasion. He characterized persuasion as reacting to an acceptable end product. If individuals had confidence in Makovsky's ability to make the band sound good and "felt that [Makovsky] knew what he was talking about" (567), then a positive response to Makovsky's insistence on "doing things his way" signified a form of persuasion (567). In still another perception of how Makovsky used persuasion to achieve what he wanted, Crowder, Elliott, A. Johnson, Kidwell, and Kizer indicated that persuasion was a result of responding to Makovsky's authoritarianism.

Although in the minority as to the consensus, Gilbert, Mills, and Sharp indicated that Makovsky's persuasiveness was a result of his talking to the
band or to an individual on a one-to-one basis. Gilbert and Sharp mentioned, however, that Makovsky also expected results and would be unhappy if the results were not forthcoming. The following statements regarding Makovsky's use of persuasion as a means of enacting an influence attempt are grouped according to similarity of opinion.

**Dugger:** Did you think of Boh as being persuasive?

**Byron Gray:** Yes. Now, he was very direct... There were certain jobs that had to be done, and you were expected to do them. It was more just a matter of determining what he wanted and you trying to meet that expectation.

**Dugger:** Did you perceive of Boh as being persuasive?

**Floyd Moyer:** He didn't have to persuade you to do something. He just said, "Well do it," and that was it.

**Dugger:** You didn't see him as being persuasive in the way he communicated what he wanted?

**Floyd Moyer:** No, I don't know that he went into that. I know that he wanted it done his way even if he was wrong, which occasionally happened.

**Dugger:** Was he persuasive?

**Ben Shew:** I keep going back to this same thing. He wasn't a preacher. He didn't dwell on anything. He just said, "It's got to be this way.

**Dugger:** Was Boh persuasive?

**Paul Enix:** Yes, for three reasons—out of fear, out of respect, and out of love. By the time you get one of all of those three, why, he could sway anyone that truly had respect for him.

**Dugger:** Did he use persuasion when he wanted to get across an idea?

**Paul Bourek:** I think that so many times he would use an example. He would call on different players and say this is the way it should sound. Yes, there was authority, but he also wanted a person to be able to see and hear the difference and know what he wanted or thought would be better.

**Dugger:** Was he persuasive?

**Howard Smith:** Definitely, but without being dictatorial.

**Dugger:** What made him persuasive?
Howard Smith: I think his positive attitude toward things made you want to do it, too. . . . Whenever your section was not doing what the music called for and like he wanted it, he worked on it until he got it like that. I think his positive attitude toward things made you want to do it, too (762).

Dugger: Did he use persuasion to communicate what he expected.
Howard Smith: He did it by demonstrating what he wanted, most of the time. . . . He would give an example and take an instrument and demonstrate what he wanted, . . . but you can hardly get anyone to do anything without some element of persuasion. When he gave an idea of what he wanted we tried our best to do it (766).

Dugger: Was Boh persuasive?
Hiram Henry: Yes. . . . You knew that he was getting good results with what he was doing. So if he told you, "Here's a way you should do it; here's a way you can get it done." He would just say, "Here is the way I want it." He probably did that more--just insisting, "Here's what I want," and not having to be sarcastic or mad. . . . They felt that he knew what he was talking about. They had confidence in him. . . . They heard the band before, and they had been in it enough times to know it came out sounding like a band should sound. If he said this is what you were supposed to do, they believed him. They tried to do it. (567)

Dugger: Did he use persuasion to communicate what he wanted?
Hiram Henry: Not too much. He just told us what he wanted (571).

Dugger: Was Boh persuasive?
John Elliott: Oh, yes. . . . He was persuasive only in that he would make a suggestion to you--particularly in the teaching area--where he thought you could improve your performance, and the very nature of his suggestion would be sufficient that he would persuade you that this was the way that you should go and that you should make an effort to adapt to this (503).

Dugger: Did you perceive of him as being persuasive?
George Kizer: Oh, yes, very much so. . . . As an individual, off the podium, I don't know that I would consider him persuasive at all. He was not very talkative, and he seemed to enjoy the role of sort of senior statesman. He rarely engaged in small talk; as I say, it was more a case of responding to what other people said. But on the podium his persuasion came largely from, as I say, his almost total domination of what went on in the rehearsal (626-27). . . . Off the podium--I wouldn't describe him as shy and retiring but he was certainly not boisterous, and he often didn't initiate topics in conversation. He would usually respond to initiatives
from others. He really was, in my opinion, two distinctly different types of personality—one off the podium and one on the podium (627). ... He was a very persuasive person in terms of personal magnetism. Very few people ever questioned Boh because of the weight of his personality and his widely acclaimed expertise. For Boh to use verbal persuasion with a lot of verbal promises or threats, I don't remember that as being the case at all (631).

**Dugger:** Did you think he was persuasive?
**Melbern Nixon:** In his way, I think he was very persuasive. Yes, I think he persuaded you to have higher goals in your playing ability, higher goals in your reaching out for music, higher goals in your own life (700). ... Boh was a great believer in doing it over and over until you had it right. Boh didn't do a whole lot of explaining. ... He just did it over and over and when it got close to being right, well, he would say something about that (705).

**Dugger:** Do you think he was persuasive?
**Charles Gilbert:** Yes, he was very persuasive. If he had a point and he wanted to get it across, he could really sell you on it (537). ... He never got abusive in any way, but he was always a positive type of individual that expected a little more than ordinary. He expected perfection or close to perfection most of the time. That is what he expected, and he generally got it (538). ... By his insistence on perfection and his insistence on quality. Those are the words that I think describe it best—perfection and responsibility of the person on the other end (537).

**Dugger:** Do you think he was persuasive?
**Clarence Mills:** Yes, very much so. ... He would just talk you into doing it, keep on talking to you until you finally decided this is the way to do it (664).

**Dugger:** Did you perceive of him as being persuasive?
**Bill Sharp:** If he didn't think that you were probably doing your best, he wouldn't do it in front of the group but [he'd say], "Come in the office sometime, Bill, I want to talk to you." That really got you—talking on a one-to-one basis (738).

**Dugger:** Did he use persuasion to achieve his results?
**Bill Sharp:** Yes, I think he did, but I think that he expected results. If you didn't do things as he wanted he let you know about it— you would be embarrassed about it (741).
Manipulation

Individuals participating in this study, with the exception of two persons, strongly agreed that Makovsky did not use manipulation as a means of achieving his goals. According to Arthur Johnson, however, Makovsky may have tried to use manipulation to affect the attitude of the band on at least two occasions. Whereas it is unclear whether the situation was intentionally or unintentionally motivated, the result was that the band members showed more enthusiasm and attention, at least for a period of time. Johnson described the situation as follows:

Dugger: Do you think he used any ploys to manipulate the band into playing better?
Arthur Johnson: Yes, he did that. He was very clever (598). . . . Many times he would say, "I don't know what we do, men." That was the way he would express himself, and he'd stand there with tears in his eyes because this [piece of music] wasn't going well at all. He would get down off the podium and go up to his office, and the guys would sit there deathly still. The first time anyway. When he'd get out of range, we had two or three people in the band who were sort of the stalwart ones--the old experienced hands. They'd get up and say, "We've got to do something about it. We're going on a tour in two weeks, and we can't even play the music. We can't get through it." There would be a soul searching. At first, I was awed. Then after it got to be routine, I was helping them out because that was the only way we were going to make it. Finally, someone would go up--one of his old buddies would go up and tell him, "Boh, come on back. We think we've got things worked out." Then the rehearsal would go great (588-89). . . . All it did was [allow us] to start out with a new light and a little more enthusiasm and attention.

Dugger: Did he use this form of manipulation very often?
Arthur Johnson: Oh, no. The manipulation usually only came once a year, but I don't remember that that happened the last two years that I was there. I think by then he may have moved on to other persuasive means. He was never really devious. He wanted the very best that could be done because we were representing the school (598).
Two other interviewees, Kizer and Mills, also implied that Makovsky may have used a subtle form of manipulation to get what he wanted.

**Dugger:** Did he ever try to manipulate someone by appealing to their feelings of guilt?

**George Kizer:** Maybe so. I know I always felt guilty when I didn't perform as well as I thought I should or as I thought I could. The way it influenced me was always to vow that I would never be caught in that sort of situation again (631).

**Dugger:** How would he react if someone was not musically prepared for the rehearsal?

**Clarence Mills:** With great disappointment and pity. The person would become ashamed a little bit. [Makovsky] would look down and go, "Oh, you poor thing."

**Dugger:** Was this a form of manipulation?

**Clarence Mills:** I think so. . . . Yes, very subtle, but it couldn't be resented. If you didn't prepare for the rehearsal, and you came in late on an entry, you would know it was your fault (663).

Individuals who stated that Makovsky did not use manipulation as a means of gaining compliance include L. Brown, Gilbert, W. Johnson, Martin, Moyer, Nixon, Pittman, and Shew.

**Rewards, Threats, and/or Force**

All individuals participating in this study unanimously agreed that Makovsky did not openly use any form of promises, rewards, threats, or force to obtain compliance with his wishes. As discussed above, however, Makovsky was known to use embarrassment and intimidation, under certain conditions, to enforce the rules and to ensure that band members met his expectations. The only form of punishment mentioned by some interviewees (e.g., Fisher, Gray, Kizer, Kyme, and S. Mitchell) that could be construed as force would have been expulsion from the band, and, while it
did happen on occasion, it was infrequent and only under the most extenuating circumstances.

Using an Assistant Director as an Intermediary

On some occasions, Makovsky called upon an assistant director to convey instructions and communications to the band and, at other times, to act as an intermediary on his behalf to enforce the rules.

Russell Brown: There was never any discussion about, "Now, you should be working on your parts on this or that." He spoke in such broken English that announcements were relegated to persons like Max Mitchell or Oakley Pittman. Those people, especially, were given the responsibility of telling us when we had important dates coming up and things like that (473).

Dugger: What did he do with someone who did not display the right type of attitude?

Byron Gray: Well, he would either talk with him himself, after band, or have Max Mitchell talk with him. If they couldn't come to an understanding on the thing, I suppose they were dismissed. But I don't recall anyone that was ever dismissed from band. . . . Those people who for some reason were late—it usually didn't happen a second time. It was pointed out to them pretty strongly (542).

Hiram Henry: He had assistant directors, and he left a lot of the details up to them. He might say, "Max, you take care of that," or "Clem, it's your job" (559). . . . [Boh] would just make some brief statement, "We're going to go on a trip, and here's what I expect from you." He left it up to his assistant directors to enforce these things (565).

Dugger: How did you perceive his methods of communicating what he wanted?

George Kizer: Actually, his communication skills were not very good. He had some problems in describing exactly what he wanted and this was particularly true when he was irritated about something. He would get tied-up in expressing himself and many times he would sort of lose his temper and say something like, "You tell them, Max." And sort of push it off on Max Mitchell to tell us what was wrong. Many times when he was at his wits' end he would say, "This man just has no concept. No
concept." That would simply mean that communication had broken down (630).

George Kyme: He would turn to Mr. [Oakley] Pittman, who was our clarinet teacher and sat in first chair clarinet, and say, "Mr. Pittman, tell that person!" Mr. Pittman would say, "In this band, rehearsal starts at seven o'clock. You are to be here no later than five minutes till seven with your instrument warmed up." By the time Boh did that once or twice, the person either dropped band--and I don't remember anyone ever dropping band--or he would be there on time. He couldn't take the heat (638).

Max Mitchell: My position was... as an assistant [director at Oklahoma A&M], and I was more or less on the discipline side of it. Boh would deal with discipline too, but I was working on his behalf. He would have me go talk to someone. Now I did that a lot (672).

Motivation

One question asked of the interviewees was whether or not Makovsky was able to motivate people, and, if so, what means he used. Although not actually identified by social and political scientists as a common means used to initiate an influence attempt, it is interesting to note the relation to other ways by which Makovsky made his intentions known. As indicated in the following quotations, responses ranged from "putting the fear of God into people," to expecting that people do as he wanted, to cajoling bandmembers into learning their parts, and by giving just criticism in a kind way.

Dugger: Did [Makovsky] do anything to motivate people?
Russell Brown: I think he just put the fear of God into them. That motivated you to get to rehearsal, and through every rehearsal, you knew very well that you were going to be learning to play the parts. So that, in a sense, kept the organization strong, because there was never anyone excused from a rehearsal. Sickness was hardly even an excuse (474).

Dugger: Were you aware of how Boh motivated people?
Paul Enix: He certainly was a motivator. When Boh was at his best, he always has something good and kind to say... Now, if you were in his
rehearsal, you were doing what he wanted, but he might degrade you individually or the section leader. He would also give just criticism, but always in a most kind way (515).

Dugger: Do you think Boh was a motivator?
Charles Gilbert: Talking to us—talking to the band as a whole. The remarks he made, the cajoling he would do in trying to get everyone to go home and learn their parts and come back and play them. He was great on that (536).

Dugger: What did Boh do to motivate people?
Byron Gray: Just take the responsibility to do what you were expected to do (546).

Hiram Henry: Boh didn't have [to use] motivation in the way we think of it today. Your motivation was because you wanted to be in the band. If you didn't do what he wanted, you weren't in the band. It's that simple (566).

Dugger: How was he able to motivate people?
Robert House: I guess just the fact that he had confidence in you, and you felt kind of selected... He expected a good job, and he wouldn't have used you unless he thought you were up to it. He wasn't foisting it off on somebody (578-79).

George Kizer: Many times he was much tougher on his first-chair players than he was on anybody else in the band. He expected a lot from them, and, when you got a compliment from him, you remembered it because his motivation was basically negative, believe it or not. At least, that's the perspective I had. Then he would work through from the first person, to the second person, to the third person, and so on like that through the entire section, and have everybody play their part individually, and he would make comments on it. That was the technique that he used (618).

Dugger: How was he able to motivate people?
George Kyme: Expectancy, again. He wanted you to keep getting better and better (640).

Dugger: Were you aware of how Boh motivated people?
Susan Mitchell: He just assigned it to be done (675).

Dugger: What do you recall about the way Boh motivated people?
Bill Sharp: He was a master of that. He would make you give your best. . . . As to how he did that, I really don't know. He just expected it. If you didn't, you got a talking to (738).

Role Model

Social scientists identify the acceptance and/or imitation of a role model as both an intentional and unintentional means of inducing an influential change in other persons. The consensus among interviewees in this study was that Makovsky had an effect on the members of the band through his own example and actions. Whereas interviewee statements do not indicate actual changes attributed to Makovsky as an influential role model, the fact that he was so strongly recognized as a role model by so many interviewees lends credence to the effect of his character upon the members of the band. One individual, however, did not think of Makovsky as a role model but, rather, identified him as a leader. The following statements illustrate interviewee opinions pertaining to Makovsky as a role model:

Earl Bates: Boh illustrated by example and by his own behavior (428).

Paul Bourek: He was constantly talking to the group as a whole. He mentioned this quite often, about character: "This will be very important with you in your relationship with other people and your job and also in your family" (450).

Dugger: Would you characterize that as being a role model? Paul Bourek: Yes, I definitely would. . . . He always thought of himself as being an example--I mentioned that when he was on the podium he was totally in charge. It was from this position that he was able to communicate, not only instructions to the band, but he also would state what he thought was important in life. I would say that his communication was by example (460).

Dugger: Was he a role model? John Elliott: He was for me because I didn't have very many role models in my life. . . . When I got into this band business and got into the
business manager's aspect of it, I got kind of close to Boh, and, yes, I think I accepted him as a role model (507).

Paul Enix: Boh was a very good person in every sense of the word—a Christian person. He tried to be a living example, and he held to it. Now, he was a 33rd degree Mason, I believe (517).

Dugger: Did you perceive of him as being a role model?

Paul Enix: Very definitely! It was a little bit strange in that he didn't have what we all recognized as a scholastic background in music, but the role model as conductor and his perception of what was in the score—very definitely. He was a role model to all of us that went on into the field, I'm sure (522).

Dugger: Did you think of him as a role model?

Byron Gray: I don't think anyone ever left the college and tried to emulate his characteristics. Now, they would use his knowledge and the discipline that went with it, yes, but I don't think anyone ever tried to copy his style. It would be difficult with his broken English, for one thing (550).

Dugger: In the way he conversed with you, do you think he was, at that time, teaching his ideas?

Hiram Henry: Yes, I felt that. A lot of things were what you would call fatherly advice, so to speak (565).

Dugger: Was he a role model?

Hiram Henry: Yes. But it is impossible for anyone to be like him. You could use some of his ideas, but to pattern yourself after someone is wrong because everyone has their own personality and way of getting things done. You lose your personality when you try to pattern too much. You take what you can use (571).

Dugger: So punctuality was important to him?

Arthur Johnson: One of the most important. There was a rule and a regulation, and it was for him the same as everybody else. He didn't expect anybody else to do it if he didn't, and he was there (588).

Dugger: Was he a role model?

Arthur Johnson: He was a role model, and I think the faculty at the school as well as the student body had the same feelings about him. I never heard anybody say anything the least bit disparaging about Boh (597-98).
Dugger: Did you think of him as a role model?
Willard Johnson: Not so much as a role model. I looked on him mostly as a leader. He rarely played on the clarinet, so I had no idea how good he was as a technical musician. I just looked on him mainly as a leader (607).

Clarence Mills: He was consistent—honesty and perseverance and all of the moral tones were stressed by Boh.
Dugger: Did he do this by talking to the students or was this by example?
Clarence Mills: By example, certainly (656).
Dugger: Was he a role model?
Clarence Mills: I think so—not the kind of role model where you might say, "I want to be exactly like him." He was the kind of role model where you would say, "I would like to do and think and be the kind of person that he represents." It was not like a baseball or football player; I think it was an effect of of a deeper role model (669).

Melbern Nixon: I think that it is a well-known fact that in twenty-five years that he directed the band, I don't believe he missed a rehearsal during that time. Even when he had bad health, sometimes with a temperature and not able to really be there, still he would be there and working the group (690).
Dugger: Did he act as a role model?
Melbern Nixon: I think he did without ever realizing it. I think that any university student whoever played under him couldn't help but use him as a role model. He certainly was for me (705).

Charles Paul: Boh, as I recall, never missed a band meeting. . . I think Boh, in that way, led by example (707).
Dugger: Do you think that he served as a role model?
Charles Paul: He did serve as a role model, yes—about how to live and how to act. He was a gentleman (710). . . He was not particularly good at giving praise. He told us what he wanted and he set an example himself that we had to continue to look up to, and we just all tried to do the best that we could for him (709).

Oakley Pittman: Actually, I believe we received more from Boh by example than by him ever telling us what to do. I think character is the greatest thing Boh ever gave anyone (714).

Other interviewees who acknowledged Makovsky as a role model include Calavan, Gilbert, Hardin, Kizer, House, Kyme, Martin, Moyer, Sharp, and Smith.
As a sidelight to the question of whether Makovsky was a role model, several interviewees stated that they thought Makovsky intentionally meant to influence his students. House noted, "I think that, yes, he wanted to train you in the right way, and he thought that if you learned it right, it was because of him" (586). Enix said, "I think he tried to promote the character of the individuals in the organization and in that way, I think, he deliberately tried to be influential. But as far as sending us into the field, I think that was totally secondary to Boh" (522). Nixon described the situation as follows: "I think in some respects he tried to influence people, because he would talk about living and how you should spend your time. Yes, I think some of it was intentional. I think an awful lot of it was intentional" (705). Several other individuals (e.g., Gray, Hardin, W. Johnson, Moyer, Paul, Pittman, and Sharp) also stated that they thought Makovsky intentionally meant to influence bandmembers.

Three interviewees indicated, however, that they thought much of Makovsky's influence was unintentional. Bourek thought that it "was just a part of him. It was a close personal thing that he seemed to express when he dealt with a person" (460). Henry mentioned that "it was just a matter of it being his job and this was the way he did it. I don't think that he was thinking down the line that he was going to influence anyone. I think it happened just as a matter of natural course--that's just the way he was" (571). Smith also stated that "I think he was just that way himself. He didn't go out of his way to make it happen; he just showed what he wanted" (766).
Rehearsal Techniques

Directors of musical organizations often employ identifiable rehearsal techniques to achieve a desired standard of performance. The manner in which a director presents his/her rehearsal techniques becomes a means by which that person's instructions and intentions are communicated to the members of the organization. Interviewees participating in this study indicated that Makovsky showed a strong predilection for certain rehearsal techniques.

Meticulous Attention to Details

One technique used by Makovsky to attain a level of desired performance was to meticulously rehearse small sections of the music for extended lengths of time until he was satisfied with the results. A strong memory of several of the interviewees, as described in the following statements, was of Makovsky rehearsing a piece of music one to two measures at a time, even to the point of spending "five or ten minutes [on] nothing other than just getting a uniform attack throughout the band" (620). At other times, interviewees (e.g., Enix, Gray, and House) mentioned that Makovsky might drill meticulously on a small section and then proceed, without stopping, through the remainder of the piece with the idea that, by learning one small section as well as possible, other sections of the music would then be played with similar attention to details.

Other interviewees expressed a somewhat different opinion regarding the technique of working on small sections of the music in such a meticulous manner. Gray noted, "We didn't stop a whole lot during rehearsals. Now a lot of band directors stop and would work parts hour after hour. We did stop
some for comments, but generally he would play a whole lot of the piece and
then get back to problems" (541). Kyme recalled Makovsky’s style of
rehearsing as follows: "He didn’t rehearse by breaking the music down except
when the music wasn’t going right. Then he would stop and rehearse his
music. He tried to play at all times. He thought he lost something when the
band stood still and rehearsed a passage" (636). Other interviewees
remembered Makovsky’s style of detailed rehearsing in the following way:

Paul Enix: Normally, we would read quite a bit of a piece of
music—maybe not all the way through. We would read on the major
positions of it. Then he would start the detail work. . . . We evidently
would learn from the detail work in between while we had read and
scanned quite a bit (513).

Harold Fisher: At seven o’clock, he stepped up there and said, "[W]e go,
men." That’s the way rehearsal started. He might play two measures,
and you would stop and go back and do those two measures again, and
stop and maybe go a little longer, and stop and maybe go back. I don’t
ever remember playing through a number without stopping—even a final
performance before a concert. We never played through a number that
he was satisfied with. He always stopped (525).

Tom Hardin: It seemed like if a part wasn’t played right, he would go
over it quite a bit—quite a few times, in fact. You’d always wonder if you
were going to get to the end of the composition. Maybe you were
counting out thirty bars rest, and about the time you were supposed to
come in, he would stop and go back. It didn’t happen too often, but you’d
wonder if you were going to have to count and go back. He would try to
rehearse things until people got them fairly right (551).

Hiram Henry: I can’t remember . . . ever reading anything straight
through. He started out and wanted the intonation right. The tone
quality had to be right. The balance had to be right—that attacks, rhythm,
everything. If he didn’t hear something right he would stop and do it
again (558-59). . . . Quite often we would play more than one piece of
music [in a rehearsal]. . . . Sometimes we wouldn’t even get through one
number in that fifty minutes. Later on, after we had worked through it,
we might get two or three different numbers. But I can’t remember ever
playing a piece completely through before a concert without a stop (562-63).

Robert House: He was also very methodical. It got tiresome sometimes. He was so methodical in rehearsing a particular passage. He drilled, drilled, and drilled on it. But other times he wouldn't. He would kind of illustrate, and then go and hope that you got it. He wouldn't play a piece until it was correct. ... He liked to play things slow and then fast. If you couldn't play something, he would have the trumpets take that passage, and he would sing it or have so-and-so show you how to play it. Then you take this very slowly, and then he'd stop and pick it up a little faster, and then a little faster until you could do it. That's a good way to rehearse, but it's of the old Teutonic style (574).

Arthur Johnson: We used to spend ... a great deal of time with a small section ... We didn't just get up and crank through anything because he was liable to stop you at anytime. He might spend the whole time on sixteen measures, but he didn't do that very often because we didn't have that much time. ... The way he would approach things was with the idea of piecemealing until it was good enough to put together. Then we would go through it maybe two or three times. But he didn't waste a lot of time (591).

Willard Johnson: He'd stay on some part for a while. He wouldn't take up the whole hour with one number. We always played two or three numbers or more during that period. Sometimes there would be some part we were not articulating right or we didn't have the right balance. He would work on it and spend some time on things like that (602).

George Kizer: It was not at all unusual for him to spend half of an hour working on the introduction to a march and that was sort of extreme, but he was really teaching a lot of things by this particular attentiveness to detail--for example--attack. I remember him probably working over and over, five or ten minutes, nothing other than just getting a uniform attack throughout the band. I always thought that was a little bit overdone, but it was a technique that he used. I think it led to some excellent ensemble performances by the band (620). ... His rehearsal techniques were intricate and immaculate. He would rehearse the difficult passages over and over until he achieved, I guess, what he thought was the maximum level of perfection. He never had the band perform when I considered it to be ill prepared (623).
Clarence Mills: He would take one march or one small piece of music and spend an hour and a half or two hours rehearsing just a portion of it in order to achieve a perfect rendition. Then, you were expected to apply that perfection, those standards, throughout the selection. ... He started with the whole and broke it up into parts and then put it back together as a whole. There was much more stress on working on individual parts. He would take one measure and go over and over it until it fit together just perfectly—sounding very professional (657).

Floyd Moyer: We'd stop and drill, and stop and drill, and so on, until we got what he wanted (682). ... The only recourse he had was to stop and work out problems. ... If it happened to be a woodwind thing he was having trouble with, you might sit through an hour's rehearsal and not play more than a half a dozen notes. There were some of those rehearsals like that. I don't think he had any other way to do it. He couldn't call a section rehearsal and work this thing out (682-83).

Melbern Nixon: We spent an awful lot of time on one piece—quite a lot of time. I think it was rare for us to rehearse, a lot of times, two pieces and sometimes three or four. ... Boh started out at the beginning of a piece, and we worked on that right from the beginning. If the introduction didn't sound good we didn't go any farther. If the first four measures were ridiculously hard, we played those four measures until we could get it. ... He would do it slowly and tapping out the rhythm. They would go over it and over it. Being a trombone player, we might sit there for fifteen minutes without blowing a note while the clarinets really woodshedded a spot. ... If we played the first thirty-two measures and rehearsed that, then probably the next day we would get through that, and we'd chew off thirty-two more measures. That was his philosophy. I think he felt that if you waded through, maybe you picked up some bad habits or ways of doing things, and you should have it called to your attention immediately (696).

Oakley Pittman: We never read a march in all the years I was there. I can't remember ever starting at the top and going to measure 256—never. We would start at the top and do the introduction and go back and get the first measure straightened out. Then we'd do the second measure. Finally, we'd have the introduction, and we might go to the first strain, measure by measure and phrase by phrase—maybe a four bar phrase. Eventually, we reached the end, and it would be ready (715). ... He paid so much attention to details. He'd stay with this measure until it began to sound the way he wanted—balanced, so no one was sticking out. ... He
would work for ten minutes trying to get a triple forte that would lift the roof, but with everyone balanced (716).

Howard Smith: He'd have us play that section over and over and try to find out who...We'd start at a slow speed and try to take care of the situation that he wanted and then increase the tempo to see if we still had it...If they didn't get it, they'd keep going over and over it. He seemed to have problems with saxophones most of the time, and they would just have to go over and over it (756).

Demonstration/Modeling

Another means of indicating how he wanted the music to be played was to have either an assistant director who performed with the organization or a prominent first-chair player provide a performance model for bandmembers to emulate. Key players were regularly called upon to demonstrate the proper way to play a difficult passage in the music and, thus to provide other players an example to imitate. At other times, Makovsky himself would demonstrate how to play a passage on the clarinet. The following statements describe the use of demonstration and imitation as a means of conveying musical style.

Homer Anderson: We were the first clarinets in the band, and if something came up and somebody didn't play their part very well, why, Boh invariably--it might be a second clarinet or it might be a third clarinet part or it might be most anything--Boh would turn to one of us and say, "You show them. You music major." He expected us to sight-read their part right there in front of the band. That was a little bit nerve-wracking--that kept you going (417-18).

Paul Bourek: He would work with sections of the band. He would ask, perhaps, the clarinet teacher playing in the band or the cornet instructor or an outstanding tuba player...to play [something] as an example. Then he would work it as a section. He did this in the clarinet [section]. He did this within the cornet [section]. He would do it within other sections. If he heard something that wasn't being played right, [he'd say], "Would you play it for me. Do you see what I am talking about?" That's all he
would have to say, and this person would know he needed to do a lot of individual rehearsing himself (453). . . . I think that so many times he would use an example. He would call on different players and say this is the way it should sound. Yes, there was authority, but he also wanted a person to be able to see and hear the difference and know what he wanted or thought would be better (460).

**Russell Brown:** He would occasionally take parts that were hard and make you play them by yourself. He did a lot of that. . . . It seemed to me like it was just key people. I don’t remember him doing that too much with other people (472).

**Louis Calavan:** Sometimes [Makovsky would demonstrate something by using] a good player. Sometimes he played it for them [himself] (483).

**Charles Gilbert:** Sometimes he would pick up his clarinet and say, “It’s not like that; it’s like this,” and then he would play it on his clarinet the best he could. He had an old yellow mouthpiece—ivory, I guess it was—and his tone wasn’t the greatest, but he could explain his point and play it for them without any trouble. . . . [Louis] Malkus and [Oakley] Pittman were his two cohorts on the front stand. . . . When he had one of the other guys play it, he had gone over with them before the rehearsal, and they would have played it the way he wanted them to do it (535).

**George Kyme:** Boh never sang the parts back. He had his best example sitting in the first chair. Boh would look at the first-chair player and say, “Play that passage for us.” The boy would play it and Boh would draw attention to how well he played the passage, or—if it was bad—what was wrong with it (638).

**Mary Alice Martin:** Often he would have the section leader play like he wanted it. At that time, Lee Gibson sat second chair clarinet, but he was still the woodwind teacher. He would often have Lee play as a demonstration. Then he often had Leon Brown play in the brasses, or Max [Mitchell] (648).

**Clarence Mills:** When I’d make a mistake, or someone else would make a mistake in the general vicinity, it was, “Clarence, stand up.” I’d stand up and have to play that part whether it was written on the page in front of me or not. I played that part and played it correctly as an example. Or, if I didn’t play it right, he would try to sing it to me and tell me what was wrong with it. I became the guinea pig, or one to be picked on. I caught this message that I was the favorite one because he would pick on me.
There were about six of us in the entire hundred-piece band who were singled out that way. The others were never touched. They were never asked to stand up and recite in public and play. He'd get pretty rough with the six of us (661).

**Charles Paul:** He would direct the band and if something did not suit him, he of course would stop us right there and perhaps go to the particular section of the band and try to explain as best he could what he wanted from this section of music. Once in a while, he might even have the first-chair person in that section play the part and then direct that person and try to tell the other people how it should go. He would do things like that—some of that—not a lot of it. He would try to sing, but Boh couldn't do very well from that standpoint (710).

**Oakley Pittman:** He'd call on some fellow, "Play this note. There, men, this is the way this should sound." Boh never did sing anything. When he wanted a nuance or something, he never did sing the part to you the way he wanted it phrased. Frequently, he would have some man in the section play it. . . . He asked me to play parts many, many times and, before me, [Louis] Malkus. I remember him going into the trumpet section and having certain fellows do certain things. He had one fellow, Phoebe Ellis [1924-26], who had tremendous low tones. He always used Phoebe as an example of how he wanted the third- and fourth-part tones to be brought out (716).

Other interviewees who substantiated the technique use of using an individual to demonstrate the proper way to play a passage included Hardin, W. Johnson, Nixon, and Smith.

**Technique of Having Players Perform Individually**

Another rehearsal technique that Makovsky used to convey how he wanted the music played was to have individuals throughout the band perform by themselves. He would isolate a section of the band that was having difficulty with a passage in the music and then proceed down the line having each player perform the passage individually, while making
comments regarding how well it was played or what degree of improvement needed to be made. Enix described a typical situation:

[Makovsky had the] habit of going down the line [when we would] get to some almost impossible passage. He'd go down the line player by player. Regardless of how good it was played, he would be very, very critical. You could just almost have it perfect, and yet he would be very critical to let the person know that there was still work to be done and improvement to be made (510).

Additional statements describing this type of rehearsal technique are as follows:

**Russell Brown:** I don't think that Boh stopped the band a lot to correct mistakes when they happened. I think he had people play by themselves a lot after the band had already thrashed through [the piece]. He did an awful lot of going from beginning to end. . . . He didn't seem to go down that far in the section to hear people (474). . . . He spoke such broken [English] that you hardly knew what he was saying, but it was always something like "That's terrible," or "That's not good," or "Isn't that awful" (475).

**George Kizer:** When things were going badly in a section--he would just stop the band and isolate the section from which the problem came. He would start with the first person in the section--the first-chair player--and have that person play the troublesome passage. He would comment on it. . . . Then he would work through from the first person, to the second person, to the third person, and so on like that through the entire section, and have everybody play their part individually, and he would make comments on it. That was the technique that he used (618).

**Susan Mitchell:** I came to be aware that Boh studied his score as to the . . . technically difficult parts for each section. One of his techniques, then, was to choose this particularly difficult section in the music and then go through each instrumental section and start with the first player: "You play the part," Next one: "You play the part." So I played under him long enough to know what he might ask me to play. I was always very careful to woodshed all of the hard parts so I could excel. He did this through every section of the band. Now, not too much. He balanced his rehearsals--the whole band [played], a particular section [played], one or
two people from a section [would play]. He managed to keep it interesting (673).

**Floyd Moyer:** With individual parts, the technique was sort of worked out and hammered out in Boh's rehearsals. He would take individual sections and individual players and say, "Play that for me." That's kind of scary when he's standing there, and he had a little bit of palsy and his hand would shake, and you didn't really know who he was pointing at sometimes. . . . I think he got on everybody about equally. I never did feel that he got on particular individuals. . . . I suppose [it was] embarrassing to an individual. Besides being nervous when you're asked to play something like that in front of everybody, it really embarrasses the individual. It did me (680).

Some interviewees (e.g., Elliott, Enix, Fisher, and Kyme) indicated that Makovsky did not single out individuals by name but addressed his remarks and comments to the first-chair players in a respective section rather than speak to players down in the section.

**Dugger:** If someone at the end of a section was not playing the way Boh wanted, how did he handle that?
**John Elliott:** He would speak to the section as a whole. He would not speak to the individual by name. I never knew him to single out anyone (502).

**Paul Enix:** The section leaders were the ones that he would get onto in rehearsal if the section as a whole wasn't functioning. He wouldn't necessarily try to pick out the person that was at fault, but he would get on the section leader for a section not being fully prepared (510).

**Harold Fisher:** I was first-chair in the section, and whoever was first-chair was responsible for that section sounding right. If anybody in the section didn't sound right—and that's a big brass section we're talking about—then he got after the guys on first-chair, whoever the principal of the section was. He didn't talk to anyone else. You were supposed to get the section on the ball (523).

**Willard Johnson:** The guys who were up in the front of the section, we got it all of the time. Many times he had me play something because the guy down at the other end of the line couldn't play it, or didn't know how to count it or something. In other words, he would use me as an
example of how to do it right—as a demonstration—rather than chew that kid out for playing it wrong (602).

**George Kyme:** He hardly ever picked on the underlings. He picked on his first-chair men, and they could take it, or they wouldn't be first-chair men (640).

**Insistence Upon Listening and Adjusting to Other Players**

Makovsky, as indicated in the following statements, also insisted that each member of the band listen to and adjust to the other players in that person's section, as well as across the band to other sections and players.

**Earl Bates:** He insisted that everybody listen to themselves, listen to the sections. He'd say, "Okay, trumpets and trombones, if you can't hear the clarinets, or you can't hear the flutes or oboes, you're too loud. Just come down a little bit." But when it was time for them to come out, he got really thrilling climaxes (430).

**John Elliott:** A part of it was listening to each other. He emphasized the necessity and the importance of listening to the other parts and listening to the other people. . . . Every once in a while he would stop the group, and he would say, "You not listen. You must hear," and then we would go back, and we'd do this thing again, and every one of us felt that he was speaking directly to us (495).

**Melbern Nixon:** I don't think there would ever be a rehearsal that he didn't pull on his ear, and, of course, you knew right off that that meant we're not listening enough, or there is something wrong here, or we've got to have a better sound than that. We've got to have that better in tune. His action was much stronger than maybe his words were (693).

**Ben Shew:** He had an expression: "If you can't hear every note that the person next to you is playing, you are playing too loud." Not just the person next to you but, "if you are a clarinet player, you better know what the trumpets are playing. You've got to listen for that balance. You can't override." That was an expression I used to tell my kids. If you can't hear the fellow next to you, you are too loud. That stuck with me (745).
Procedure for Starting a Rehearsal

At the start of a typical rehearsal, the procedure was immediately to begin working on a piece of music, forgoing a formal, organized warm-up. The members of the band were expected to arrive before seven in the morning to warm up and tune among themselves, prior to the start of the rehearsal. In some cases, according to Bourek, Calavan, and Nixon, Makovsky would work with one section of the band for an extended period of time while the remaining players were expected to wait patiently until it was time for them to play. Makovsky's goal was to work on what was important at that moment and not to proceed further until that section of the music could be played to his satisfaction. The following statements describe this type of rehearsal technique.

Paul Bourek: Now, we didn't have a warm-up like we have in our bands today. Boh started rehearsal at seven o'clock, and it might not have included the whole band. Sometimes it may include only one section with which he was working on a passage (449)... Now, there were times when the clarinets might not play a note. He would be so involved with some other section of the band... His technique was to work on what needed to be worked on and what was pressing, maybe, with certain individuals at the time (454).

Dugger: Did he use a warm-up?
Russell Brown: Bang, right on the music. He didn't know there was such a thing as a warm-up (475).

Louis Calavan: We never started with chorales to warm up with. We just started playing, and you'd better play like a chorale from the very beginning. There was many a morning I sat in that band rehearsal and never tooted a note. He'd start at seven o'clock in the morning, and you'd break your neck to get up there on time, too. But he'd start in on something, some concert number, and the clarinets, maybe, weren't doing it right, and he'd spend the whole hour working those clarinets and giving them fits. You'd sit there for the whole hour and never toot a note. And why did you do it? I don't know why. I think because you
loved the old boy and you knew that's what made a good band. It was working every minute that you were there. You sat there and listened and you never said a word and you never turned your head. Come time for you to play, you'd better be there and ready to go (481).

**Hiram Henry:** He rarely communicated with people before a rehearsal. He came in a few minutes before and stood with his arms folded and watched people come in. When seven o'clock came, he walked up on the podium, and he was ready to go. . . . He would just tell you what he wanted to play and where to start (563).

**Robert House:** When it was seven o'clock the music would start and at ten minutes to eight we were through. . . . There were no big explanations. He would quickly stop and say, "The trumpets are rushing at G." We'd try it again, and he'd stop again and say, "Trumpets, it goes like this." He'd illustrate, and we'd do it and it would be corrected (572-73).

**Subdivision of Rhythms**

Another vivid memory recalled by several interviewees involved the unique technique by which Makovsky illustrated a way to subdivide rhythms. It seems that he occasionally would take the butt end of his baton and count aloud, while beating out sixteen notes with his hand against the door behind him, to emphasize that it took three sixteenth notes to make a dotted eighth note in a dotted eighth- and sixteenth-note figure. At other times, he simply would sing the subdivided rhythmic figure or have the bandmembers chant the rhythm aloud. The following statements clearly indicate the impact created by Makovsky's unique style of illustrating rhythms.

**John Elliott:** I have heard him slow things down just a little bit and count rather forcibly going through some of that, but as a general rule, he would simply stop the group, and sometimes he would sort of sing the rhythmic structure as he wanted to hear it. Other times he would simply say, "Clarinets, you look at--" or "Trumpets, you look at--" and he'd give us a little guidance on that and then we would go back through it (495).
Charles Gilbert: He would stop and beat on the door, there in the auditorium foyer, when he had a rhythmical character that somebody didn't understand. He would beat it out for them on the door (534).

Robert House: He would have us click things out and say the rhythm. He would have half of the band count one, two, three, four, and the other half subdivide or sing the rhythm (575).

Arthur Johnson: He tried to teach rhythmic values. Every band that I played in prior to going to Stillwater, if we played quarter notes and eighth notes and called them dotted eighths and sixteenths, it was much the same. . . . When we got over there we'd play a piece of music, and if it had this figuration in it [dotted eighth and sixteenth], he'd turn around behind him--we rehearsed in the auditorium foyer--he would turn around to the wall . . . where there was a door. . . . He would take the butt end of the baton, and he would count aloud--loud enough that you could plainly hear him, and beat out sixteen notes with his hand against the door to emphasize that you had to have three sixteenths to make the dotted eighth and one sixteenth to make the sixteenth. You couldn't do it with a quarter note and an eighth note, as in six-eight. It just wouldn't work (587).

George Kyme: He knew that a dotted eighth followed by a sixteenth should sound like this [vocal demonstration]. He knew that an eighth-note triplet with two notes tied together should be [vocal demonstration]. He would tap that out on the door behind the podium, and you would hear very quickly how the notes fit together within the sixteenth-note or eighth-note pattern. In other words, he told us how the music would go (636).

Mary Alice Martin: He just had . . . a fantastic sense of rhythm. . . . We would count it out. . . . If you couldn't get it, we sat there, and we counted it until we could get it--in rehearsal (649).

Procedure for Rehearsing Marches

Another rehearsal technique used by Makovsky to indicate how he wanted something played was described by Brown, Enix, and Nixon. When rehearsing a march for the first time, Makovsky would often work with the accompanying rhythmic parts by themselves, including tubas, percussion, and
French horns. Once that part of the march met his approval, he would then work with the instruments playing the melody and countermelody, finally adding all the parts together.

Russell Brown: I like the way he would take a band march and take off the melodic instruments and work strictly with the accompanying instruments (471).

Paul Enix: More times than not, in a march, he would rehearse the rhythmic parts first. He might take out the basses, horns, and percussion and rehearse them—get the accents and the form, the background to that, and then possibly play the melodic parts separately, then put it together. That's the thing that I remember most about his working on marches. Hardly did we ever just sit down and read a march. The rhythmic element was looked at first. The rhythmic phrase was laid down, and then the melody was put on top of that. That was his way (513).

Melbern Nixon: Boh had a real knack at rehearsing marches (694).... Hardly any band directors I have known since have worked on the background, the rhythmic background, of a march. On many an occasion he would have the tubas and horns play by themselves and then maybe add the drums, so you could see that it was rhythmic background for the melody and the countermelody. When he got that all in proper proportion, then the march just blossomed out like you seldom heard it (696).

Summary of the Means Used by Makovsky to Induce Influential Changes in His Students and Peers

In summary, interviewees indicated that, depending on the place and/or situation, Makovsky often used different means of presenting influence attempts. In his role as band director, he primarily used an authoritative approach to communicate his intentions and instructions. He simply indicated to individuals what he wanted and then expected that his instructions and rehearsal procedures would be followed or carried out.
Interviewees for this study were unanimous in indicating that Makovsky did not use threats, promises, rewards, or physical force to gain compliance. The only form of punishment that could be construed as force was expulsion from the band, which apparently occurred infrequently and only under the most extenuating circumstances. Individuals were clear in stating, however, that if Makovsky's instructions or expectations were not carried out, especially regarding punctuality, rehearsal behavior, or rehearsal preparedness, he would use coercion in the form of embarrassment and/or intimidation to enact compliance.

A consensus among the participants in this study was that Makovsky did not use persuasion, in a verbal sense, to convince persons to do what he wanted, but, rather, he simply told people what he wanted and expected that his instructions be carried out. It also was clear that Makovsky did not use manipulation as a means of achieving his goals.

Interviewees indicated that Makovsky sometimes used his assistant directors as a means of communicating instructions to the band and at other times to act as intermediaries on his behalf to enforce the rules. Interviewees also indicated that Makovsky had an influence on the members of the band through his own example and actions as a role model.

Makovsky also indicated his instructions and intentions to the members of the band through selected rehearsal techniques. Specific procedures included (1) meticulously rehearsing small sections of the music for extended lengths of time until satisfied with the results, (2) having selected individuals in the band provide performance models for other members to emulate; (3) having individuals throughout the band perform individually in front of
their peers; (4) addressing his remarks and comments to first-chair players in 
a respective section rather than speaking to other players within that section; 
(5) insisting that each member of the band listen to and adjust to other players 
in his/her own section as well as in other sections within the band; (6) 
illustrating the subdivision of rhythms by using the butt end of a baton to beat 
out the rhythms while counting aloud; and (7) rehearsing the rhythmic parts 
of a march before adding the melody and countermelody.
CHAPTER VIII

FINDINGS, CONCLUSIONS, DISCUSSION, IMPLICATIONS
AND RECOMMENDATIONS FOR FURTHER STUDY

Introduction

As the band movement grew in scope and importance during the second and third decades of the twentieth century, a number of prominent individuals, such as A. A. Harding, D. O. Wiley, Earl Irons, Harold Bachman, Leonard Falcone, and William D. Revelli, were credited with having exerted influence on this development. The literature referring to such individuals, however, does not describe systematically the process by which they were able to influence the changes, trends, and developments associated with the emerging band movement.

The purpose of this study was to examine and describe "influence" in the band setting by investigating how one individual, Bohumil Makovsky, Director of Bands and Chairman of the Department of Music at Oklahoma A&M College from 1915 to 1943, was able to bring about attitudinal and/or behavioral changes in individuals with whom he had a professional-musical association. An examination of the related literature suggested that changes due to influence came about as the result of individuals seeking to satisfy personal desires and goals which could only be fulfilled or reached through the help of other individuals. Based upon the perceptions of selected subjects who were associated with Makovsky, this study focused on (1) the personal characteristics and/or resources used by Makovsky to bring about changes in
his students and peers, (2) attitudinal or behavioral changes which occurred as a result of Makovsky's interpersonal influence, and (3) the means by which he induced changes in his students and peers.

Personal and/or telephone interviews were conducted with forty-two subjects who were former members of Makovsky's bands at Oklahoma A&M College or who directed bands in the state of Oklahoma during Makovsky's teaching career at Oklahoma A&M College. A data base was created to facilitate an analysis and comparison of interviewee responses. Interview responses addressing each research question were extracted and grouped together according to similarity of topics discussed by the interviewees. Direct quotations were then used to substantiate the findings.

Findings

The following is a summary of the findings of this study, according to the research problems stated above and as addressed in depth in chapters 5, 6, and 7, respectively.

**Personal Characteristics and/or Resources Used by Makovsky to Induce Influence**

The most prominent resource used by Makovsky to effect changes in the members of his bands, as perceived by the interviewees, was his ability to control what happened during the course of a band rehearsal. When on the podium, he unquestionably conveyed an attitude of the leader's being the boss. Interviewees typically indicated that Makovsky simply told members of the band what he wanted and that there was little recourse but to comply. He often was described as "being of the 'old school' in which young people
should respect their elders and conduct themselves properly." Because of this attitude and a distinct, authoritative style of leadership, apparently very few individuals questioned or challenged what he said or did.

Makovsky's authority seemed to stem from his unquestioned competence as a band director, his reputation for past accomplishments, his official position as band director, and his personality as expressed through the strength of his convictions in knowing what he wanted and how to go about achieving it. He was an authority figure who was given the acknowledged right to expect deference from his students by virtue of his role as a band director. These traits pointed to "legitimate authority" as one of Makovsky's most important sources of influence.

Makovsky's humanistic and personal qualities were identified by the interviewees as relatively strong. Statements indicated that he showed a great deal of concern for and cared deeply about the welfare of his bandmembers outside of a rehearsal situation. His emphasis on the basic virtues of honesty, integrity, hard work, loyalty, and commitment, both through his own actions and what he expected from his students, evidently had a strong effect on many of the interviewees. Often referred to as a "builder of character" through his emphasis on being sincere, loyal, and courteous to others, Makovsky placed great importance on being the type of person who earned the respect of others.

Although Makovsky could be gruff during rehearsals, interviewees seemed to look on him as a father or grandfather figure to whom they were members of an extended family. These personal qualities seemed to create a willingness in his students and peers to respond positively to what he wanted
because he was admired and respected. Second to legitimate authority, then, he also displayed qualities of "attractiveness."

Makovsky's expertise as a band director was a third relatively strong personal characteristic that enabled him to bring about attitudinal changes in his students and peers. This was exemplified most clearly through his rehearsal techniques and the way he dealt with musical problems during the rehearsal. Interviewees identified several factors to support their perceptions that he was competent in his field. They were his ability to create a symphonic organizational tone quality, an insistence upon a high level of performance standards, his emphasis on instrumentation, his attention to rhythmic precision and subdivisions, and his approach to correcting intonation problems.

Makovsky shaped the tone color of the band by using a broad and full instrumentation while meticulously balancing and blending all parts both within and between sections of the band. By emphasizing the color of the woodwind section and carefully controlling the volume of the brass section, he was able to create what was described as an "organlike" or "orchestral" tone quality. His further insistence on producing tone qualities characteristic of the individual instruments allowed him to create a rich, dark, and full sound.

Makovsky reportedly used an array of instruments to broaden the scope of the band's sound. He seemed to stress the use of low woodwinds, such as bass clarinets, contrabass clarinet, bassoons, contrabassoon, sarrusophone, and heckelphone to add color to the woodwind section. The use of Eb and Ebb
basses, string basses, and a combination of flugelhorns, cornets, and trumpets further affected the sound of the band.

Makovksy paid meticulous attention to the coordination of rhythmic values within the band and placed a singular emphasis on repeatedly rehearsing sections of the music until he was satisfied with the results. Also, interviewees indicated that Makovsky did not use a formal warm-up and tuning procedure, but, rather, carefully treated intonation problems as they occurred during the rehearsal. He expected members of the band to arrive early to warm up and tune prior to the start of a rehearsal.

Interviewees were in virtual agreement that Makovsky's honesty, integrity, sincerity, and fairness were factors which affected their confidence in his judgment and credibility; however, the strength of these personal characteristics was found to be of relatively minor importance in comparison with other personal characteristics and resources.

Makovksy apparently had the capability of imposing punishment for failure to follow his instructions. Most interviewees, however, clearly indicated that they felt no fear of being punished. Furthermore, there was almost unanimous agreement among the interviewees that tangible or psychological rewards such as praise or recognition were not used to effect behavioral changes. Thus, as neither rewards nor punishments were used by Makovsky to bring about compliance or induce changes in his students, "control of resources" was a negligible source of influence in Makovsky's case.
The Effects of Makovsky's Influence on His Students and Peers

One of the strongest areas of Makovsky's influence was his ideological beliefs and attitudes. His attitude toward the development and display of exemplary personal character traits, intentionally induced by his behavioral demands and unintentionally through his own example and actions, had a strong influence on many of his students and peers. Other ideological aspects espoused by Makovsky included his emphasis on citizenship and behavior; his attitude toward responsibility and obligation; a strong emphasis on punctuality; and an attitude toward "doing one's best" and not being satisfied until something was prepared as well as possible.

Makovsky's emphasis on the development of high ideals and traits which affected a person's character seemed to have had an especially strong effect on most of the interviewees. Through his own example, informal one-on-one conversations, and statements made in the course of rehearsals, Makovsky evidently tried to impress upon his students the importance of their character and the effect this had on their work habits and relationships with other persons. Typical statements indicated that he emphasized the need to be genuine and sincere; the need for honesty and loyalty; the need to "do the right thing at the right time"; the need to get along with others and to cooperate with those with whom you work; and to show respect toward other persons and individuals in positions of higher authority.

Makovsky also emphasized a desire for his students to conduct themselves in a "gentlemanly" manner. He apparently wanted his students to be courteous and polite to one another, to be good citizens, and to display the type of behavior that would reflect highly upon the individual, the school,
and the band. Equally strong influences were his attitudes toward being responsible and dependable, and toward fulfilling one's obligations. By insisting that students assume the responsibility to be prepared for rehearsal, to be prompt and dependable, and to fulfill their obligations without being told what to do, he evidently thought he was reinforcing character traits that were important for achieving success in later life. Makovsky also stressed a desire to persevere and not to be satisfied until a performance was prepared to the best of one's ability. This high level of expectation and dedication toward perfection and the attitude of putting forth the best effort possible were views that seemed to have an effect on most of the interviewees.

Makovsky's emphasis on punctuality was, without doubt, one of the strongest behavioral and attitudinal influences that he had on his students and peers. Interviewees indicated that his demand for punctuality became a habit concerning not only band rehearsals but other activities as well. Several persons mentioned that this attitude remained an important personal influence, not only in their own actions, but also in what they expected from their own band students. Others, however, indicated that there were times when Makovsky may have been too rough on students who were occasionally late to rehearsal. Although they clearly acknowledged the importance of being punctual and the need to emphasize a similar attitude with their own students, some individuals consciously avoided using this technique with their own students.

Makovsky's apparent attitudes toward both organizational discipline and self-discipline had an indelible effect on his students and peers. His demands concerning punctuality, rehearsal preparedness, and rehearsal demeanor
obviously had a significant behavioral effect on his students. His insistence that bandmembers be in their chairs and warmed up prior to the start of the seven a.m. rehearsal brought about the intended results. Thus, very few individuals were late, unprepared, or disruptive; however, this attitude toward organizational discipline was not necessarily construed as negative. Most individuals made a concerted effort to be on time because they wanted to be there. They felt a high degree of cohesiveness and pride in being members of the Oklahoma A&M Band. The fear of punishment was of minimal importance to them.

Several interviewees indicated that they were influenced by Makovsky's attitude toward organizational discipline and stated that they had adopted many of his characteristics. Although some individuals stated that they did not purposely embarrass their students, most interviewees indicated that they emulated many of Makovsky's characteristics by insisting on punctuality, strict concentration, respect toward the director, and a no-nonsense, businesslike atmosphere during their rehearsals.

**Pedagogical influences.** Another area in which Makovsky seemed to have a strong overall influence on many of his students and peers was that of pedagogy. Statements revealed that many of Makovsky's pedagogical techniques were adopted by his students and peers. These included (1) his approach to selected rehearsal procedures; (2) his approach to achieving a symphonic band sound; (3) his emphasis on using a broad and full instrumentation; (4) his methods of balancing and blending sections of the band; (5) his attitude toward rhythmic precision and subdivision; (6) his
approach to correcting intonation problems; and (7) his emphasis on selecting and performing literature of a high quality.

Makovsky's fastidious and meticulous attention to musical details and his procedure of repeatedly rehearsing difficult passages over and over seemed to produce both positive and negative results. One of his rehearsal techniques was to start at the beginning of a piece of music and work through the music, one section at a time, making sure all components of the music were played correctly. Interviewees recalled instances when Makovsky might spend from ten minutes to a half hour working on nothing more than getting a uniform attack throughout the band.

Although several interviewees indicated that they adopted his concept of working on something until it was learned correctly, other persons stated that it was more important to them to read through a piece of music in its entirety before rehearsing the fine details. Still other individuals used a more holistic approach by rehearsing larger sections of the music at one time and being less critical in what was judged to be acceptable, rather than by picking the music apart measure by measure.

Makovsky often used an assistant director who played in the band, or, perhaps, a key first-chair player to provide a performance model for other members of the band to imitate. On some occasions, especially in the 1920s and 1930s, Makovsky himself provided the model by demonstrating how he wanted something played. Several persons indicated that they also used this technique by either vocally demonstrating a passage themselves or by calling on someone in their band to provide a model. His approach to rehearsing marches was another technique that was adopted by some interviewees.
Makovsky would first work out problems in the tuba, French horn, and percussion parts. Once he was satisfied with the rhythmic parts, he would then rehearse the melody and countermelodies, finally adding all the parts together.

Makovsky's businesslike attitude and emphasis on rehearsal efficiency apparently also had a positive effect on some interviewees. His ideas about starting and ending on time, being concise when giving instructions, avoiding wasted time, and having the music prepared and passed out before the start of rehearsals were adopted by at least five of the interviewees.

One rehearsal technique construed as negative by most interviewees and consciously avoided was that of Makovsky's isolating a group of players and then going down the line having each person perform a problem passage individually. He would then make comments regarding how well the passage was played or what degree of improvement needed to be made. On other occasions, he did not single out players who were having difficulties with the music by name, but, rather, he would address his general comments to the first-chair player of the section, and it would then become that person's responsibility to make sure the problem was corrected.

The sound of Makovsky's band and his ideas on instrumentation were important influences on many of the interviewees. Although previously mentioned as attributes of competence, in this context his ability to create an identifiable sound and his ideas regarding instrumentation were adopted by many of the interviewees. Most individuals indicated that they also wanted bass clarinets, a contrabass clarinet, French horns, low saxophones, oboes, bassoons, and a full section of tubas, baritones, and trombones. In some cases,
interviewees also adopted Makovsky's use of string basses, Eb tubas, contrabassoon, English horn, and flugelhorns along with a differentiation in the sound of the cornet and trumpet. Conversely, a majority of the interviewees felt that it was not important to have a sarrusophone, heckelphone, English horn, bass saxophone, or contrabassoon. In most instances these instruments were thought of as extravagant and unnecessary.

The manner in which Makovsky balanced and blended the instruments into a "symphonic" sound was adopted by a majority of the interviewees. He apparently approached an overall blend by placing an emphasis on the woodwind choir while strictly controlling the volume and tone quality of the brass instruments. Further by making the clarinet section the predominant melodic voice in the band and using the bass woodwind voices to soften the sound of the brass section, he was reportedly able to approach the sound of a symphony orchestra.

Makovsky's emphasis on a balanced organizational tone quality also was an important factor in shaping the sound of the band. By making sure that the second and third parts in each section were equal in volume to the first parts and then by achieving an equal balance among all sections in the band, he was able to create a dark, rich, composite sound whereby the tone qualities of individual instruments seemed to be indistinguishable. He was careful, however, not to allow the melodic line or a solo instrument to be covered up. The melody was always more important than the accompaniment.

Not everyone, however, tried to emulate the sound of Makovsky's band. Some persons indicated that they preferred a lighter, brighter sound or that they preferred a texture more commonly associated with the wind ensemble.
Others stated that they favored the use of more brass instruments, which gave their bands a more brilliant sound.

Makovsky emphasized the importance for individuals to listen to other players throughout the band and to adjust to different musical situations as they occurred. Interviewees often recalled instances in which Makovsky would stop the band and emphatically admonish sections of the band for not carefully listening to and adjusting to other players, particularly in regard to balance and intonation problems.

Makovsky also emphasized rhythmic precision as a result of correctly subdividing rhythms. Interviewees vividly described instances in which he would take the butt end of his baton, turn around to a door frame behind him, and subdivide sixteenth-note rhythms while beating out the rhythms on the door frame. By demonstrating what he wanted and insisting on rhythmic coordination throughout the band, he evidently was able to achieve a high degree of performance precision.

Most interviewees felt that Makovsky programmed and performed music of a higher quality than in most bands of the period. He evidently felt that the music played in his band should exemplify the best available transcriptions from the orchestral repertoire. Several persons indicated that, although most public school bands were not capable of playing music of the same difficulty, Makovsky's attitude toward selecting high quality music had an effect on their desire to seek out the best literature they could find. Other individuals stated that, because some high schools did not have access to an orchestra, they performed some orchestral transcriptions to allow their
students an opportunity to play music that was not otherwise available to a band.

There seemed, however, to be some negative aspects associated with Makovsky's choice of music. Some interviewees indicated that Makovsky primarily played marches and serious types of music at football games. Some individuals felt that more popular music needed to be played at football games. Other individuals thought that Makovsky may have relied too heavily on transcriptions to the exclusion of music written uniquely for the band, or that the difficulty of many transcriptions was not relevant to what the typical high school band could play.

Other negative influences identified by the interviewees included Makovsky's approach to conducting and a concert seating arrangement in which the clarinet section was equally divided on opposite sides of the band. In regard to his conducting, it seems that Makovsky thought it helpful for the players to see the left hand give a downbeat in each bar. He apparently thought it was necessary to give a hard downbeat in each bar even if it detracted from the expressive qualities of the music. Because of this, some individuals thought that the band may have played with a lack of finesse.

The effects of Makovsky's influence on individuals who were not graduates of Oklahoma A&M College. A comparison between the types of influence Makovsky had on interview subjects who were not regular members of his band and those who were indicated that the types of influence were similar. The primary differences, however, were that the range and types of influence were on a smaller scale, and the individuals who had
contact with Makovsky over a longer period of time indicated stronger influences. Interview subjects who came into contact with Makovsky only occasionally (e.g., Ed Schilde, Floyd Weger, Roy Weger, and Tony Anderson) each identified the fewest number of aspects which they considered to be influential. Other individuals (e.g., Ashley Alexander, Austin Kidwell, and Jimmy Saied), who had contact with Makovsky in a greater variety of ways and over a number of years, seemed to have experienced a wider range of influence. One must be cautious, however, about drawing conclusions from such a small number of subjects who were not regular members of Makovsky's bands. A larger number of interviewees who were not regularly associated with Makovsky may have produced different results.

When comparing the interviews with graduates from Oklahoma A&M who came into contact with Makovsky in the 1920s (e.g., Homer Anderson, Louis Calavan, and Oakley Pittman) and students from the 1940s (e.g., Paul Bourek, Tom Hardin, and Ben Shew), virtually the same influences were identified and reported. Makovsky seemed to be unusually consistent over his entire career at Oklahoma A&M College.

The Means Used by Makovsky to Induce Attitudinal and/or Behavioral Changes

The manner in which Makovsky conveyed his instructions and intentions varied, depending on the situation and circumstance. On a one-to-one basis outside of a rehearsal situation, Makovsky's influence seemed to be a result of his personal interaction with others. On the podium, however, he clearly used an authoritative approach to indicate what he wanted. His style of communication was described as a normal, conversational manner.
without a lot of explaining. He simply told the band what he wanted or announced how a musical figure should sound, and the players were expected to follow his instructions. The tone of the rehearsal was businesslike and typified by the attitude: "This is the way it's going to be." As stated above, the primary means used by Makovsky to communicate his intentions was through an "authoritative approach," exemplified by the expectation that his instructions would be followed.

Makovksy apparently used embarrassment and intimidation in certain situations to insure that bandmembers followed his rules and instructions. Typical situations in which he used embarrassment were when persons came late to rehearsal, displayed an egotistical attitude, came musically unprepared for rehearsal, or, for some reason, caused a disruption during a rehearsal. In situations involving tardiness, he would either scold and lecture a person for not being on time, or sometimes make the person play the hardest passage in a piece of music without an opportunity to warm up. On other occasions, he might stop the rehearsal, glare at the person, and say something such as, "What time you got?"

Makovksy also used the fear of embarrassment in situations in which he thought someone was not musically prepared for a rehearsal or showed tendencies of egotism. His method of "highlighting" a problem was to have a person stand up and play individually in front of the other bandmembers. Some interviewees believed that by his making students afraid to do anything that was contrary to his expectations, he was able to make them play at their best.
In this context, however, Makovsky's technique of "highlighting a problem" was used for disciplinary reasons and not to uncover musical mistakes, as mentioned earlier. In the latter context, he would go down a line of players and have each person perform individually, and, although it was evidently nerve-racking for individuals to know that they were expected to play in front of their peers, this technique could be anticipated through careful study of the music. By adequately preparing their parts, the players could avoid being embarrassed by Makovsky.

Although Makovsky apparently did not use sarcasm, ridicule, or insults, it was a perception of some interviewees that certain individuals, especially younger band members or persons who were insecure in their ability to play the music, may have thought of Makovsky's authoritarian style and occasional use of embarrassment as intimidating. Other interviewees indicated that if a person put forth his/her best effort and did what was expected, everything would be fine; however, the use of embarrassment and/or intimidation, even as an occasional means of insuring compliance with expectations, suggests that Makovsky could draw upon "coercion" to reinforce his authority when needed.

Makovksy sometimes used a third-part intermediary as a means of conveying his intentions. Assistant directors often were used to present or translate his instructions to members of the band or sometimes to act on his behalf in disciplinary situations involving persons with whom he may have been displeased. Several interviewees mentioned also that the example Makovsky set by the way he led his life and the attitude that "the rules applied to him the same as everyone else" seemed to have an unintentional
effect on some members of the band. Individuals apparently did not consciously try to imitate Makovsky, but the number of interviewees who thought of him as a role model and who pointed to the fact that he was a 33rd degree Mason seem to imply that he was an individual worthy of emulation.

In summary, the means by which Makovsky conveyed his instructions and intentions suggest that he relied primarily on an authoritative approach supported, at times, by authoritative coercion to insure that his instructions would be followed. Occasionally, he used an assistant director as a third-party intermediary to communicate his instructions to the band or to enforce his discipline. He seemed to have a positive effect on his students and peers simply in the role he played as a model. In the areas of ideology and pedagogy, he left a musical and pedagogical legacy to many of his students.

Conclusions

Legitimate authority was the primary resource by which Makovsky exerted influence on students. Interpersonal attraction and expertise were relatively strong personal characteristics as well, inducing influential changes in his students. They were of somewhat lesser importance, though, when compared to legitimate authority. Trustworthiness, identified by some interviewees as a reason for complying with Makovsky's requests, was found to be of relatively minor importance when compared with other personal character traits. Other characteristics identified in the literature on influence as potential resources of influence were found to be of little or no consequence in this study.
It was evident that, in an organizational band setting, Makovsky drew upon more than one personal characteristic or resource to enact changes in his students. This notion concurs with Raven's statement that an individual's bases of power rarely exist in pure forms, but, rather, that they exist in differing combinations and configurations, with perhaps one being more dominant in one situation and another in a different situation.¹

Experimental studies which identified the bases of power used most often in organizational settings (Bachman, Bowers, and Marcus; Bachman; Cope; Bachman, Smith, and Slesinger; and Thamhain and Gemmill) suggested that legitimate power (i.e., legitimate authority), expertise, and referent power (i.e., attractiveness or personal qualities) were used most often by those in leadership roles to obtain compliance with their wishes and requests.²

Rewards and coercion were found to be used least often. Investigators


(Bachman, Smith, and Slesinger; Thamhain and Gemmill) have indicated that job satisfaction and performance were positively related to the use of expertise and referent power and that over-reliance on legitimate authority tended to create negative effects.³

Although there may be inherent differences in how subjects in these studies would interact with subordinates as compared to Makovsky's interaction with members of the Oklahoma A&M band, the findings suggest that effective individuals in organizational leadership roles tend to draw upon the same personal characteristics and resources (i.e., legitimate authority, expertise, and attractiveness). The perceptions of the interviewees that Makovsky did not rely on rewards to effect compliance or that they did not feel that they were coerced into doing what he asked, appear to be similar to the findings of the studies mentioned above. This suggests that individuals in organizational roles tend to draw upon legitimate authority, but that this trait becomes a more effective base of power when supported by expertise and attractiveness rather than by the use of rewards or threats.

Research indicated that over-reliance on authority produces negative effects.⁴ The fact that Makovsky used authoritative statements as his primary means of communication seems relevant when considering that the strongest personal characteristic exhibited by Makovsky was legitimate ³Bachman, Smith, and Slesinger, "Control, Performance, and Satisfaction," 127-36; Thamhain and Gemmill, "Influence Styles of Project Managers," 216-24.

⁴Bachman, "Faculty Satisfaction and the Dean's Influence," 60; Bachman, Smith, and Slesinger, "Control, Performance, and Satisfaction," 133; Thamhain and Gemmill, "Influence Styles of Project Managers," 222.
authority. Although somewhat conjectural, it seems plausible that individuals who exhibit strong personalities and great self-confidence tend to choose an authoritative approach to management more often than individuals lacking in self-confidence. As indicated throughout the interviews, Makovsky clearly was not lacking in self-confidence. Furthermore, although Makovsky drew upon authority as a primary source of influence, his personal qualities and the feelings of respect and admiration accorded him by his students may have helped to mitigate the sometimes aggressive and domineering qualities that characterized his style of leadership.

Of the four potential areas of influence—ideological, pedagogical, organizational, and musical—the findings suggest that Makovsky's strongest influences were in the areas of ideology and pedagogy. Organizational influences (e.g., his involvement in band contests, clinics, and summer short courses; his role in the development of Kappa Kappa Psi; and his role as an administrator) and other musical influences (e.g., his role as a guest clinician/conductor, private teacher, and composer of music for bands) were not considered important influences by the subjects.

Ideological Influences

Makovsky's ideological attitude toward the development and display of exemplary personal character traits, induced intentionally by his behavioral demands and unintentionally through his own examples and actions, had a strong influence on many of his students and peers. His apparent attitudes toward both self-discipline and organizational discipline were important
influences to those interviewed in this study. Some interview subjects, however, expressed opposing opinions concerning the influence and/or adoption of Makovsky's disciplinary tactics, especially with regard to his treatment of those who occasionally were tardy to rehearsal.

Authors who have addressed the effects of interpersonal influence often have done so in terms of attitudinal and behavioral changes. French and Raven and Kelman were concerned with the differences between superficial conformity (i.e., behavioral changes that were publicly displayed as a temporary expedient to avoid something unpleasant or to gain something desired) and "deeper" changes reflecting the long-term effects of interpersonal influence (i.e., attitudinal changes that were privately felt and internalized by an individual). This study revealed a number of attitudinal and behavioral changes which occurred as a result of Makovsky's influence. The behavioral changes resulting from Makovsky's attitude toward organizational discipline concur with Kelman's and French and Raven's concept of compliance.

Makovsky also was able to induce strong attitudinal and behavioral changes in his students and peers because of his personal qualities. These


effects, identified as ideological influences (i.e., valued character traits and an attitude toward organizational discipline and self-discipline) and unintentional influences as a role model, can be explained in terms of Kelman's concept of "identification" and French and Raven's "referent power." As described by Kelman as a reciprocal role relationship in which individuals mutually share expectations of one another's behavior, many of Makovsky's students may have altered their behavior in such a way as to meet his expectations because of respect for him and their unwillingness to disappoint him. The long-term attitudinal effects of Makovsky's personal qualities were shown through statements in which individuals indicated that they assimilated these qualities and, in turn, passed them on to their own students.

**Pedagogical Influences**

In the area of pedagogy, Makovsky induced both positive and negative attitudinal influences on his students and peers. Some interviewees had adopted and others had rejected Makovsky's approach to certain rehearsal techniques and procedures.

An interpretation of the findings shows the existence of Kelman's concept of "internalization," and French and Raven's notion of information and expert power. Kelman describes "internalization" as the rational acceptance

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of an influential person's power because the changes are congruent with the influenced person's own actions, beliefs, and value system. Makovsky's experience, reputation, success, and expertise clearly caused students and peers to assimilate knowledge and to adopt the pedagogical techniques he used to develop bands. Furthermore, these individuals indicated that they accepted or rejected some of Makovsky's techniques and influence on rational grounds. Each person was capable of evaluating aspects of Makovsky's pedagogical mannerisms and of deciding whether such techniques were intrinsically satisfying and congruent with the influenced person's values and experiences.

Discussion

Legitimate authority, based on the perceptions of the interviewees, was concluded to be the strongest resource used by Makovsky to influence his students. In today's society, however, the use of authority becomes a more complex issue than simple deference to a person because of a role or position. Factors constituting "legitimate authority" in the time frame investigated (i.e., 1915-1943) are quite different from legitimate authority today. As interviewees in this study clearly pointed out, persons growing up in the first half of the century tended to be more acquiescent and less apt to challenge the decisions of persons in positions of authority than were individuals growing up in the 1960s and 1970s. Sociological changes due to the Vietnam War, the Civil Rights Movement, and student protests have all played a part in redefining the meaning of "legitimate authority."
Authors who investigated the history of the band movement concluded that certain prominent individuals were responsible for initiating organizational events and activities that affected the development of the band movement. This study's findings indicate, however, that, although Makovsky was involved in many of the same activities as other prominent band directors of the period, these activities did not create directly attributable effects on his students and peers. His role in the organization of contests, clinics, summer short courses, and the formation and development of Kappa Kappa Psi at Oklahoma A&M College seemed to have a minimal effect on people with whom he interacted. Furthermore, he did not seem to have much influence on his students and peers through his role as an adjudicator, administrator, or composer.

It is quite possible that any effects caused by the development and origination of such activities as clinics, workshops, contests, and band organizations were more indirectly influential rather than interpersonally influential and, thus, not consciously associated with individual persons. The other possibility is that Makovsky simply did not have an organizational influence on his students and peers.

Other historical trends such as the development and perpetuation of a "symphonic band concept," a movement toward stabilizing the band's instrumentation, the performance of a higher quality repertoire, and the training of future band directors, seemed to have resulted from direct one-on-one interactions between the individuals involved. Statements made by participants in this study clearly indicated that some of the strongest attitudinal influences associated with Makovsky were a result of his emphasis
on a "symphonic band concept," instrumentation, repertoire, and techniques used to direct bands. These activities seemed to be more a result of his "interpersonal" influence and, thus, had a more direct effect on his students and peers.

Implications

It is recognized that the findings and conclusions of this study were based on the perceptions of individuals and that one always takes a risk when making interpretations based on what individuals say they do or what they say they did. In spite of these limitations, however, and lacking other forms of direct evidence, the perceptions of individuals provided a means to reveal important information regarding the influence Bohumil Makovsky had on his students and peers.

Influence is not just about organizations, clinics, tours, and other activities associated with the band movement. It is about people and how they relate to each other and the changes that come about as a result of these relationships. Based on the conclusions of this study, readers may want to re-examine previous studies which have indicated that certain individuals of the past influenced the band movement. The fact that an individual was active and well known during a time when changes were taking place does not mean that that individual was actually exercising influence.

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Recommendations for Further Study

An inherent weakness in the single-case study methodology is that inferences cannot be generalized beyond the findings of one case study. Authorities (e.g., Hersen and Barlow; Kennedy; and Yin\textsuperscript{10}) aver, however, that inferences pertaining to an identified phenomenon can be made based on the replication of additional studies which share attributes that are common and relevant to the original case study. Thus, in order to form a better understanding of the causes and effects of interpersonal influences in an organizational music setting (i.e., bands, orchestras, and choirs), additional research is needed.

It is recommended that additional studies of this study be conducted to further validate the variables identified through this investigation and to compare and expand upon the effects of interpersonal influence on individuals from different backgrounds. One suggestion would be to investigate choral directors from the same time frame. It would be interesting to see whether they used legitimate authority in a way similar to that apparently used by band directors or whether they drew upon other factors to enact influence.

It is suggested that future researchers in this area consider ways to deal with the variables associated with interpersonal influence in a more specific

manner. The lack of consensus among political scientists, sociologists, and psychologists when dealing with the concepts and semantics of interpersonal influence and the complexity of applying this theory to a topic involving music education proved challenging.

The study of influence, however, is not a vague concept, but a construct with a specific vocabulary. It is recommended for future investigations of interpersonal influence in music education to develop and use a vocabulary that is more common to the language of the music educator. Variables used by the social and political scientist to define aspects of interpersonal influence (e.g., legitimate authority, attractiveness, trustworthiness, control of resources, etc.) need to be translated into a terminology transcending the languages of both professions.

Lastly, further research needs to investigate the complex psychological effects of "legitimate authority" in an organizational music setting. Statements made by persons participating in this study indicated that they had no recourse but to comply with Makovsky's wishes. Further research needs to be conducted to find out why this attitude prevailed and to what degree legitimate authority holds true today.
APPENDIX A

PRELIMINARY DATA INTERVIEWS
PRELIMINARY DATA INTERVIEWS


Paul Bourek, Quitman, Texas, 27 March 1986.

Leon Brown, Denton, Texas, 29 September 1982.


Louis Calavan, Roswell, Georgia, 13 July 1984.


Paul Enix, Midwest City, Oklahoma, 18 July 1985.

Lee Gibson, Denton, Texas, 30 March 1986.


Leonard Haug, Norman, Oklahoma, 6 March 1987.


Hiram Henry, Stillwater, Oklahoma, 11 June 1984.


Grace Martin, Stillwater, Oklahoma, 12 June 1984.

Max Mitchell, Fort Worth, Texas, 22 October 1983.


Clayton Soule, Oklahoma City, Oklahoma, 1 March 1987.

Carl Stevens, Tulsa, Oklahoma, 13 June 1984.

APPENDIX B

MAIN STUDY INTERVIEWS
MAIN STUDY INTERVIEWS

Ashley Alexander, Perry, Oklahoma, 14 June 1989.
Louis Calavan, Roswell, Georgia, 6 March 1990.
Alice (Hardin) Crowder, Ponca City, Oklahoma, 31 July 1989.
Lee Gibson, Denton, Texas, 20 March 1990.
William Gibson, Needham, Massachusetts, 18 April 1986.


Max Mitchell, Fort Worth, Texas, 22 March 1987.

Susan (Barber) Mitchell, Fort Worth, Texas, 9 May 1989.

Floyd Moyer, Oklahoma City, Oklahoma, 24 July 1989, 10 June 1991.


Jimmy Saied, Tulsa, Oklahoma, 8 July 1989.

Ed Schilde, Oklahoma City, Oklahoma, 24 July 1989.


Roy Weger, Dallas, Texas, 22 June 1989.
Dear _______.

I am a doctoral student at the University of North Texas in Denton, and I am in the process of writing a dissertation on the interpersonal influences that Boh Makovsky may have had on his students or peers. This project came about as a result of my exposure to Boh's legacy while attending Oklahoma State University as an undergraduate student. The impact of Boh's presence was (and remains) a strong part of OSU, as well as instrumental music in the state of Oklahoma. Thus, it seemed appropriate to investigate such a person who had a significant impact on music in Oklahoma. Nothing to date has been written about him in a formal or scholarly sense.

As a means of gathering data for this dissertation, I am interviewing people who graduated from Oklahoma A&M with an instrumental music degree. I very much would like to include you among the participants in this study. If you agree, I would like to conduct a telephone interview with you concerning your relationship with Boh and whether you think he had an influence on you.

I am enclosing a release form, which needs to be signed and dated, stating that you give me permission to use the information obtained from the interview and that it could be placed in the archives at OSU for verification of this study and any possible future research. I can assure you that nothing embarrassing concerning you or any other person will be discussed. Please also find enclosed a list of the general areas from which the questions will come. This may prove helpful in allowing you to prepare your thoughts.

Finally, it would be helpful if you could let me know possible times and dates in which you could be available to talk with me. Of course, weekends would be best, due to the lower telephone rates. The conversation could run as long as forty-five minutes to an hour. Once I have an idea of possible times and dates, I will then call you and set up an appointment for a specific time in which we might conduct the interview.
I am finding this project fascinating and hopefully pertinent to present day and future music educators. This type of dissertation seems to be the first of its kind. By studying the actual characteristics and methods by which significant people in our profession affected other persons, it is hoped that this information will allow us to better understand how we ourselves influence people.

Thanking you in advance, I am:

Sincerely,

Rick Dugger
Informed Consent Form

Name of Interviewee ________________________________

I hereby give consent to Rick Dugger to conduct the following interview to gain knowledge concerning Bohumil Makovsky. I also give and grant to Rick Dugger and Oklahoma State University, as a donation, the tapes and transcripts incurred as a result of this interview for such scholarly and educational purposes as Rick Dugger and Oklahoma State University shall determine.

I have seen or heard a clear explanation and understand the nature and procedure of the following interview. I understand that the interview to be performed is investigational and that I may withdraw my consent at any time during the course of the interview without prejudice or penalty. With my understanding of this, having received this information and satisfactory answers to the questions I have asked, I voluntarily consent to be part of this research study.

Name of Respondent ______________________________________

Address of Respondent ___________________________________

Name of Interviewer ______________________________________

Address of Interviewer ___________________________________

Date of Agreement ________________________________________
APPENDIX D

MAKOVSKY'S BAND COMPOSITIONS
MAKOVSKY'S BAND COMPOSITIONS

King of Oklahoma March ........................................... 1908

OAMC March .......................................................... 1916

Senior's March ....................................................... 1917

Dolce far nine  ..................................................... 1918
    (Cornet solo with band accompliment)

SATC March .......................................................... 1918

A Dream ............................................................... 1919

180th Infantry March .............................................. 1925

Rhythm of Appreciation ........................................... 1928
    (Baritone or English horn solo with band accompliment)

Kappa Kappa Psi March ............................................ 1931

Anniversary March .................................................. 1939

Diverse Thoughts .................................................. ?
APPENDIX E

BIOGRAPHICAL SKETCHES OF INTERVIEW SUBJECTS
BIOGRAPHICAL SKETCHES OF INTERVIEW SUBJECTS

Ashley Alexander graduated with a B.A. in music from Central State University in Edmond, Oklahoma, in 1938. Alexander's teaching career includes twenty-six years as band director at the following schools in Oklahoma: Waukomis, Billings, Covington, Marshall, Pioneer, Shidler, and Pawnee. For twenty-two years Alexander was Director of Student Entertainers at Oklahoma State University.

Homer Anderson graduated with a B.S. in music from Oklahoma A&M College in 1931 and later earned a master's degree from East Texas State University. From 1931 to 1933, Anderson taught band at Konawa, Oklahoma, and then moved to San Angelo, Texas, where he was director of bands in the San Angelo public school system for forty years, retiring in 1974. Anderson died in 1988.

Tony Anderson received a Bachelor of Arts from Northeastern State University in Tahlequah, Oklahoma, in 1938 and a Master of Music Education degree from the University of Oklahoma in 1945. He was the high school band director at Maud, Oklahoma, from 1938 to 1942; at Henryetta, Oklahoma, from 1945 to 1962; at Midland, Texas, from 1962 to 1967; and at Abilene, Texas from 1968 to 1970. From 1971 to 1981, Anderson was the high school band director and head of the music department at North Mesquite High School in Mesquite, Texas.

Earl Bates received a B.F.A. in music from Oklahoma A&M College in 1941 and then continued his study at the Curtis Institute of Music. Following service in the navy during World War II, Bates entered the University of Michigan, where he completed a master's degree in music in 1947. His professional career included appointments as principal clarinet in the Houston Symphony, 1947-48; the Kansas City Philharmonic, 1948-49; and the St. Louis Symphony, 1949-63. In 1963, he joined the faculty of Indiana University. Bates died in 1991.

Paul Boone earned a B.S. in music from Oklahoma A&M College in 1935 and an M.M.E. from the University of Oklahoma in 1947. From 1935 to 1947, Boone was the high school band and orchestra director in Shawnee, Oklahoma. From 1947 to 1959, he was band director and associate professor of music education at Oklahoma Baptist University also in Shawnee. From 1950 to 1962, after rejoining the Shawnee public school system, Boone held the position as supervisor of music. Following retirement from the public schools, Boone again joined the faculty of OBU as an adjunct professor of music education, and he held this position from 1977 to 1985. During the
1956-57 season, Boone was a member of the viola section of the Oklahoma City Symphony.

Paul Bourek attended Oklahoma A&M College from 1941 to 1943 and from 1946 to 1948. From 1943 to 1946, he served in the U.S. Navy. Bourek received a B.M.E. in music education from Oklahoma A&M in 1948 and an M.M.E. from North Texas State University in 1953. He held the following positions: band director at Dublin (Texas) High School, 1949-51; band and choir director at Garland (Texas) High School, 1951-59; band director at Taft (Texas) High School, 1959-60; and band and orchestra director at Sam Houston High School in Garland, Texas, 1971-80.

Leon Brown received a B.F.A in music education from Oklahoma A&M College in 1940 and an M.A in music education from Catholic University in 1945. Brown taught band for a year and a half in Guymon, Oklahoma, before joining the navy in 1942. At the Navy School of Music from 1942 to 1946, Brown taught trombone and theory and conducted bands. In 1946 Brown joined the faculty at the University of North Texas (then North Texas State University), teaching trombone and directing the NTSU Brass Choir. Brown retired from the University of North Texas in 1985.

Russell Brown received a B.F.A in music from Oklahoma A&M College in 1938 and a master's degree in music education from the University of Notre Dame in 1950. He has also done graduate work at the University of Illinois, Michigan State University, and the University of Michigan. Brown's career includes positions as band director at Panhandle A&M College in Goodwell, Oklahoma, 1938-41 and 1945-46; warrant officer bandleader with the U.S. Army, 1942-45; music director of the Conn (Instrument) Vocational School, 1946-50; and Professor of Applied Brass at Western Michigan University from 1951 until his retirement in 1986.

J. Lee Burke was an important figure in the early development of Kappa Kappa Psi, national band fraternity. As a student at Ohio State University, he served as national vice-president of the fraternity from 1923 to 1925 and as national president from 1925 to 1927. During these years, Burke was instrumental in formulating the first set of comprehensive by-laws and parliamentary procedures for the fraternity. Burke received a Bachelor of Science degree from West Texas State University in 1929, a Master of Arts from Texas Tech University in 1933, and a Ph.D. from Burton College in 1961. Burke taught in the public schools in Jal, New Mexico, from 1930 to 1935 and then served as superintendent in Jal from 1935 to 1962. From 1964 to 1970 he was president of the College of the Southwest in Hobbs, New Mexico. Burke died in 1991.
Louis Calavan graduated with a B.S. in Commerce and Marketing from Oklahoma A&M College in 1924. In the fall of 1924, he was hired to teach math and start a band in Stillwater, Oklahoma. From 1928 to 1934, Calavan taught band at Bristow, Oklahoma, and, from 1934 to January 1944, he was band director and supervisor of instrumental music at Central High School in Oklahoma City. From 1944 to 1952, Calavan was a traveling representative for Carl Fisher Music Company in Dallas. From 1952 to 1964, he operated the Calavan Music Company in Wichita, Kansas. Calavan twice took bands to the National Band Contest, once in Council Bluffs, Iowa, in 1927, and again in 1931 at Tulsa, Oklahoma. In 1987 and 1989, respectively, he was inducted into the Oklahoma Music Educators Association Hall of Fame and the Oklahoma Bandmasters Association Hall of Fame. Calavan died in 1990.

Bob Christian attended Arkansas Tech University in Russellville, Arkansas, 1935-36; Northwestern University in Evanston, Illinois, 1936-37; and studied trombone with Jaroslav (Jerry) Cimera and arranging with Fred Huffer in Chicago, 1937-38. Christian entered Oklahoma A&M College in 1938 and graduated with a B.F.A in music in 1940. He later received a B.S. in forest products from Michigan State University in 1952. Christian performed professionally with a number of groups, including the Rollo Sissell Dance Band in Charles City, Iowa, in 1940; the Oklahoma City Symphony, 1941; the 96th Army Ground Forces Band, 1942-45; the Fort Smith (Arkansas) Symphony, 1980-84; and the Fort Smith (Arkansas) Philharmonic, 1984-85.

Alice Crowder attended Kansas State Teacher's College in Pittsburgh, Kansas, 1934-36, and Oklahoma A&M College, 1937-39 and 1940-41. She received a B.F.A in music from Oklahoma A&M in 1941. Crowder has taught music in a number of schools, including orchestra and vocal music in Wynona, Oklahoma, 1939-40; orchestra, band, and vocal music in Marionville, Missouri, 1941-42; band and choral music in Mulhall, Oklahoma, 1942-43; elementary band in five schools in Oklahoma City, 1943-45; elementary, junior high, and high school band in Bethany, Oklahoma, 1945-47; elementary band in Stillwater, Oklahoma, 1948-49; and elementary music at the Liberty School in Ponca City, Oklahoma, 1971-78. A violist, she taught privately from 1931 to 1978 and served as an organist and choir director in local churches for a number of years.

Harold Fisher received a B.F.A in music education from Oklahoma A&M College in 1940 and an M.M. in instrumental music from the University of Michigan in 1946. Fisher has taught instrumental music in the following locations: Jonesboro, Arkansas, 1940-41; Stillwater, Oklahoma, 1946-49; Jay, Oklahoma, 1955-66; Cushing, Oklahoma, 1966-69, Sand Springs, Oklahoma,
Oklahoma, 1955-66; Cushing, Oklahoma, 1966-69, Sand Springs, Oklahoma, 1969-73; and Manford, Oklahoma, 1980-84. From 1949 to 1953, Fisher was the band director and associate professor of music at East Texas State Teachers College in Commerce, Texas.

John Elliott graduated with a B.F.A. in instrumental music from Oklahoma A&M College in 1938 and did additional graduate work at the University of Oklahoma during summers from 1948 to 1950. Elliott was band director at Cherokee, Oklahoma, 1938-39, and at Nowata, Oklahoma, from 1939 to 1941. Elliott served as a pilot in the Army Air Force from 1941 to 1946 before returning to Fairfax, Oklahoma, as band director, 1946-47. From 1947 to 1951, he was the band director and instrumental music instructor at Northeastern Oklahoma A&M Junior College in Miami before being recalled to active duty in the army in 1951. From 1951 to 1969, Elliott commanded various military units and battalions while rising in rank to full colonel. After retirement from the military, Elliott returned to NEO A&M Junior College as an instrumental music instructor, primarily teaching woodwind instruments from 1972 to 1985.

Paul Enix earned a B.F.A. in music performance from Oklahoma A&M College in 1937 and did work toward an advanced degree in musicology at Colorado College in Colorado Springs during the summers of 1950-1952. Enix held the following positions: band director at Konawa, Oklahoma, 1937-38; Pauls Valley, Oklahoma, 1938-40; band and orchestra director at Ardmore, Oklahoma, 1940-42; and director of the 639th Air Force Band from 1942 to 1946. From 1946 to 1953, he was director of instrumental music at East Central State College in Ada, Oklahoma, and in 1953 returned to public school teaching as band director at Chickasha, Oklahoma, until 1959. From 1959 until retirement in 1978, Enix was band director and director of instrumental music at Midwest City, Oklahoma. From 1987 to 1992 he was the conductor and music director of the Oklahoma Community Orchestra in Oklahoma City. Enix has been recognized with numerous awards, including election to the American Bandmasters Association in 1972; induction into the Oklahoma Bandmasters Association Hall of Fame in 1967; and induction into the Oklahoma Music Educators Association Hall of Fame in 1989.

Lee Gibson received a B.S. in music from Oklahoma A&M College in 1936, a master's degree in music education and a performer's diploma in clarinet from the Eastman School of Music in 1938, and a Ph.D. in Musicology from North Texas State University in 1960. Gibson was on the faculty at Oklahoma A&M College from 1938 to 1940 as woodwind instructor and assistant band director, and he was director of bands at the University of Idaho from 1940 to 1943. In 1945, following service in the navy, Gibson joined the faculty at
North Texas State University (now the University of North Texas) as the clarinet instructor. He retired from NTSU in 1982.

William Gibson was a student at Oklahoma A&M College from 1934 to 1936 before entering the Curtis Institute of Music in Philadelphia in 1936. After receiving a diploma from the Curtis Institute in 1939, Gibson joined the National Symphony in Washington, D.C., as principal trombone, 1939-40. From 1940 to 1942, he held the position of second trombone with the Philadelphia Orchestra and then of principal trombone with the Indianapolis Symphony, 1943-44. From 1944 to 1946 and again from 1948 to 1955, Gibson was principal trombone with the Pittsburgh Symphony. From 1944 to 1946, he was principal trombone with the New York City Center, Opera, and Orchestra. In 1955 Gibson joined the Boston Symphony as principal trombone; he held this position until 1975. After two more years as second trombone, Gibson retired from the Boston Symphony in 1977. Gibson has been on the faculty of the Carnegie Institute of Technology in Pittsburgh, the New England Conservatory of Music in Boston, and the Berkshire Music Center at Tanglewood, Massachusetts.

Charles Gilbert played in the Oklahoma A&M band as a high school student from 1927 to 1931 and as a college student from 1931 to 1933. After transferring to the University of Michigan in 1933, he graduated with a Bachelor of Music Education in 1936. Gilbert then entered the Curtis Institute of Music in Philadelphia, from which he received an Artist's Diploma on oboe in 1940; he was working concurrently on a Master of Music Education degree at the University of Michigan, which he received in the summer of 1940. From 1940 until February 1942, Gilbert directed the Jenkintown High School Band in Jenkintown, Pennsylvania, before entering the army in 1942. During his years in the service, Gilbert also played in the Battle Creek Symphony and the Grand Rapids Symphony in Michigan before becoming the Commandant of the European Band Training Center in Heidelberg, Germany. From 1948 to 1951, Gilbert was director of bands and assistant professor of music education at Ohio University. He re-entered the army in 1951, and, in addition to his military duties, directed and performed with numerous organizations including the Colorado Springs Symphony and the Chicago Businessman's Symphony. After retiring from the army at the rank of lieutenant colonel, Gilbert moved to Colorado Springs, Colorado, where he became a member of the Colorado Springs Symphony from 1965 to 1987.

Byron Gray received a B.F.A. from Oklahoma A&M College in 1942 and an M.M. from North Texas State University in 1947. From 1942 to 1946, he played in the Army Air Force Band in San Antonio, Texas. Associated with public school bands in the state of Texas for forty years, Gray taught at Pleasant
Grove High School in Dallas, 1947-48; Coleman, 1948-54; Ozona, 1954-56; and Cisco, 1956-59. He was band and orchestra director in Brownwood, 1959-64; returned to Coleman, 1964-66; was band director at Madison Junior High in Abilene, 1966-75; and band director in the Birdville school district in Fort Worth from 1975 to 1986. Gray retired from teaching in 1986.

Tom Hardin attended Oklahoma A&M College as a student from 1940 to 1942 before joining the army in 1942 and being assigned to bands at Camp Kohler, California, and Ft. Lewis, Washington, D.C. Following a discharge in 1946, Hardin returned to A&M, receiving a B.M. and B.M.E. degree in 1949. From 1949 to 1962, he held the position as band director at Newkirk, Oklahoma. Hardin played professionally with the Stan Reams band in 1946 and the Freddie Slack band in the years 1946 to 1947. He also has directed a church choir from 1966 to 1986 and 1988 to 1992.

Hiram Henry graduated with a B.F.A in music from Oklahoma A&M College in 1940 and received an M.M.E degree from the University of Southern California in 1946. He taught instrumental music at Pauls Valley, Oklahoma, from 1940 to 1942. From 1942 to 1944, he was a member of the Navy Seabee Band, and from 1944 to 1945 was on the faculty at the Navy School of Music. From 1946 to 1981, Henry taught music education, low brass, and percussion, and he directed the marching and concerts bands at Oklahoma A&M College (later Oklahoma State University). Henry has held the position as chairman of the Southwestern Division of the College Band Directors National Association (CBDNA), as well as directing band clinics and state instrumental music contests at Oklahoma State University. He has been inducted into the Hall of Fame for the Oklahoma Bandmasters Association (OBA) and the Oklahoma Music Educators Association (OMEA).

Robert House received a B.F.A in music education from Oklahoma A&M College in 1941, an M.M. in music theory from the Eastman School of Music in 1942, and an Ed.D. in music education from the University of Illinois in 1954. Following service with the 10th Armored Division Band from 1942 to 1946, House became band director and head of the music department at Kearney (Nebraska) State College from 1946 to 1955. He also held the positions of chairman of the music department at the University of Minnesota, Duluth, from 1955 to 1967; director of the school of music at Southern Illinois University from 1967 to 1976; and head of the department of music at East Texas State University from 1976 to 1984. House was principal cellist with the Duluth Symphony from 1955 to 1967; has been principal cellist with the Mesquite (Texas) Symphony since 1986, and was orchestra director at East Texas State University from 1984 to 1991. House is the author of several books including Instrumental Music for Today's Schools (1965),

Arthur Johnson graduated with a B.S. in music from Oklahoma A&M College in 1934. From 1934 to 1947 Johnson taught instrumental music (band and orchestra) at Taft Junior High School in Oklahoma City. From 1947 to 1959 he was the instrumental music director at Classen High School in Oklahoma City, and, from 1959 to 1968, taught instrumental music at Northwest Classen High School. From 1968 to 1970 he was the instrumental director at Jackson Junior High School in Oklahoma City. For approximately thirty-five years, from 1940 to 1975, Johnson played clarinet and bass clarinet with the Oklahoma City Symphony in addition to serving as personnel manager. He has received several awards and honors, including service as vice-president of the Oklahoma Band and Orchestra Directors Association, 1936-37; election to the Oklahoma Bandmasters Association (OBA) Hall of Fame in 1985; and election to the Oklahoma Music Educators Association (OMEA) Hall of Fame in 1989.

Willard Johnson earned a B.F.A in vocal and instrumental music from Oklahoma A&M College in 1941. As a public school band director, Johnson's twenty-three year career includes teaching at a number of schools in Oklahoma, including Braman, 1938-39; Gould, 1939-41; Broken Arrow, 1941-42; Capitol Hill Junior High School in Oklahoma City, 1944-48; Kingfisher, 1948-49; Lindsay, 1949-51; and Berryhill, 1955-57. Johnson also taught at the following schools in Texas: Thorndale, 1957-59; the A&M Consolidated School District in Bryan Station, 1960-64; and in the Garland school district, 1967-68. As a performer, Johnson was a member of the Oklahoma City Symphony on string bass in 1943, played tuba with the Ruby Nance Rodeo band from 1945 to 1952, and performed with the Akdar Shrine Band in Tulsa from 1951 to 1954.

Austin Kidwell graduated with a bachelor's degree in music from East Central University in Ada, Oklahoma, in 1936. Kidwell taught band in a number of schools in Oklahoma including Roff, 1936-40; Wynnewood, 1940-42; Pauls Valley, 1942-48; and Ada, 1948-73.

George Kizer graduated with a B.F.A from Oklahoma A&M College in 1942. Following service in the Army Air Force during World War II, Kizer returned to Oklahoma and held the position of high school band director at Wewoka from 1946 to 1948, and Pauls Valley from 1948 to 1953. In 1951, he
received an M.M.E. degree from the University of Michigan. From 1953 to 1963 he was the high school band director at El Reno, Oklahoma. In 1965, Kizer received a Ph.D. in Educational Philosophy from the University of Oklahoma while teaching trombone in the school of music and directing the Air Force ROTC band. From 1965 to 1991, he was on the education faculty at Iowa State University.

George Kyme graduated with a B.S. degree from Oklahoma A&M College in 1935, an M.A. in Music Education from Columbia University in 1939, and a Ph.D. in Educational Psychology from the University of California in 1954. Kyme has held the positions of band director at Claremore and Bristow, Oklahoma, from 1936 to 1942; director of instrumental music at Lewis and Clark High School in Spokane, Washington, 1942-44; instrumental music instructor at Technical High School in Oakland, California, 1944-50; and supervisor of the teaching of music at the University of California from 1950 to 1974.

Mary Alice Martin received a B.F.A in music from Oklahoma A&M College in 1942, a master's degree in music from the University of Michigan in 1947, and a certificate in counseling from Northwestern Oklahoma University in Alva in 1969. From 1942 to 1946, Martin was an instrumental music director at Westside Junior High School in Little Rock, Arkansas, and, from 1946 to 1948, held the position of junior high and assistant high school band director in Ypsilanti, Michigan. From 1964 to 1968 she was a junior high band director in Woodward, Oklahoma, and, from 1969 to 1984, she taught elementary instrumental and vocal music in Woodward. Martin was a flautist with the Plymouth (Michigan) Symphony, 1947-48; and a member of the San Bernardino (California) Symphony, 1949-50. She also has been a church organist/pianist for over twenty-five years.

Clarence Mills graduated with a degree in music from Oklahoma A&M College in 1936 and an M.S. degree from the University of Kansas in 1947. Mills taught instrumental music in Norton, Kansas, 1937-38; Wynnewood, Oklahoma, 1938-39; and Hominy, Oklahoma, 1939-40. Enlisting in the army in 1942, Mills served as Music Officer at the Headquarters of the U.S. Army in Europe from 1944 to 1946. From 1947 to 1949, he was the band director and head of the music department at the University of Cincinnati. Resuming his career in the U.S. Army from 1950 to 1966, Mills held various music positions including Chief of Bands at the Pentagon in Washington, D.C.

Max Mitchell received a B.S. in music from Oklahoma A&M College in 1936, an M.M.E. degree from the University of Michigan in 1937, and a Ed.D in education from the Teachers College of Columbia University in 1950.
Mitchell joined the faculty of Oklahoma A&M College in 1937 as the trumpet teacher and assistant band director. In 1943, following the retirement of Bohumil Makovsky, Mitchell became band director and interim chairman of the music department at Oklahoma A&M College. In 1946 Mitchell became Chairman of the Department of Music and remained in this capacity until his retirement in 1977. From 1947 to 1949, Mitchell held the position as national president of Kappa Kappa Psi, honorary band fraternity. He has been inducted into the Oklahoma Bandmasters Association (OBA) and the Oklahoma Music Educators Association (OMEA) Halls of Fame. Mitchell died in 1991.

Susan Mitchell has a B.F.A. in music from Oklahoma A&M College in 1941, an M.S. from Oklahoma State University in 1959, and an Ed.D. in education from Oklahoma State University in 1970. Her teaching career includes a year as instructor of woodwinds at Oklahoma State University, 1942-43; fourteen years as a music and classroom teacher in the Stillwater, Oklahoma, public schools, 1959-73; and eighteen years, from 1973 to 1991, as Director of Education with the Midas-Rex Medical Company in Fort Worth, Texas.

Floyd Moyer was a student at Oklahoma A&M College from 1939 to 1942 before entering the navy in 1942. From 1942 to 1947, he was a member of the U.S. Navy Band and was on the faculty of the Navy School of Music. Returning to Oklahoma A&M following the war, Moyer graduated with a B.S. in music in 1947. He also received a Master of Science degree from A&M in 1952. He was the band director in several Oklahoma high schools, including Fairfax, 1947-57; Idabel, 1957-62; and Okmulgee, 1962-70. In 1970, Moyer became an assistant secretary with the Oklahoma Secondary School Activities Association. He was in charge of organizing and conducting all music and fine arts contests in the state of Oklahoma. He remained in this position until retirement in 1985.

Melbern Nixon graduated with a B.F.A. in music from Oklahoma A&M College in 1942 and received a M.M. in music from the University of Michigan in 1947. Nixon's career as a band director includes positions at El Reno, Oklahoma, 1947-53; Durant, Oklahoma, 1953-65; Southeastern State University in Durant, Oklahoma, 1959-62; and Emporia (Kansas) State University, 1962-84. Nixon has held various leadership positions in the music profession, including Grand National President of Kappa Kappa Psi; president of the Oklahoma Music Educators Association (OMEA); and president of the Southwest Division of the College Band Directors National Association (CBDNA). He was selected as the outstanding music alumnus of Oklahoma State University in 1991 and was inducted into the OMEA Hall of Fame in 1992.
Charles Paul received a B.F.A. in music from Oklahoma A&M College in 1942 and an M.L. in economics from the University of Pittsburgh in 1958. Paul entered the air force in 1942 as an officer. He remained with the military until retirement in 1966. Paul served as a teacher at the USAF Academic Instructor School from 1954 to 1957 and as Commandant of the 2nd Air Force Non-Commissioned Officer Academy from 1960 to 1964. Following retirement from the military, he entered the banking profession and held positions as an officer in the Interfirst Bank of Dallas from 1970 to 1984.

Oakley Pittman graduated with a B.S. in music from Oklahoma A&M College in 1929 and an M.M.E. from Southern Methodist University in 1952. On the faculty at Oklahoma A&M College from 1929 to 1936, Pittman was assistant band director, instructor of woodwind and brass instruments, and director of the ROTC band. From 1936 to 1947, he was supervisor of instrumental music and band and orchestra director at Classen High School in Oklahoma City. During this time, he also was on the faculty at Oklahoma City University. From 1947 to 1948, he taught at the University of Kansas and, from 1948 to 1962, was band director at Southern Methodist University. From 1962 to 1971, Pittman held the position as Assistant Dean of the School of Fine Arts at SMU. As a professional musician, Pittman was principal clarinet in the Oklahoma City Symphony, 1936 to 1945; Eb and extra clarinet in the Dallas Symphony, 1950-52; and principal clarinet in the Dallas Municipal Band, 1948-71. He was commander of the 531st Air Force Band in the Texas Air National Guard from 1954 to 1962, and directed the Hella Temple Shrine Band in Dallas from 1962 to 1971.

A. Clyde Roller attended Oklahoma A&M College as a freshman, 1933-1934, before joining the Oklahoma City Symphony as principal oboe and assistant conductor from 1935 to 1938. He received a Bachelor of Music degree from the Eastman School of Music in 1941, a D.M.A. from the Musical Arts Conservatory in Amarillo, Texas, in 1958, and an Alumni Achievement Award from the University of Rochester in 1981. Roller was a high school band director in Birmingham, Alabama, from 1941 to 1943, during which time he also conducted the Birmingham Symphony. He held the position of conductor of the Eastman Wind Ensemble and Philharmonia, 1960-63; the University of Houston Symphony, 1963-76; and the University of Texas Symphony, 1976-79. Roller also conducted the G.I Symphony in France, 1944-45; the Amarillo (Texas) Symphony, 1947-60; the Houston Symphony, 1963-76; and the Lansing (Michigan) Symphony, 1963-76; in addition to guest-conducting internationally.

Jimmy Saied graduated with a B.A. in music from East Central State University in Ada, Oklahoma, in 1936 and took postgraduate classes at the
VanderCook School of Music in Chicago in 1937. From 1934 to 1942, Saied was a band director at a number of locations in Oklahoma, including Stroud, Guthrie, and El Reno. Following military service during World War II, Saied returned to Tulsa and founded the Saied Music Company and was active in the retail music business for forty-two years. An active director with a number of fraternal organizations, Saied was a former director of the Tulsa Professional Starlight Concert Band, the Oil Capitol Concert Band, and the Akdar Shrine Band. He presently conducts John Philip Sousa concerts throughout the United States. In 1989 he was awarded the Distinguished Service to Music Award by Kappa Kappa Psi and received the Phi Beta Mu National Contribution to Bands Award in 1990.

Ed Schilde received a B.M.E. from the University of Oklahoma in 1938. Schilde taught band at several schools in Oklahoma, including Marlow, 1938-41; Fox, 1941-43; Norman, 1945-46; Bristow, 1946-48; and Cushing, 1948-59. In 1959 Schilde became associated with a fund-raising company and remained with the Hinco Company until retirement. Schilde died in 1991.

Bill Sharp attended Phillips University in Enid, Oklahoma, 1934-35, then transferred to Oklahoma A&M College. In 1938 he received a B.S. in music with a minor in mathematics from Oklahoma A&M. Sharp held the position as band director at Perry, Oklahoma, from 1937 to 1940 and then as band director at Okmulgee, Oklahoma, 1940-41. From 1941 to 1943, he instructed B-29 Flight Engineers. In 1943 to 1944, he was band director at Cushing, Oklahoma, and, in 1945, became a co-owner of Sharp and Nichols Music Company in Oklahoma City. He retired from the retail music business in 1982.

Ben Shew attended Oklahoma A&M College from 1940 to 1943 before joining the air force in 1943. From 1943 to 1946, Shew played in air force bands in Waco and Ft. Worth, Texas, and Enid, Oklahoma. Following World War II, Shew enrolled at the University of Oklahoma, earning a degree in music education in 1948. In 1947, although he had not yet graduated from college, Shew became the band director in Athens, Texas, remaining in this position until 1966. He become an elementary school principal in the Athens public school system before retiring in 1983. Shew died in 1991.

Howard Smith received a Bachelor of Arts degree from Oklahoma A&M College in 1932, a Master of Arts degree from Western State University in Gunnison, Colorado, in 1961, and worked toward a doctorate at the University of Colorado, 1962-64. Smith taught band and vocal music in Jenks, Oklahoma, 1933-34; taught band and choral music in Guthrie, Oklahoma, 1934-38; and taught vocal music and served as vice-principal at Muskogee
(Oklahoma) Central High School, 1938-45. He was band director at Electra, Texas, 1948-66; and was a counselor in the Electra school system from 1966 to 1978.

Floyd Weger graduated with a B.A. from Southeastern State Teacher's College in Durant, Oklahoma, in 1935 and an M.A. from Colorado State University in Greeley, Colorado, in 1943. Weger was band and choir director at Shidler, Oklahoma, from 1935 to 1941 and was band, orchestra, and choir director at Paris, Texas, from 1941 to 1978. From 1949 he has been director of the Paris Municipal Band.

Roy Weger received a B.A. in music in 1940 from Southeastern Oklahoma State Teacher's College in Durant in 1940 and a master's degree from Colorado State University in Greeley. Weger began his teaching career as a band director in the Webb City, Oklahoma, school district from 1940 to 1942 and then served with the 442nd Air Force band from 1942 to 1946. After the war, Weger returned to Oklahoma as band director at Durant High School from 1946 to 1953. From 1953 to 1965 he was director of bands at Bowling Green State University in Ohio, and, from 1966 to 1973, he was band director at Southern Methodist University in Dallas. From 1973 until his death in 1991, Weger was the owner of the sheet music division of Brook Mays Music Company in Dallas.
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