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ON IOWA! A HISTORY OF THE UNIVERSITY OF IOWA
MARCHING BAND, 1881-2012

by

Samuel Carter Biggers, Jr.

An Abstract

Of a thesis submitted
in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

May 2013

Thesis Supervisor: Associate Professor Richard Mark Heidel

ABSTRACT

This thesis creates a historical perspective of The University of Iowa Marching Band program, now known as the Hawkeye Marching Band (HMB). The HMB is the most visible ensemble in the School of Music, and it is one of the largest student groups at the University, upholding a tradition of excellence and rich history of more than one hundred years. However, very little has been written on its history and development. Therefore, this study fills a significant gap in the understanding of a time-honored organization, and it contributes to the growing scholarship of collegiate marching band programs and their collective evolution.

Archival methods employed in the research process for this thesis included oral interviews with former and current University of Iowa band directors and thorough inspection of documents in the Special Collections at The University of Iowa main library. The University of Iowa Band Department records, as well as the personal archives of Lou Crist, Frederick C. Ebbs and David Henning were also inspected. Other materials researched consisted of an online alumni survey, digital and paper editions of *The Daily Iowan*, *Press Citizen* and *Gazette* newspapers, and The University of Iowa annual yearbooks.

This study begins by highlighting the early growth of the band program that significantly impacted the future of the marching band. It also profiles each director from 1911 to the present day, and investigates the development of the band through consideration of various factors, including program size, staff structure, performance practices, operational procedures, institutional support, use of auxiliary units and significant performances.

Thorough examination of the history of the Hawkeye Marching Band revealed several common themes: dedication to the preservation of tradition, innovations in terms of both style and presentation, and a commitment to student leadership and excellence. The Hawkeye Marching Band is a true symbol of The University of Iowa that has impacted thousands of lives in its 130-plus years of existence.

Abstract Approved: _____
Thesis Supervisor

Title and Department

Date

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Graduate College
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CERTIFICATE OF APPROVAL

DMA THESIS

This is to certify that the DMA thesis of

Samuel Carter Biggers, Jr.

has been approved by the Examining Committee
for the thesis requirement for the Doctor of
Musical Arts degree at the May 2013 graduation.

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To Mandy, Palmer, Harrison and Annabelle

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CHAPTER 1

PURPOSE OF THE STUDY, LIMITATIONS AND PROCEDURES

Introduction

University marching band programs are some of the most visible, most recognizable, and largest organizations on a college campus. They lend pageantry to their school through rousing performances at athletic events, parades, and rallies. They also are models for the esprit de corps found not only on their campus but also within the wider community.

These ensembles comprise a diverse group of students who attend the university to study a wide array of disciplines, but who share a desire to participate in a music ensemble. Therefore, the makeup of the marching band is often emblematic of the university student population.

The University of Iowa Marching Band program, or the Hawkeye Marching Band (HMB), is one component of a comprehensive university band program that also includes three concert bands as well as a chamber winds program. However, this has not always been the case.

From its inception in 1881, The University of Iowa bands operated as one unit with the purpose of providing music for all military, athletic, ceremonial and concert functions. During its early years, the band was student-led, and then in 1906, the first professional bandmaster was hired to direct the group.

Orie E. Van Doren was appointed the first official Director of Bands in 1911. He oversaw the transition of the band program from the jurisdiction of the Military Department to the School of Music, and served as director until 1937. Charles B. Righter

accepted the position of Director of Bands that summer, and he was the first director to separate the marching band from the rest of the program by delaying the start of concert band until the conclusion of the football season.

Frederick C. Ebbs was hired as Director of Bands in 1954 and is credited with transitioning the marching band out of the traditional military performing style to the modern show-band style. The HMB remained under the leadership of the Director of Bands until 1968, when Frank Piersol handed this duty over to the Associate Director of Bands. Since that time, there have been five directors of the HMB: Thomas L. Davis (1968-1973), Morgan Jones (1973-1991, 1996-1998), David Woodley (1991-1993), David Henning (1993-1996), and L. Kevin Kastens (1998-present).

In its long history, The University of Iowa Marching Band has grown both in size and reputation. Its countless performances, appearances in major bowl games and parades, recordings and hallmarks of innovation have established it as one of the premier collegiate marching band programs in the country.

Purpose of the Study

This thesis creates a historical perspective of The University of Iowa Marching Band program. It highlights the early growth of the band program that significantly impacted the future of the marching band. It profiles each director from the time of the first official Director of Bands in 1911 to present day. It also explores the development of the program by examining the program size, staff structure, performance practices, operational procedures, institutional support, use of auxiliary units and significant performances.

Related Studies

The history of the band medium has been well chronicled in recent scholarly examples such as *The American Wind Band: A Cultural History* by Richard K. Hansen,¹ *The Winds of Change* by Frank L. Battisti,² and the thirteen volume set of David Whitwell's *History and Literature of the Wind Band and Wind Ensemble*.³

Hansen's book is perhaps the first thorough gaze into the development of the wind band specifically in the United States. He discusses significant advances in the band medium in connection to contemporary cultural events, providing the reader with a unique viewpoint on the intimate relationship between the arts and society. Of the three authors, Hansen gives the most attention to the marching band as a component to the development of the overall band program.

Battisti's work covers the same time span as Whitwell's, but it expands its coverage to include the twentieth century. In addition to presenting the historical narrative, the author imparts detailed information on the different individuals, ensembles and music that have influenced the development of the wind band. Battisti recently completed a second volume to this book, *The Winds of Change II* that focuses on more recent developments in the wind band during the first part of the twenty-first century.⁴

¹ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: GIA Publications, Inc., 2004).

² Frank L. Battisti, *The Winds of Change* (Delray Beach, FL: Meredith Music Publications, 2002).

³ David Whitwell, *History and Literature of the Wind Band and Wind Ensemble, Volumes 1-13* (Austin, TX: Whitwell Publishing, 2011-2012).

⁴ Frank L. Battisti, *The Winds of Change II The New Millennium* (Chicago, IL: GIA Publications, Inc., 2012).

Whitwell's series is a collection of in-depth perspectives and meticulous scholarship on the history of the wind ensemble from before the year 1500 through the nineteenth century. He has also written *A Concise History of the Wind Band*, a single volume work which draws upon the content of the larger series.⁵

More thorough scholarship on the development of the marching band is found in research that investigates its roots: the military band. Examples of research chronicling the early history of military bands in America include: *The Drums Would Roll: A Pictorial History of US Army Bands on the American Frontier, 1866-1900* by Thomas C. Railsback and John P. Langellier;⁶ *A History of Military Music in America* by William Carter White;⁷ *Military Music of the American Revolution* by Raoul F. Camus;⁸ and, *Music and Musket: Bands and Bandsmen of the American Civil War* by Kenneth E. Olson.⁹

Most accounts of the recent history of American military bands focus on service bands. Among them include the following theses and dissertations: "A History of the

⁵ David Whitwell, *A Concise History of the Wind Band* (Austin, TX: Whitwell Publishing, 2011).

⁶ Thomas C. Railsback and John P. Langellier, *The Drums Would Roll: A Pictorial History of US Army Bands on the American Frontier, 1866-1900* (Poole, Dorset, Great Britain: Arms and Armour Press Ltd., 1987).

⁷ William Carter White, *A History of Military Music in America* (Westport, CT: Greenwood Press, 1944).

⁸ Raoul F. Camus, *Military Music of the American Revolution* (Chapel Hill, NC: The University of North Carolina Press, 1976).

⁹ Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Westport, CT: Greenwood Press, 1981).

United States Army Band to 1946” by David Clement McCormick;¹⁰ “A History of the United States Army Band ‘Pershing’s Own’, 1945-2000” by Scott Anthony Weiss;¹¹ “A History of the United States Navy Band, Washington, D.C. (1918-1988)” by J. Wayne Dyess;¹² “The Military Band in the United States: A Survey of the Origins, Establishment, and Development of the United States Air Force Band” by Ronald William Carl;¹³ and “A History of the United States Marine Band” by Kenneth William Carpenter.¹⁴

The drum and bugle corps, and consequently the competitive drum corps, developed out of the military band tradition. Likewise, the drum corps movement influenced the development of marching bands in America. Examples of scholarship concerning the evolution of the drum corps include: *A History of Drum & Bugle Corps* by Steve Vickers;¹⁵ *A History of Drum & Bugle Corps, Volume 2* by Ron Da Silva and Cozy Baker;¹⁶ *Competitive Drum Corps: There and Then...to Here and Now* by Jodeen

¹⁰ David Clement McCormick, “A History of the United States Army Band to 1946” (Ph.D. diss., Northwestern University, 1970).

¹¹ Scott Anthony Weiss, “A History of the United States Army Band ‘Pershing’s Own’, 1945-2000” (Ed.D. diss., University of Illinois at Urbana-Champaign, 2004).

¹² J. Wayne Dyess, “A History of the United States Navy Band, Washington, D.C. (1918-1988)” (Ed.D. diss., University of Houston, 1988).

¹³ Ronald William Carl, “The Military Band in the United States: A Survey of the Origins, Establishment, and Development of the United States Air Force Band” (MA thesis, University of California, Riverside, 1974).

¹⁴ Kenneth William Carpenter, “A History of the United States Marine Band” (Ph.D. diss., The University of Iowa, 1970).

¹⁵ Steve Vickers, *A History of Drum & Bugle Corps* (Madison, WI: Drum Corps Sights and Sounds, 2002).

¹⁶ Ron Da Silva and Cozy Baker, et al., *A History of Drum & Bugle Corps, Volume 2* (Madison, WI: Drum Corps Sights and Sounds, 2003).

Popp;¹⁷ and *Competitive Drum Corps in the United States: An Ethnographic Field Study* by Dennis E. Cole.¹⁸

Many marching bands follow similar trends in style and size; however, when examined on an individual basis, significant differences in approach emerge. These include marching style, musical selection, use of auxiliary units, and instrumentation. Research on the advancement of the marching band movement is best found in the context of an individual institution.

Investigating the marching band programs at specific universities helps support ongoing efforts to establish a comprehensive study on the development of this medium. In addition to two descriptive dissertations on the marching band programs of the Big Ten¹⁹ and Southeastern Conferences²⁰, there is a growing list of written histories about major university marching band programs including those listed in Appendix A. There are also a substantial number of histories written about the comprehensive band program (with consideration given to the marching band) at major universities. A list of these is also found in Appendix A.

¹⁷ Jodeen Popp, *Competitive Drum Corps: There and Then...to Here and Now* (Des Plaines, IL: Olympic Print, 1979).

¹⁸ Dennis E. Cole, *Competitive Drum Corps in the United States: An Ethnographic Field Study* (Madison, WI: Sights and Sounds, 2011).

¹⁹ John Allen Fuller, "A Descriptive Analysis of the Eleven Big Ten Conference Marching Band Programs" (Ph.D. diss., The Ohio State University, 1995).

²⁰ Harry Crozier Patzig, "A Description of the Ten Southeastern Conference Marching Band Programs" (Ph.D. diss., Louisiana State University and Agricultural and Mechanical College, 1983).

Other recent studies that aid in the continued expansion of band research explore the history and development of professional organizations, music festivals, and specific high school and university music programs.

In addition to these works there is further research into the development of marching band pedagogy and methodology. For example, over the course of the twentieth century there have been multiple texts published concerning modern marching band methods. An evolution of these practices is found in a small sampling of texts including: *Band—a-ten-tion! A Manual for the Marching Band* by Mark H. Hindsley,²¹ *Gridiron Pageantry: The Story of the Marching Band for Bandsmen, Directors and Football Fans* by Charles Boardman Righter,²² *Patterns of Motion* by William “Bill” C. Moffit,²³ *Multiple Option: Marching Band Techniques* by Robert E. Foster,²⁴ *Techniques of Marching Band Show Designing* by Dan Ryder,²⁵ and *The System: Marching Band Guide* by Gary E. Smith.²⁶

There is an established precedent for the historical study of specific band programs, and each analysis provides unique insight into the development of the medium as a whole. By chronicling the history of the marching band at The University of Iowa,

²¹ Mark H. Hindsley, *Band—a-ten-tion! A Manual for the Marching Band* (Chicago, IL: Gamble Hinged Music Co., 1932).

²² Charles Boardman Righter, *Gridiron Pageantry: The Story of the Marching Band for Bandsmen, Directors and Football Fans* (New York, NY: Carl Fischer, 1941).

²³ William C. Moffit, *Patterns of Motion* (Winona, MN: Hal Leonard Music, Inc., 1964).

²⁴ Robert E. Foster, *Multiple Option: Marching Band Techniques* (Port Washington, NY: Alfred Publishing Co., 1978).

²⁵ Dan Ryder, *Techniques of Marching Band Show Designing* (Wylie, TX: Dan Ryder Field Drills, 1996).

²⁶ Gary E. Smith, *The System: Marching Band Guide* (G.E. Smith, 1999).

this investigation demonstrates that the development of the program, along with profiles of its directors, innovations, and special performances, provides valuable research and understanding about the impact of marching bands in general.

Methodology and Limitations

For the purposes of this study, the author examined historical registration data, digital and hard copy newspaper articles, University yearbooks, previous historical studies on musical activities at The University of Iowa, and archival material both at the University and from individuals associated with the program. Examples of these materials include: military documentation, newspaper clippings, drill charts, performance scripts, photographs, media guides, and travel itineraries. Many of these were examined to provide further evidence into the development of the program.

Primary source material is vital to the accuracy of a historical study. The author conducted interviews of current and former directors as well as surviving relatives of deceased directors, who provided insight into the advancement of the marching band. In addition, many alumni provided first-hand accounts of their experiences in the band through an online survey administered through The University of Iowa Qualtrics system.

Chapters covering the tenure of living directors were sent to each respective director for review. The directors were asked to provide feedback on historical accuracy of their chapter and to provide any points of clarification they deemed necessary.

Due to the lack of extant band departmental records prior to 1937, information on the first fifty-six years of the band's existence is limited to what is found in military records at the University, including budgetary support and organizational matters, and

two prior historical studies completed on the musical activity at the University from its inception to 1915 and from 1916 to 1944.

The flood of 2008 disrupted the access and the organization of band departmental records, so collection of these materials proved to be difficult and time-consuming. Many materials may have been lost due to the flood.

Permission was sought and obtained to reprint copies of the music and lyrics to “On Iowa,” the “Iowa Fight Song,” and the “Iowa Corn Song” from MPL Music Publishing, as well as “Roll Along, Iowa” from Neil A. Kjos Music. The music and lyrics to the other school songs presented in the paper are in the public domain, therefore, no permission to reprint was necessary.

Thorough discussion of the athletic bands in this study is limited to the marching band. Although the University does have both a basketball and volleyball pep band, they are only mentioned in the context of the broader scope of the athletic band program.

Likewise, the Scottish Bagpipe Band known as the Highlanders that was begun in 1936, while significant to the University, is beyond the scope of this historical study. However, the Highlanders are mentioned when developments of the group either paralleled those of the marching band or had a direct effect on the marching band.

Organization of the Study

The initial chapter of this study serves to introduce and clarify the topic and its purpose. It addresses the existing research on both the history of bands in general as well as marching bands, including studies on specific institutional programs and marching band techniques. It also clarifies both the methods and limitations of the author’s research, and the organization of the study.

While the scope of this thesis covers the development of the marching band program at The University of Iowa, it is important to understand that for the initial fifty-six years of its existence, the band operated as one unit for all purposes – military, athletic and concert. This study does not investigate the functions of the program as a concert band. However, a recent DMA essay by Larry Petersen chronicles the history of the concert band program at The University of Iowa, but makes brief mention of the marching band only with respect to the hiring of the different Associate Directors of Bands.²⁷

Chapter Two highlights major developments in the first thirty years of The University of Iowa's band program that can be directly linked to the military, martial, and athletic functions of the band, including leadership, the size of the ensemble, performances, and funding from the University for equipment, uniforms and supplies. The information in this chapter is presented in chronological order.

Each of the following seven chapters explores the progression of the marching band under its respective directors. Chapter Three concerns Orie E. Van Doren, who was the first official Director of Bands and oversaw the band during its last years in the Military Department. Information in this chapter is also presented in chronological order.

Information within each of the next six chapters is organized by key components of the program's development. Inside each of these subsections, material is presented generally in chronological order. Chapter Four studies Charles B. Righter, who

²⁷ Larry J. Petersen, Jr., "Bands at The University of Iowa from 1880 to 2008: The Development, Directors, Repertoire, and the 1966 Historic Tour of Europe and the Soviet Union." (DMA essay, The University of Iowa, 2012).

reorganized the band program at the time of his hire and initiated many traditions that are still in use today.

Chapter Five investigates Frederick C. Ebbs, who significantly changed the style of the band. The first part of Chapter Six examines Frank Piersol, who established the presence of the Golden Girl and transitioned the supervision of the marching band to the responsibility of the Associate Director of Bands. The second part of Chapter Six examines Thomas L. Davis, whose talent for arranging music gave the marching band its unique sound.

Chapter Seven explores Morgan J. Jones, who presided over the greatest expansion in both the size and quality of the band, culminating in one of the highest honors for collegiate marching bands in the country. Chapter Eight analyzes a period of transition under both David Woodley and David Henning. Chapter Nine researches the tenure of the current director, L. Kevin Kastens.

Chapter Ten provides a conclusion to the thesis as well as propositions for further research opportunities within The University of Iowa and marching bands in general.

The Appendices offer insight into different ancillary details on the history of The University of Iowa Marching Band, including lists of the following: early student leaders of the band, drum majors, work crew members and librarians, twirlers, Graduate Teaching Assistants and Graduate Staff, band announcers, recordings made for distribution, auxiliary coordinators, interview and survey questions for former directors and alumni. A comprehensive bibliography completes the study.

CHAPTER 2

THE EARLY YEARS

The first mention of a band at The University of Iowa was in the spring 1865 when a student petitioner named Frank Springer, a member of the Zetagathian literary society, pushed for the establishment of a University band.²⁸ His “forceful agitation”²⁹ was evident in a letter written to the Board of Trustees, in which he pressed for the purchase of instruments and establishment of a brass band at the University:

Your memorialists, on behalf of many students, would respectfully represent to your honorable body: 1st – That there is not now, nor has there ever been, an efficient musical organization in the University; 2nd – That it is universally remarked that the music of the public exercise of the Institution has been poor and of no interest either to members thereof or to visitors and the public generally; It has been thought practicable to organize and maintain a good brass band in the College if the instruments could be furnished by the Institution so that they might remain here permanently; The practice of having brass band music is becoming quite common among our Eastern Colleges and it is considered by many to be very desirable here...; If these be furnished, we will guarantee to provide good music, and to pay all expenses for instruction, and if necessary to give bond for the safe keeping of the instruments.³⁰

Four members of the faculty endorsed the petition.³¹ Unfortunately, according to records, nothing ever came of this request.

The first “bands” formed at The University of Iowa were of atypical instrumentation by today’s standards and they were all established within the Military

²⁸ James Senior Stinehart, “History of the State University of Iowa: Musical Activity to 1915” (MA thesis, The State University of Iowa, 1941), 5.

²⁹ Ibid.

³⁰ Ibid., 5-6.

³¹ Ibid., 6.

Department. While this department no longer exists, it was an integral part of the university experience for male students during the late-nineteenth and early-twentieth century.

The earliest of these ensembles was created under the command of Lieutenant Alexander D. Schenck when, in May 1875, he petitioned the University Board of Regents to appropriate \$400 for the purchase of equipment that could not be provided by the federal government.³² The only items that can be identified as being purchased with this money were “A set of band instruments consisting of two fifes, one bass drum, and six snare drums.”³³

A new commander, Lieutenant James H. Chester, first organized the fledgling band in the 1876-77 academic year. The battalion in the Military Department that year consisted of “three or more companies...and a music corps.”³⁴ Lt. Chester organized the music corps, which comprised six students, by grouping them in pairs and assigning each pair to a different company: A, B, or C.³⁵ There are no records as to the instrumentation of these paired musicians and no record that the ensemble lasted more than one year.³⁶

It was not until four years later that another band was formed when, in the 1880-81 academic year, a thirteen-piece University Cornet Band was established, once again,

³² Alan C. Rockwood, “A History of the Military Department of the State University of Iowa,” *Journal of History and Politics* 21, no. 2 (1923): 192.

³³ Ibid.

³⁴ Ibid., 196.

³⁵ Ibid.

³⁶ Petersen, 13.

under the purview of the Military Department.³⁷ Although the University provided most of the instruments, it was not able to provide everything requested due to a lack of funding. Furthermore, there are no records as to what was purchased.³⁸

The sole purpose of this group was to perform for dress parades,³⁹ and the most notable of these would be for the inaugural Governor's Day Parade on June 17, 1881.⁴⁰ This tradition would continue for many years. Like the brass band that preceded it, the cornet band only lasted one year.

The first official band of The University of Iowa – The University Battalion Band – was provided for by General Orders Number One, Headquarters University Battalion, Iowa City, Iowa on September 14, 1881.⁴¹ This order made provisions for a fifteen-piece brass band with the following instrumentation: three E-flat cornets, three B-flat cornets, two E-flat alto horns, two B-flat tenor horns, one baritone, one B-flat bass, one E-flat bass, one tenor drum and one bass drum with cymbals.⁴² However, the University was able to supply only a portion of the instruments and music provided for in the original orders needed to outfit the group.

³⁷ Rockwood, 198.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid., 200.

⁴¹ Stinehart, 50.

⁴² Ibid.

The University Battalion Band was placed under the direction of a student, A. A. Ladd.⁴³ The practice of students directing the band would remain in place until the 1906-07 academic year. A complete list of student leaders of the band from 1881 to 1906 is found in Appendix B.

Just as the cornet band that came before it, the University Battalion Band was originally charged with providing music for and participating in martial and military functions. However, they also performed for other ceremonial functions at the University. For example, to show its gratitude for the equipment and music the University had purchased, the band volunteered to perform for the Medical and Homeopathic Medical Commencements in March 1882.⁴⁴ The following June, the Board of Regents reciprocated its appreciation by voting to pay \$25 to Ladd and \$75 to be divided among the other members.⁴⁵

This and other outreach performances drew positive attention to the ensemble, and as a result, the University began to show its support of the band program through larger budgetary allocations.⁴⁶ Whereas in the 1881-82 academic year only \$100 was spent on the band for commencement services, a general line item for “Band” was listed as \$211.69 for 1882-83.⁴⁷

⁴³ Stinehart, 50.

⁴⁴ Ibid., 50-51.

⁴⁵ Rockwood, 198.

⁴⁶ Stinehart, 51.

⁴⁷ Rockwood, 303.

There is no specification in the budget regarding how this money was spent, but it likely went to the purchase of new instruments. According to one source, in 1883, of the now sixteen instruments used in the band, the University only owned nine.⁴⁸ Two of these were in good condition and the value of the other seven combined did not total half the value of the seven instruments owned by individuals in the band – an estimated \$200.⁴⁹ So, there was pressing need for new equipment.

In addition to this increase in funding, the band was allowed to add a new position for a student leader: the Drum Major.⁵⁰ This position, which remains today, was vital to the continued advancement of the band. The drum major was considered the drill leader on the field and was often uniformed differently from the other band members. The fact that this individual stood out made them a very recognizable figure both on and off the field.

Unfortunately, other budgetary constraints prevented the University from providing a proper uniform for two more years, when the Regents allotted \$50 for this purchase.⁵¹ A list of known drum majors for the band by year is found in Appendix C.

With increased funding and the presence of the drum major, the band continued to improve under the leadership of the new student musical director Albert Xanten. Xanten

⁴⁸ “Locals,” *Vidette-Reporter*, Iowa City, IA, June 2, 1883.

⁴⁹ Ibid.

⁵⁰ Rockwood, 199.

⁵¹ Ibid.

put more emphasis on marching technique and execution in his instruction.⁵² According to a June 2, 1883 report in the *Vidette-Reporter*, “In their marching have they attained an admirable degree of efficiency.”⁵³ The improvements were immediately noticed. Spectators at different military and athletic functions “were quite amused to see the band stepping down the line to a three-quarter time and coming back with a lively two-four rhythm.”⁵⁴ Many viewed the band as one of the best in the state, although by later-day standards it was still poor.⁵⁵

One of the highlights of the 1883 season was the band’s first performance at a collegiate football game, Iowa v. Cornell.⁵⁶ This was significant because 1882 was the first year that The University of Iowa played intramural games against other colleges. So, from the beginning of the University’s competitive football history, the marching band played a role in the pageantry of these games. This trip to Cornell also marked the beginning of the tradition of traveling to away football games.

For the next ten years, the band’s standing in the university community steadily improved. During this time, even though it did not operate with any fixed expenses, the band was still well-funded, as is evidenced by the fact that the spending on the band for this ten-year period totaled \$2098.55, compared to the overall expenditures for the

⁵² Stinehart, 51. Xanten, and subsequent musical directors until 1889, were part of a leadership corps that also included a designated student leader, most likely the highest military ranking student in the band.

⁵³ “Locals,” *Vidette-Reporter*, Iowa City, IA, June 2, 1883.

⁵⁴ Stinehart, 51.

⁵⁵ Ibid.

⁵⁶ Rockwood, 201.

military, which totaled a mere \$591.03.⁵⁷ These funds were used for student leader compensation, the drum major's uniform, music, instruments, repairs and music stands.⁵⁸

The Military Department was not the only source of financial support for the band. In March 1884, the band, now under the command of Lieutenant Edward C. Knower and student leader C.W. Wilcox, gave a series of benefit concerts that helped raise funds to purchase new uniforms.⁵⁹ While these initial efforts to purchase the uniforms were admirable, it would be another full academic year before sufficient funding was acquired for their purchase.⁶⁰

The University Battalion Band was also given new responsibilities and opportunities. In September 1883, it was appointed as the brigade band of the 2nd Iowa Brigade headquartered in Dubuque, Iowa. Because of this new designation, the band was sent to Mobile, Alabama, to participate in a large military event known as the Interstate Drill in the spring 1885.

The bandsmen were given three weeks leave of school to participate, including one week of travel, one week in Mobile and one week in New Orleans.⁶¹ Military records report that twenty-one men participated in this trip;⁶² however, another report

⁵⁷ Rockwood, 303-04. These numbers reflect expenditures of the University for military training from 1883-93. Due to a change in the form of reporting expenditures, it is impossible to ascertain the military expenditures from 1887-88 to 1889-90, inclusive.

⁵⁸ Ibid., 203.

⁵⁹ Ibid., 202.

⁶⁰ Ibid., 203.

⁶¹ Ibid.

⁶² Ibid.

suggests that there may have been as many as twenty-five.⁶³ This trip was of special significance, because not only was the band one of only a few groups that had its expenses paid, but it was also the first time that the band was completely uniformed.⁶⁴

As the 1880s continued, so did the band with its usual complement of athletic events and, more commonly, participation in dress parades.⁶⁵ It continued to participate in the yearly Governor's Day Parade, and in April 1886, it made a trip to Grinnell where it marched in a parade playing college songs. A year and a half later, in October 1887, it traveled to the International Militia Encampment in Chicago.⁶⁶ Unlike its previous trip to Mobile, the expenses for this trip were paid out of receipts earned from a benefit concert upon the band's return.⁶⁷

By the end of this decade, the band was becoming a more established part of the campus and community. The growth of its stature in university life was evident from its reviews and attention in the campus newspaper.⁶⁸ But despite an increase in number of members and the recruitment of student leaders with significant musical experience,⁶⁹

⁶³ Stinehart, 54. According to Stinehart the instrumentation for this trip consisted of two E-flat cornets, five B-flat cornets, three altos, three tenors, two baritones, a B-flat bass, two tubas, a piccolo, an E-flat clarinet, a B-flat clarinet, a snare drum, a bass drum, and cymbals. The drum major would have also most likely been in attendance. This is the first indication of the inclusion of woodwinds in the ensemble.

⁶⁴ Rockwood, 207.

⁶⁵ Stinehart, 54.

⁶⁶ Ibid., 55.

⁶⁷ Rockwood, 210.

⁶⁸ Stinehart, 55.

⁶⁹ Petersen, 17. Frank S. Aby, one of two students listed as musical directors during the 1886-1887 academic year was also an assistant with the school chorus. This is the first concrete evidence that any band member had an association with another musical group on campus.

the quality of the band was diminishing. A report in a campus student newspaper, *The University Mirror*, on October 27, 1888 portrayed the band as nothing more than an uncontrollable mob:

The SUI band work (sic) a novel scheme this year. If the boys are not engaged to play for the theatrical troupe they take their instruments, march down and threaten to play. Comps are invariable forthcoming when the latter plan is worked. The band gets there just the same.⁷⁰

The quality of the band gradually improved under the new command of Lieutenant George W. Read, although progress would prove to be a struggle. Prior to the arrival of Lt. Read in the fall 1889, membership in the band comprised a mixture of both university and preparatory students as well as members of the community.⁷¹ Lt. Read quickly moved to make the band an exclusively collegiate organization,⁷² and the student leadership corps was reduced to one person, musical director F. Spevacek.

Read's reorganization created difficulties for the new musical director because, unlike prior years, Spevacek was now the sole student leader having to bear the same workload as the previous leadership of multiple students. He also could no longer recruit from outside the University.⁷³ The result was that the ensemble returned to its original size of fifteen members, and its performances were limited to military functions and

⁷⁰ Stinehart, 56.

⁷¹ Ibid.

⁷² Rockwood, 214.

⁷³ Petersen, 18.

commencement exercises.⁷⁴ Additionally, there is no evidence that this band performed for any athletic functions.

By 1893, the band had grown again in size to thirty pieces under the musical direction of law student F.W. Thompson. The most notable increase in the membership was through the addition of trombones and clarinets.⁷⁵ In addition to attending the weekly parades, the band now rehearsed four hours a week from 7:00-9:00 p.m. on Mondays and Thursdays.⁷⁶ These practices took place on the third floor of the Electrical Building, which had been the ensemble's home since at least the spring 1882.⁷⁷ This extra rehearsal time served to improve the overall quality of the band.

In February 1894, the band was asked to perform at a benefit concert for the football team, which had now been a varsity sport since 1889 and was growing in popularity.⁷⁸ While it was not connected to an athletic contest, this invitation did show a continued relationship between the athletic and band programs that continues to the present day.

With the growth of enthusiasm in the football team, fifty men applied for positions in the band in the fall 1895. Eighteen were chosen at first, and an additional

⁷⁴ Stinehart, 56.

⁷⁵ Ibid., 57.

⁷⁶ Rockwood, 212.

⁷⁷ Ibid.

⁷⁸ Stinehart, 58.

eight were taken later to make a total of twenty-six members.⁷⁹ This is the first indication that students were turned away from participation in the band.

The band continued the progress begun the year before by maintaining its weekly performances for military ceremonies as well as several out-of-town trips. The most ambitious of these outings was to the G.A.R. encampment at Cedar Rapids on April 28, 1896 to take part in the parade.⁸⁰

Although success of the band was apparent, it did have its share of difficulties. In the years leading up to the turn of the century, activities of other musical organizations at the University limited the band's performances.⁸¹

One of the most serious obstacles the band faced was its practical reorganization year after year. Having new student leadership almost every year led to a lack of consistency in direction. Also, the membership turnover rate was high. For example, in the 1896-97 academic year, fifteen of the twenty-four members were new.⁸²

The Spanish-American War erupted in 1898 and the entire faculty of the Military Department was called to active duty, which left the department in the hands of student leadership.⁸³ O.A. Kuck took charge of the band that year, and despite no financial support other than \$100 for the bandleader,⁸⁴ the band showed progress. A report in the

⁷⁹ Stinehart, 58.

⁸⁰ Rockwood, 223.

⁸¹ Stinehart, 59.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Rockwood, 303-07.

Vidette-Reporter praised the band for its performances at “athletic games and celebrations of victory.”⁸⁵

Kuck continued to serve the band as director until 1902-03. During his tenure, professional students were allowed to participate in the band for the first time.⁸⁶

Professional students were not affiliated with the Military Department, while collegiate students were affiliated. This opportunity provided for growth in the University Band, but it presented unexpected disciplinary challenges.

Since the band was part of the Military Department, collegiate students in the band were subject to drill and given credit for their participation.⁸⁷ Professional students that participated in band were not subject to drill; they did not receive credit; and therefore, typically showed indifference to the regulations of the band program.⁸⁸ Kuck addressed his concerns about the behavior of the professional students in the band in a letter to the Deans of the Departments:

Their sole inducement to attend rehearsals seems to be the possibility of being admitted to athletic games free of charge. As these games do not take place regularly throughout the year, the aforesaid inducement does not always exist. A few of the professional students are more or less regular in their attendance upon rehearsals and battalion ceremonies throughout the year, being interested for the sake of their own improvement. But by far the greater part put themselves under the authority of the department only so long as there is some amusement in view, after which they withdraw without notice...The result is that the band either comes out in a crippled condition or does not appear at all.⁸⁹

⁸⁵ “The University Band,” *Vidette-Reporter*, Iowa City, IA, April 20, 1899.

⁸⁶ Stinehart, 73.

⁸⁷ *Ibid.*, 74.

⁸⁸ *Ibid.*

⁸⁹ *Ibid.*, 74-75.

In response to this, an order was issued on September 20, 1900 effectively placing all professional students in the band on equal footing with the collegiate members both in regard to the benefits of being in the ensemble and subjectivity to military discipline.⁹⁰ In 1902, at the urging of Lieutenant George R. Burnett and President MacLean, the Board of Regents authorized a yearly tuition rebate of \$12.50 to each professional student who played in the band in uniform for one year.⁹¹ This was done to show their appreciation for their participation, and hopefully entice them to continue participating under these new guidelines.

The band continued to make its customary trips to athletic contests, including the State Athletic Meet in Des Moines on May 28, 1903. According to records, there were only enough funds to pay for twenty men. In order for the band to be completely represented, President MacLean personally paid the expenses for the other five students.⁹² Other athletic trips were typically funded by the Athletic Union or by student subscriptions.⁹³

In the fall 1903, F. R. Molsberry came to the University and was named director of the band for two years. This was significant because, for the first time, the band was under the leadership of someone with prior military band experience. Molsberry had served for three years as Chief Musician in the 1st U.S. Cavalry in the Philippines.⁹⁴ His

⁹⁰ Stinehart, 73-74.

⁹¹ Rockwood, 234.

⁹² Stinehart, 76.

⁹³ Rockwood, 235.

⁹⁴ Stinehart, 76.

experience and popularity with the students created a new sense of pride in the ensemble, and the band received praise for both its appearance and execution of performance.

This new confidence, and the added financial incentive for professional students, led to a surge in participation and quality. In Molsberry's second year, sixty men, many of whom were professional students, tried out for the band with a final cut of thirty.⁹⁵ Students' eagerness to participate in the band was so evident that in the 1905-06 academic year, the University increased the incentive for professional students to participate from \$12.50 to \$20.00. However, they limited it to a maximum of ten students.⁹⁶

This was also the last season for the band under student leadership when Orie Elmer Van Doren, who served as Chief Musician under Molsberry, was named the director.⁹⁷ Some significant developments under Van Doren's leadership included the replacement of the alto horns with the more modern mellophone, and a change in rehearsal location.⁹⁸ The New Armory was constructed on the west half of a block just west of the main campus, and the new band room was located on the second floor of this building. This would remain the band's home for the next seven or eight years.⁹⁹

For some time, the band's improvement and stature in the university community had been garnering the attention of the upper administration at the University. In the

⁹⁵ Stinehart, 77.

⁹⁶ Rockwood, 235.

⁹⁷ Stinehart, 79.

⁹⁸ Ibid.

⁹⁹ Rockwood, 237-38.

1903-04 academic year, University President MacLean addressed the Board of Regents about the value of the band and the possibilities for music at large:

“The excellent military band, which the present bandmaster and his fellow students have created with the most trifling aid from the University, is suggestive of the latent possibilities within the University in the general field of music.”¹⁰⁰

President MacLean made similar comments regarding the band’s stature in the University the following year. In response to this support, as well as mounting student pressure for better musical instruction and organization, the School of Music Affiliated was established on June 12, 1906.¹⁰¹

With the establishment of an official School of Music, no hesitation was made in moving the leadership of the University Band from the hands of students to that of a qualified instructor.¹⁰² In the fall 1906, Henry G. Cox was appointed the first professional band director at the University, and served in this capacity until 1909.¹⁰³ Cox inherited a rather good student-led band and his confidence in the quality of the band was so great that he went so far as to declare the band as “the largest and finest university band in the West.”¹⁰⁴

Although the new School of Music offered instruction, the band continued to operate under the umbrella of the Military Department. Aside from a significant increase

¹⁰⁰ Stinehart, 66.

¹⁰¹ Ibid., 85.

¹⁰² Petersen, 25.

¹⁰³ Rockwood, 248.

¹⁰⁴ Stinehart, 104.

in Cox's salary from \$150 in 1906-07 to \$300 a year in 1907-08 and 1908-09, moreover financial support for the band was still relatively limited.¹⁰⁵ Of note, Cox, whose salary was paid by the Military Department, was the only member of the music staff who received his compensation directly from the University.¹⁰⁶

The only evidence of additional monetary support for the band during these three years was a line item of \$250 found in the Military Department's budget for Band Support in Cox's first year.¹⁰⁷ However, Cox devoted his energy to continued improvements to the band and grew the ensemble to nearly sixty students in his first year.¹⁰⁸ He also focused on improving the ensemble through its instrumentation by encouraging men to study the oboe, bassoon and saxophone.¹⁰⁹

Over the years, the University Battalion went through many uniform changes, but the band struggled to be properly outfitted at times. In 1907, the battalion changed its uniforms once again, this time to a cadet gray. The band members continued wearing the regulation dark blue dress uniform with white stripes.¹¹⁰ This change was made in order for the band to stand out from the rest of the battalion.

Cox's tenure was not without its challenges. Lieutenant Charles Warren Weeks took command of the Military Department in 1905 and instituted a policy of only

¹⁰⁵ Rockwood, 303-07.

¹⁰⁶ Stinehart, 89.

¹⁰⁷ Rockwood, 303-07.

¹⁰⁸ Stinehart, 104.

¹⁰⁹ Ibid., 105.

¹¹⁰ Rockwood, 244.

requiring a two-year commitment from male students. This proved to be a hindrance to early recruiting efforts.¹¹¹ In 1907, Lt. Weeks reorganized the band to allow for a “minimum number needed for artistic performance and military showing,”¹¹² effectively cutting the band’s membership in half.

Cox faced another test in 1907. At that time, several members of the band were also members of a local musicians’ union. The union prevented their members from playing at football games with non-union men. As a result, all the union bandsmen withdrew from the local union.¹¹³

Throughout these trials, the band continued to prepare for its public performances at athletic and military functions as well as other university functions. Rehearsals were still held at the Armory, but now they were on Mondays and Wednesdays from 4:30 to 6:30 p.m.¹¹⁴

The band was growing in its use of student leadership, a hallmark that still exists today, albeit in a different fashion. In an article in the *The Daily Iowan*, the following students were listed as officers (non-military ranks) in the band: A. LeVan (president), E. Wilson (vice-president), and J. E. Burgy (secretary and drum major).¹¹⁵

¹¹¹ Rockwood, 241.

¹¹² Stinehart, 106.

¹¹³ Rockwood, 249. This is the only mention of a musician’s union that can be found. It was most likely a union organized for local musicians and not affiliated with the University.

¹¹⁴ “Monday’s Bulletin,” *The Daily Iowan*, Iowa City, IA, December 2, 1906.

¹¹⁵ “Band is the Largest Ever,” *The Daily Iowan*, Iowa City, IA, December 7, 1906.

In the fall 1909, Lieutenant Morton C. Mumma began his first of three stints as Director of Military Science at The University of Iowa.¹¹⁶ Lt. Mumma, along with University President John G. Bowman, proved to be two of the strongest supporters of the band program in these critical years.

In 1909, Lt. Mumma replaced Cox with Howard J. Barnum as director of the band.¹¹⁷ Barnum maintained the smaller military band size of about twenty-eight members, and he was the first to assign student leaders at the head of each section to assist with music preparation and accountability.¹¹⁸ This role was the precursor to the modern-day section leader.

Up to this point, professional students who were members of the band had been receiving compensation of \$20 per year for their services to the band. To further the cause and positive development of the band, President Bowman requested an increase to \$25 per member and that the bandmaster's annual salary be increased from \$300 to \$500.¹¹⁹

While the band gave occasional campus concerts, their primary responsibility remained to perform for military ceremonies and athletic functions, most notably at the increasingly popular football games.¹²⁰ In addition to performing at all home games, the band continued to travel to out-of-town games.

¹¹⁶ Rockwood, 256.

¹¹⁷ Stinehart, 107.

¹¹⁸ Ibid., 107; Petersen, 28.

¹¹⁹ Rockwood, 260.

¹²⁰ Stinehart, 107.

In the 1909 season, money was raised by student subscription to send the band to the annual Minnesota game. Unfortunately, the team was soundly defeated 41-0. This exposure, however, enhanced the popularity of the band began, and it began to grow.

Although the band had made great strides, Lt. Mumma knew that its continued success would not last without a dedicated instructor with a background in band instruction.¹²¹ Therefore, he set out to recruit Dr. Orie Elmer Van Doren, former cadet captain and student bandleader, to direct the band once again.¹²²

¹²¹ Petersen, 29.

¹²² Stinehart, 138.

CHAPTER 3

ORIE E. VAN DOREN (1911-1937)

Orie Elmer Van Doren was born on January 29, 1881 in Union, Iowa, to John and Phoebe Van Doren, and as a native Iowan, he was almost destined to someday become a Hawkeye. In the early 1900s, he enrolled at The University of Iowa to pursue a degree in dentistry. In addition to his regular studies, he was an active member of the University Band, first as a trombone player, then as Chief Musician, and eventually as the last student director in the 1905-06 academic year.¹²³

Van Doren graduated in 1906 with a DDS and moved to Hebron, Nebraska, where he went into dental practice for the next five years.¹²⁴ However, he longed to continue in music and he hoped to return one day to lead the band. Thanks to the support of Commandant Morton C. Mumma of the University Battalion, he was afforded that opportunity. In 1911, The University of Iowa hired Van Doren to replace Barnum as the Director of the University Band.¹²⁵

Early in Van Doren's tenure, the band received somewhat better support than it had in previous years, but funding was still an issue for the development of the band program. Van Doren's salary remained at \$500, and the only other money designated for

¹²³ Stinehart, 79.

¹²⁴ "O.E. Van Doren – Obituary," *Simpson College Bulletin – Alumni Issue*, September 1951.

¹²⁵ Stinehart, 138.

the band was to provide compensation for band members who remained for commencement and Governor's Day activities.¹²⁶

Van Doren also encountered difficulties in recruiting qualified musicians for the band. A lack of qualified bandmasters in the public schools resulted in serious deficiencies in instrumental training of incoming students, and the serious musicians in the School of Music had little reason to join a military group going through growing pains.¹²⁷

Despite these obstacles, Van Doren forged ahead and slowly built the program to a substantial number. From the initial thirty-four members in 1911,¹²⁸ the numbers grew to forty-two by 1914.¹²⁹ The instrumentation for the ensemble during these years typically included clarinets, cornets, horns, trombones, baritones, basses and percussion. However, in the 1913-14 academic year, Van Doren added three saxophones and a piccolo.¹³⁰ By the next academic year, the number reached almost fifty students. The increase in band participation paralleled the increase in the overall enrollment at the University (See Table 1).¹³¹

¹²⁶ Stinehart, 139.

¹²⁷ Petersen, 31.

¹²⁸ Stinehart, 140.

¹²⁹ Ibid., 141.

¹³⁰ Ibid., 139.

¹³¹ Rockwood, 267.

Table 1 – Enrollment figures for The University of Iowa, 1881-1941

Academic Year	Total	Academic Year	Total	Academic Year	Total
1881-1882	595	1901-1902	1,512	1921-1922	5,973
1882-1883	617	1902-1903	1,442	1922-1923	6,837
1883-1884	577	1903-1904	1,393	1923-1924	7,423
1884-1885	554	1904-1905	1,560	1924-1925	8,011
1885-1886	502	1905-1906	1,815	1925-1926	8,300
1886-1887	571	1906-1907	2,072	1926-1927	8,679
1887-1888	552	1907-1908	2,315	1927-1928	9,249
1888-1889	621	1908-1909	2,473	1928-1929	9,685
1889-1890	737	1909-1910	2,352	1929-1930	9,705
1890-1891	890	1910-1911	2,090	1930-1931	9,900
1891-1892	904	1911-1912	2,090	1931-1932	9,902
1892-1893	987	1912-1913	2,255	1932-1933	8,877
1893-1894	1,027	1913-1914	2,669	1933-1934	8,415
1894-1895	1,134	1914-1915	2,996	1934-1935	9,402
1895-1896	1,307	1915-1916	3,286	1935-1936	10,208
1896-1897	1,334	1916-1917	3,523	1936-1937	10,886
1897-1898	1,313	1917-1918	3,303	1937-1938	10,249
1898-1899	1,283	1918-1919	4,102	1938-1939	10,432
1899-1900	1,438	1919-1920	4,933	1939-1940	10,778
1900-1901	1,542	1920-1921	5,345	1940-1941	11,020

Source: University of Iowa Enrollment Chart, 1856-1942, Office of the Registrar – Resource Guide to Enrollment and Student Body Demography, The University of Iowa Archives, Iowa City, IA.

Even though the University Band was becoming an organization with an identity of its own, it was still administered by the Military Department. The new commander in 1914, Lieutenant Robert T. Phinney, was supportive of the band; however, his first concern was the battalion as a whole.

Ever since the 1905-06 academic year, the band had been fortunate to have adequate rehearsal space in the New Armory. As the band increased in size, so did the battalion. The space quickly became inadequate for the band's needs and the battalion was in need of additional locker space for the gym in the New Armory.¹³² Therefore, in 1914, the band was moved back to the third floor of the old boiler house where it remained until 1923 when the building was razed.¹³³

Van Doren was interested in developing a fine concert ensemble, but he was committed to fulfilling the band's duties for all military and athletic functions.¹³⁴ This public exposure, especially at football games, provided the impetus for future growth.

For many years, the band was accustomed to traveling with the football team to various away games. In Van Doren's second year, the band was able to travel again to Minneapolis for the Iowa v. Minnesota football game, thanks to money raised by student subscriptions and other means.¹³⁵ Iowa was once again soundly defeated by a score of 56-7.

Many Iowa fans and students believed the band was somewhat of a jinx for the football team, even though they had little to do with the outcome of this game. This belief was so strong that former band student "Shocky" Ross felt the need to come to the defense of the band in a letter to the editor of *The Daily Iowan*:

¹³² Rockwood, 270.

¹³³ Ibid.; Stinehart, 139.

¹³⁴ Petersen, 32.

¹³⁵ Stinehart, 140.

A few years ago the band accompanied the football team to Minneapolis. The game was lost, but in the evening papers the band was commented upon at great length and was given many compliments. That day the S. U. I. band of thirty pieces had vied with the University of Minnesota's band of sixty pieces. The reporters were unanimously in favor of the band from Iowa.¹³⁶

In the summer 1916, Morton C. Mumma, now a Captain, returned for a brief second stint as Director of the Military Department.¹³⁷ He worked quickly to make improvements in the band, most notably by allowing the band to expand to its largest size to date, fifty-five members.¹³⁸ This expanded membership provided Van Doren with greater flexibility in instrumentation.¹³⁹

Due to the American involvement in World War I, Cpt. Mumma was summoned to active duty in 1917, and was replaced by Captain Andrew C. Wright, who had been called out of retirement.¹⁴⁰ Support for the band remained consistent during these strained times, and the band continued to show its support for the football team by performing both for home games and occasionally traveling to away games.

In the fall 1917, the band traveled to Evanston for the Iowa v. Northwestern football game. Like previous trips, the majority of expenses were paid by student subscriptions; however, the subscriptions did not cover the expenses completely. So,

¹³⁶ 'Shocky' Ross, "Letter to the Editor," *The Daily Iowan*, Iowa City, IA, March 7, 1916.

¹³⁷ Rockwood, 271.

¹³⁸ Ibid., 276.

¹³⁹ Petersen, 34.

¹⁴⁰ Ibid., 35.

members of the band paid the balance.¹⁴¹ Travel and activity for the band during the war declined significantly as there are no surviving records of the band traveling with the football team to away games or making appearances for other functions after the 1917 trip to Evanston.¹⁴²

In 1918, at the height of the United States' involvement in World War I, the War Department created the National Army Training Detachments (NATD) program. The NATD's student training program, the Student Army Training Corps, was an opportunity for universities to participate in the program. The University of Iowa joined the program in the fall 1918, and its unit consisted of over 1,700 enlistees.¹⁴³

As was typical of most university battalions, the Iowa S.A.T.C. had a band. This ensemble was not associated with the University Battalion Band during this time. However, when World War I was over and Cpt. Mumma returned to his post in January 1919, the remnants of the membership of the S.A.T.C. band were absorbed into the university band program.¹⁴⁴

By 1920, the War Department issued enough instruments to the University for the formation of a second band of forty pieces that rehearsed separately, but performed with

¹⁴¹ Rockwood, 282.

¹⁴² Petersen, 35.

¹⁴³ Students' Army Training Corps Brochure, 1918, Records Pertaining to Military and Wartime Service (collection no. RG 28.01), The University of Iowa Archives, Iowa City, IA.

¹⁴⁴ Rockwood, 293.

the main ensemble for ceremonies and other military functions.¹⁴⁵ A year later, these two bands merged into one ensemble that totaled seventy to eighty members.¹⁴⁶

With a larger number of students participating in band, the need for more funding was imperative. However, aside from the director salary, the only extra line item in the military spending for the band was allocated to provide compensation for Commencement and Governor's Day activities. An anomaly appeared in the 1918-19 budget when only a line for the director salary appears.¹⁴⁷ This was likely due to the band's decline in participation in events outside of the Military Department during the war.

The director salary line item remained stable during the early 1910s, but it steadily increased from \$500 in 1911 to \$1200 in 1918 and eventually to \$1700 in 1919.¹⁴⁸ Van Doren's salary, along with the remuneration line item, remained consistent from 1919 to 1922.

A bold move was made in the early 1920s to make the band answerable to the Head of the College of Liberal Arts for its schedule and expenditures, while maintaining it as a military organization.¹⁴⁹ This move was considered a positive first step towards a

¹⁴⁵ Rockwood, 293.

¹⁴⁶ Ibid., 294.

¹⁴⁷ Ibid., 303-07.

¹⁴⁸ Ibid.

¹⁴⁹ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (MA thesis, The State University of Iowa, 1944), 9.

complete separation from the Military Department; however, the band was still expected to provide music for the customary athletic, ceremonial, and military activities.¹⁵⁰

As each year passed, the popularity of the band continued to grow. The presence of the marching band at football games was especially appreciated as evidenced in several quotes in the 1921 University of Iowa yearbook known as the *Hawkeye*:

No football game would be complete without the band to lead such songs as “Old Gold” and “On, Iowa,” and to start the snake dance after the victory has been won. During the last football season, the band was sent to the Midway by popular subscription among the students, to give Chicago a real treat and to instill the ‘pep’ that always follows in the wake of snappy music.¹⁵¹

No football game would be complete without the University Band to give it the proper gusto as the opposing teams line up and get set for the kickoff. Nor would it be a complete day unless the band came swinging down the field between halves in military formation and finally halted in front of the stands and gave the rooters an opportunity to try their lungs on “On, Iowa.” Again, after the final whistle has ended the milling, the same band leads the uncovered stands in that tribute to victors and vanquished alike, “Old Gold.”¹⁵²

A year later in the 1922 *Hawkeye*, there was mention of a sixty-piece band at basketball games for the first time,¹⁵³ and in the 1926 *Hawkeye*, the band appeared for the first time in a non-military formation at a football game.¹⁵⁴

The Military Department continued to make key instrumental purchases, which helped to strengthen the overall program.¹⁵⁵ By 1925, the band had grown to an

¹⁵⁰ Johnson, 9.

¹⁵¹ *Hawkeye*, Vol. 30 (Iowa City, IA: The University of Iowa Press, 1921), 401.

¹⁵² *Ibid.*, 402.

¹⁵³ *Hawkeye*, Vol. 31 (Iowa City, IA: The University of Iowa Press, 1922), 326a.

¹⁵⁴ *Hawkeye*, Vol. 35 (Iowa City, IA: The University of Iowa Press, 1926), 171.

impressive 125 members, comparable to other Big Ten school bands.¹⁵⁶ This number was aided by the fact that students were now able to play in the band to replace the military courses required by the University.¹⁵⁷

Despite Van Doren's early successes and the growth of the band, the 1925-26 academic year was the peak of his time with the band at the University. For the next then years he continued to work hard, yet recruitment once again became an issue. Enrollment in the Military Department at Iowa was down due to the post-war peacetime atmosphere in the nation and on campus.¹⁵⁸ This, in turn, diminished the number of students available to participate in the band.

A growing lack of strong players combined with the demand of band activity at military and athletic functions began to take its toll on Van Doren as well as on the quality of the band. Dr. Charles Richter, who was at the time an Associate Professor of Music at The University of Iowa, was unimpressed by the quality of the marching band when he came to Iowa in 1930:

I attended a few football games that first year (1930), and the band was a pretty sad sight. It was small; it was not very well trained, didn't play very well, and really was not good in any sense...Dr. Van Doren was much more interested in concert band than he was in football band.¹⁵⁹

¹⁵⁵ Petersen, 37.

¹⁵⁶ Johnson, 36.

¹⁵⁷ Ibid.

¹⁵⁸ Petersen, 38.

¹⁵⁹ Charles Boardman Richter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

While the state of the concert band program improved during the remainder of Van Doren's tenure, the athletic band deteriorated enough to the point that in 1936, the Board in Control of Athletics established a Pageantry Committee.¹⁶⁰ The committee was charged with examining all aspects associated with athletic contests, including the marching band and how it was presented to the public.

Members of this committee included E. B. Schroeder (Director of Physical Education and Intercollegiate Athletics), F. G. Higbee (Board in Control of Athletics member), Charles B. Righter (Professor of Music), Colonel H. H. Slaughter (Head of Military Science), Bruce E. Mahan (Director of the Extension Division), Charles S. Galiher (Business Manager of Athletics), and Donald R. "Don" Mallett (Student Counselor).¹⁶¹ According to Righter, the committee's findings were not favorable concerning the state of the marching band, but he did not specify what conclusions they made.¹⁶²

The band had made great strides under the leadership of Van Doren, both in a significant increase in size and in public exposure. However, the end of his tenure was mired in declining participation and deteriorating quality of performances. Following the 1936-37 academic year, Van Doren tendered his resignation.

¹⁶⁰ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

¹⁶¹ Ibid.

¹⁶² Ibid.

After his resignation, Van Doren and his family moved to South Dakota where he taught public school for several years in Madison.¹⁶³ They eventually returned to Iowa and then moved to St. Louis, Missouri, where he passed away on July 17, 1951. Toward the end of his career at Iowa, Van Doren was active as a composer, most notably of marches. There are at least three to his credit, with two honoring his time at Iowa: “Men of Iowa,” composed in 1932, and “Pentacrest,” composed in 1933.¹⁶⁴

¹⁶³ Todd Bogart, e-mail to author, December 13, 2012. Mr. Bogart’s wife is related to Van Doren and was able to provide biographical information about him courtesy of her aunts who are nieces of Van Doren’s.

¹⁶⁴ Ibid. Both marches were published by C.L. Barnhouse in Oskaloosa, Iowa.

CHAPTER 4

CHARLES B. RIGHTER (1937-1953)

Biographical Information

Charles Boardman Righter was born on May 23, 1896 in Chicago, Illinois. Righter's mother, a native of London, England, and his father, of Monroe, Wisconsin, moved their family to Lincoln, Nebraska, shortly after he was born. Although born in Chicago, Righter always considered Lincoln his hometown.¹⁶⁵

Righter's parents and grandparents were not musically inclined, but he would occasionally hear his grandmother play a few pieces on the piano, or his mother might play some simple chords on the guitar.¹⁶⁶ Yet, their lack of musical knowledge and training did not preclude them from encouraging young Charles, and his siblings, to participate in music from an early age.

Like his older brother and sister, Righter was given piano lessons by a man named Mr. Easterday. After a year, his teacher concluded that the piano was not the instrument for him, a decision that Righter readily accepted.¹⁶⁷ However, he continued to play the piano throughout the remainder of his life and even studied it for one year at the University of Nebraska School of Music Conservatory.¹⁶⁸

¹⁶⁵ Charles Boardman Righter, *Theme and Variations – A Life in Music* (Iowa City, Iowa: by the author, 1980), 1.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid., 3.

¹⁶⁸ Ibid.

At the age of ten, Righter began taking violin lessons from a man named Carrol Beach, an advanced pupil of Carl Steckelberg who was considered one of the two leading violin teachers in Lincoln.¹⁶⁹ After a year or so, he began taking lessons from Carl Westcott, whom according to Righter, was “perhaps not the very best of teachers, (but) he held my interest and kept me going in the right direction.”¹⁷⁰ Although Righter was able to continue lessons through junior high and high school, his musical participation was limited because there were no public school orchestras in Lincoln at the time.¹⁷¹

Righter’s older brother, Ted, played the cornet for a short time, and when he abandoned that musical pursuit, Righter embraced the challenge of learning a new instrument that could provide him more musical opportunities in school.¹⁷² He was quickly able to teach himself a few short songs and was soon eligible to join the grade school band led by Mr. Fisher.¹⁷³ After another year, he began experimenting with the clarinet, yet he struggled with the problems of fingerings and tone production.¹⁷⁴

In the middle of the 1910-11 school year, Righter entered Lincoln High School and joined the band as a cornet player. His director, Mr. Lee Greenslit, later persuaded

¹⁶⁹ Righter, *Theme and Variations*, 5.

¹⁷⁰ Ibid., 6.

¹⁷¹ Petersen, 40.

¹⁷² Righter, 6.

¹⁷³ Ibid., 7.

¹⁷⁴ Ibid.

him to take up the baritone horn in order to balance the section.¹⁷⁵ Righter was loaned a school-owned instrument and instructed to learn to read the part.

As a cornet player, Righter was accustomed to playing the treble clef. Unfortunately, no one informed him that the baritone music was written in the bass clef, and he began reading the part as if it was in treble clef. It came as quite a shock when his mistake became apparent at the first rehearsal. He proceeded to re-learn the part and he eventually became a decent baritone player.¹⁷⁶

Righter continued to participate in music throughout high school where he played the clarinet in the band, participated in the conservatory orchestra, and sang in several vocal clubs. He graduated from high school in the spring 1915.

After high school, Righter spent a year in Colorado Springs playing the violin in different orchestras and several dance bands while he decided what his next step would be. In June 1916, he returned to Lincoln where he enrolled in the University of Nebraska as a part-time student. At the same time, he became a full-time student in the University School of Music, which was a separate institution at the time.¹⁷⁷

Righter was accepted with the understanding that he could earn his music degree within the year. He began to study the violin with Mr. Steckelberg, and the piano with Mr. Earnest Harrison. He was able to finance his education in part by becoming the lone string player of the only “big-time dance band” in Lincoln, Shembeck’s Orchestral

¹⁷⁵ Righter, *Theme and Variations*, 10-11.

¹⁷⁶ *Ibid.*, 11.

¹⁷⁷ *Ibid.*, 22-24.

Service.¹⁷⁸ Righter's year of study was furiously fast-paced, so much so that he later recalled that it was hard to remember that the Great War had been going on in Europe since 1914.¹⁷⁹

With the prospect of war looming, Don Berry, the head of brass instruction at the conservatory, began to organize a military band, which included Righter. This band eventually became the regimental band of the 5th Infantry, Nebraska National Guard.¹⁸⁰ Shortly after earning a Bachelor of Music degree from the University of Nebraska, Righter enlisted in the United States Army where he served as a bandsman from May 31, 1917 to June 4, 1919.¹⁸¹

Upon his return from the Army, Righter applied for and was offered the job of Supervisor of Music for University Place, a small suburban community outside of Lincoln.¹⁸² That same summer, he attended a course in school music methods in Chautauqua Lake, New York, when he also was offered the position of Supervisor of Instrumental Music for the Lincoln Public Schools. Lincoln was a much larger district and the position he was offered provided greater responsibility. Therefore, he informed the administration in University Place that he would be accepting the position in Lincoln.¹⁸³

¹⁷⁸ Righter, *Theme and Variations*, 24.

¹⁷⁹ Ibid., 28.

¹⁸⁰ Ibid., 29.

¹⁸¹ Ibid.

¹⁸² Ibid., 36.

¹⁸³ Ibid., 37.

Righter's task coming in to the job in Lincoln was complex for two reasons. He had no prior teaching experience, and the instrumental music program was still a new concept for the Lincoln schools.¹⁸⁴ Essentially, he was tasked with building the entire district instrumental music program from the beginning.

From the recruitment, to the instruction, to the massive organization, Righter's meticulous approach produced results. The bands and orchestras grew both in size and ability so much that in the eight state contests in which Righter entered the high school groups, the orchestra won all eight and the band won seven, placing second in the eighth.¹⁸⁵ The success of the Lincoln Public School Instrumental Program under Righter was so apparent that in the spring 1930, he was approached by The University of Iowa with an offer to serve as conductor and director of The University of Iowa All-State High School Orchestra and Band.¹⁸⁶

By midsummer 1930, Righter was offered a full-time position as Associate Professor of Music at The University of Iowa.¹⁸⁷ His assignment included organization of the entire All-State program and oversight of the annual Iowa High School Music Festival. As part of his duties, he was expected to travel extensively throughout the state, visiting schools and directors and acting as a "roving ambassador" in the interests of the University and the School of Music.¹⁸⁸

¹⁸⁴ Righter, *Theme and Variations*, 38.

¹⁸⁵ *Ibid.*, 44.

¹⁸⁶ *Ibid.*, 56.

¹⁸⁷ *Ibid.*

¹⁸⁸ *Ibid.*, 61-63. The University of Iowa All-State High School Orchestra and Band eventually evolved into The University of Iowa Summer Music Camps.

Righter also taught instrumental music methods classes, managed the University Concert Course, and organized a series of conference-clinics for school music supervisors and teachers.¹⁸⁹ The University Concert Course was the precursor to the modern-day Hancher Series, and the series of conference-clinics hosted some of the finest music educators of the day before it was discontinued in 1939. A few of these individuals included Glenn C. Bainum (Northwestern University), A.A. Harding (University of Illinois), and William Revelli (University of Michigan).¹⁹⁰

When Van Doren resigned as Director of Bands at Iowa in 1937, Righter was approached about taking up the position. For some time, Righter had desired to take over the direction of the orchestra program when the position opened, given his extensive string background. However, the Director of the School of Music Dr. Philip Greeley Clapp took over the orchestra when Professor Frank Estes Kendrie resigned in 1937.¹⁹¹

Although the possibility of conducting the orchestra was gone, Righter now had the opportunity to conduct his own group. With this prospect available, he formulated a set of conditions that needed to be met in order for him to consider accepting the position of Director of Bands.¹⁹²

First, the band was to be its own independent unit with its own budget under the umbrella of the School of Music. Secondly, Righter was to be given the opportunity to hire two part-time assistants. Also, course credit adjustments were to be given to the

¹⁸⁹ Righter, *Theme and Variations*, 65-69.

¹⁹⁰ Ibid., 69.

¹⁹¹ Ibid., 86.

¹⁹² Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

students in both the Military Department and the School of Music, and the band would still cooperate with the Military and Athletic Departments as well as the School of Music.¹⁹³

Another condition was that adequate storage space was to be provided for uniforms, music and instruments. Righter was also to receive a salary adjustment and full professorship. Finally, he was to be relieved of all extra School of Music duties while continuing to manage the state festival, all-state program, concert course, teacher conferences and instrumental methods classes.¹⁹⁴ These conditions were met and he accepted the position of Director of Bands effective July 1, 1937.¹⁹⁵

Staff Structure and Band Size

One of Righter's first concerns after accepting the position was to find his two part-time assistant directors. The first assistant he hired was Hugh Gunderson, a former member of the University of Wisconsin Band and an experienced high school band director in Wisconsin. Gunderson stayed on staff for three years¹⁹⁶ before eventually moving to Western Kentucky University and then to the University of Toledo.¹⁹⁷

¹⁹³ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

¹⁹⁴ Ibid.

¹⁹⁵ Righter, *Theme and Variations*, 86.

¹⁹⁶ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

¹⁹⁷ Petersen, 44.

Walter Cleland, a well-respected high school band director from Nebraska, was hired as the second assistant director.¹⁹⁸ He only remained on staff for one year, and it is unclear where he went from Iowa. Regardless of their length of tenure, it is evident from Righter's papers that both of these assistants were invaluable in the early days of his time as Director of Bands.¹⁹⁹

Other assistants who served under Righter included Stanley Wilson (1938-1940), Arnold Oehlsen (1940-1950 and the first full-time assistant), Albert V. English (1951-1952), and John B. Whitlock (1952-1954).²⁰⁰

The only other member of the staff that Righter mentions was his secretary Evelyn Powers, who served from 1936 to 1946.²⁰¹ Although she was relatively inexperienced as a secretary when she came to work for Righter, she quickly became one of the best at the job.²⁰²

Recruiting was an immediate and constant concern for Righter and his assistants. However, their efforts of personally contacting students enabled them to field a decent sized ensemble that first year, and by the third year, the size of the band had returned to a peak enrollment of 120 members.²⁰³

¹⁹⁸ Righter, *Theme and Variations*, 93.

¹⁹⁹ Ibid.

²⁰⁰ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

²⁰¹ Righter, *Theme and Variations*, 120.

²⁰² Ibid., 121.

²⁰³ "Iowa Bands in Step with Grid Revival," *The Daily Iowan*, Iowa City, IA, October 1, 1939.

The size of the band remained consistent for several years until the entrance of the United States into World War II. Prior to the war, the marching band was an exclusively male organization. However, the marching band lost many of its members to the war effort, forcing Righter to accept women into the marching band for the first time.²⁰⁴

Righter recalled that at one point, there were as many as seventy-five women participating to only twenty-five men.²⁰⁵ After the war, the marching band allowed the women already in the band to remain, but did not admit any new women to the organization. It gradually returned to its makeup of an all-male ensemble by 1948, and it remained so until the advent of Title IX.²⁰⁶ During these post-war years, the band maintained an average of 95 to 115 members for the rest of his tenure.

Rehearsals

With his staff in place, Righter was regularly challenged with finding a suitable place to rehearse. Not only was the band not allowed to practice in the stadium, it was also constantly struggling to find a practice field. When an adequate space was found, more often than not, the members had to line the field themselves.²⁰⁷ Righter recalled one particularly trying instance when the Athletic Department was not the most helpful:

One year, school started on Monday or Tuesday of one week. At the end of that week, the football team played on the west coast. The following Saturday was the first home game. I had rehearsals on Tuesday, Thursday and Friday. Everybody in the Athletic

²⁰⁴ Righter, *Theme and Variations*, 117.

²⁰⁵ Ibid.

²⁰⁶ Ibid. Title IX implementation in the band occurred in 1972 under the direction of Tom Davis.

²⁰⁷ Ibid., 98.

Department went to California without having made any provisions whatever for a place for the band to practice.²⁰⁸

Time was also a factor that often worked against the band's success. The band had a regular schedule of three one-hour-and-twenty-minute rehearsals a week. Of course, the weather did not always cooperate.²⁰⁹ When this happened, the band was often forced to miss the rehearsal. On several occasions, Righter found it necessary to rehearse the band in the Field House on the day of the game due to the loss of rehearsal time during the week. This rehearsal, unfortunately, was frequently interrupted as well, not by weather but by the football team.²¹⁰

Righter and his assistants were the only staff present during rehearsals and instruction of the drill was quite extensive under their tutelage. Righter remembered that in the first few years, formations were probably taught verbally,²¹¹ but eventually, charts were written out, mimeographed and marked in red for each individual player, instructing them exactly how to move from point A to point B.

Each formation chart came with a sheet of instructions detailing where the drill corresponded to the music and any other significant instructions.²¹² A portable

²⁰⁸ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

²⁰⁹ Righter, *Theme and Variations*, 98.

²¹⁰ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

²¹¹ Righter, *Theme and Variations*, 98.

²¹² Ibid.

distribution cabinet was brought to the practice field each day containing the music, charts and instructions for the week's show.²¹³

Performances

Richter's main focus that first summer was to prepare for the upcoming football season. One of the chief functions of the marching band, as it remains today, was to support the team and perform for both pregame and halftime at football games home and away. His primary goal in preparing for the season was to create different routines, or drills, for each game. Due to the football schedule, this meant the marching band would perform an average of five to six different shows each season.

A challenge facing Richter in planning for that first year was the fact that it was unclear what the size and instrumentation of the band would be for the upcoming season. Based on the makeup of the band from previous years, he formulated and executed a decidedly flexible and successful program for the fall.²¹⁴

Richter desired to produce performances that were both enjoyable and understandable. Since the field performances were primarily for the audience, he focused on designing drills that were based on either a central theme or a sequence of interesting patterns with appropriate music.

In his autobiography, Richter recalled an early show that was performed for a game celebrating what was known at the University as "Dad's Day." The band outlined the shape of a heart while playing an arrangement of the popular barbershop quartet

²¹³ Richter, *Theme and Variations*, 98.

²¹⁴ *Ibid.*, 94.

standard “I Want A Girl (Just Like The Girl That Married Dear Old Dad)” (see fig. 1).²¹⁵ Inventive concepts like this one, linking the visual to the aural performance of the band, made the thematic element of the show more apparent to the audience. It was also necessary because the band was not allowed to use the public address (PA) system at the football stadium as it is today.²¹⁶

A unique feature of Righter’s drills, at least unique to the time, was the concept of the moving pattern. Different geometric configurations – squares, circles, etc. – would be formed out of single lines of players constantly in motion (see fig. 2). According to Righter, this technique was especially useful in setting up a sideline exit from the field.²¹⁷

Other drills included concentric circles moving in opposite directions with the men of the inner circle carrying colored streamers creating a “Maypole” effect, and a square-dance routine where the band would be divided into groups of eight and placed in different locations on the field (see figs. 3 and 4). Each group would perform a simple square dance to a popular tune such as “Irish Washerwoman.” This specific drill was especially popular when performed at Notre Dame.²¹⁸

²¹⁵ Righter, *Theme and Variations*, 97; “Charles Boardman Righter,” Papers of Faculty, Staff, Alumni and Associates, The University of Iowa Archives, Iowa City, IA. The date of this performance was October 17, 1942 in a game versus the University of Illinois.

²¹⁶ Righter, *Theme and Variations*, 97.

²¹⁷ *Ibid.*, 99.

²¹⁸ *Ibid.*

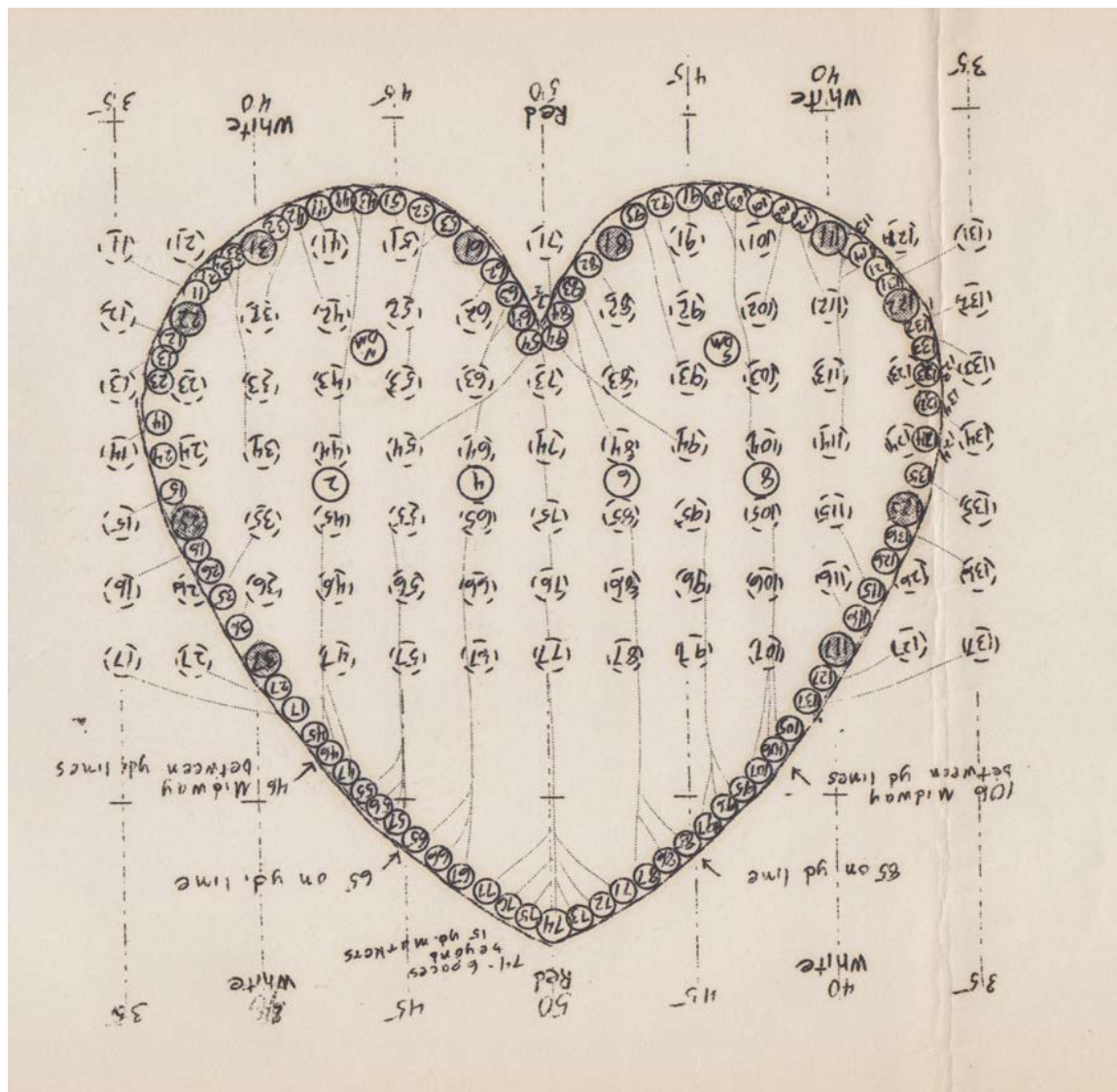


Figure 1 – “Heart” formation, October 17, 1942.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

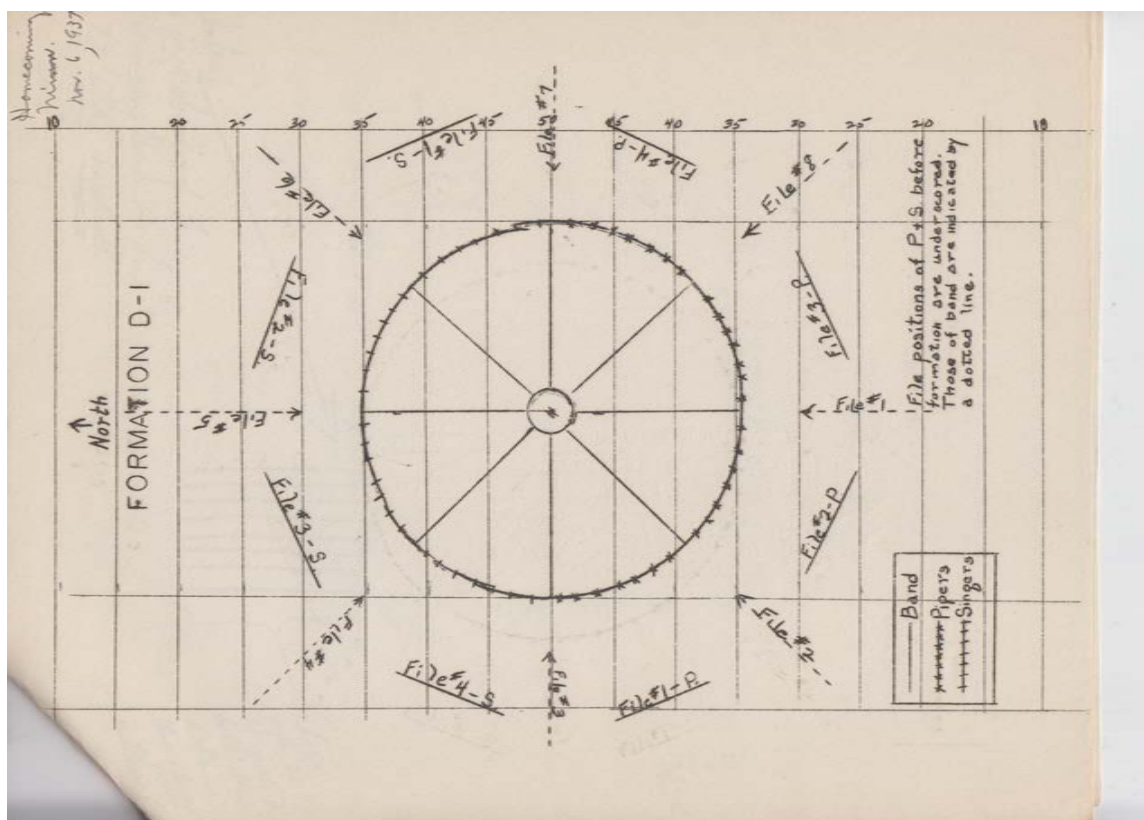


Figure 2 – “Circle” formation, November 6, 1937.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

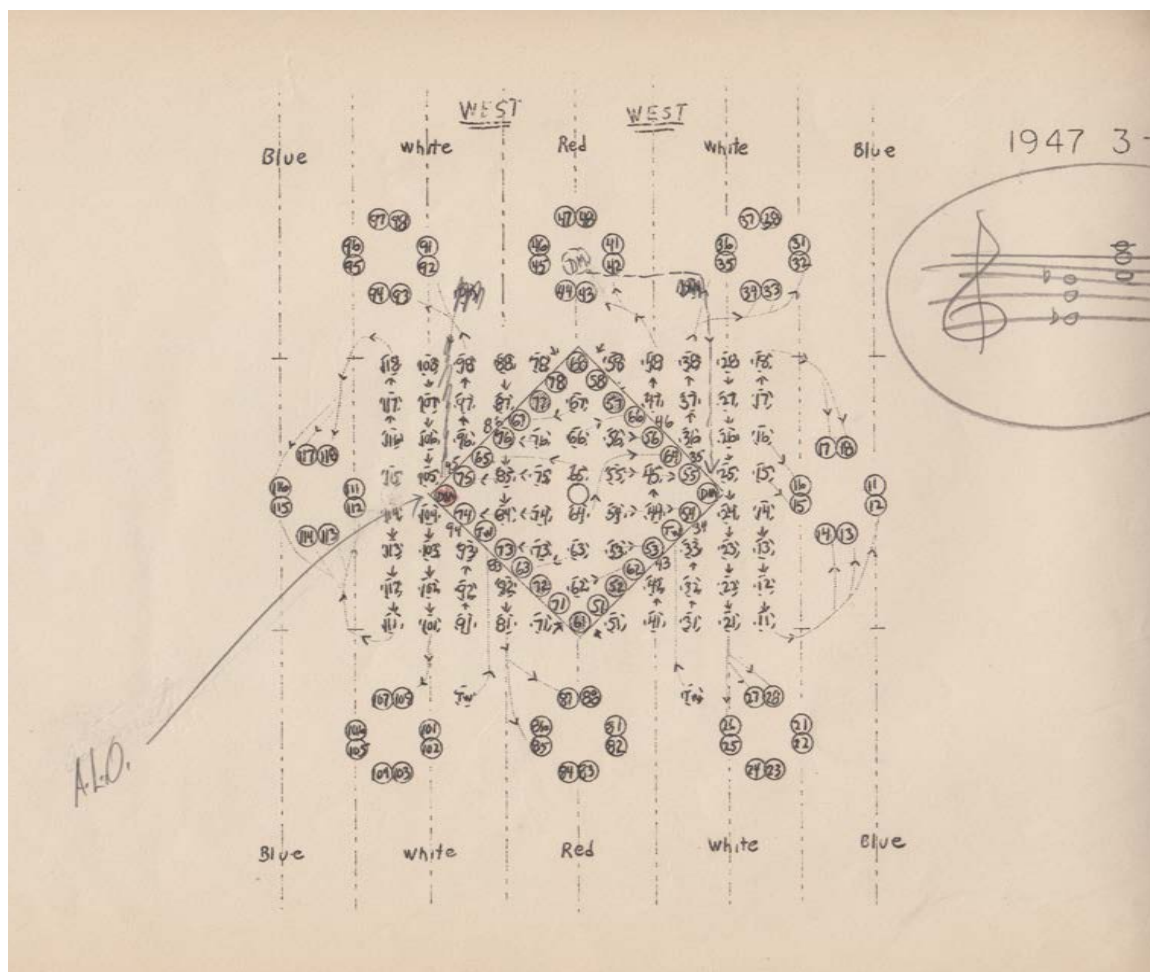


Figure 3 – “Square Dance” formation, October 25, 1947.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

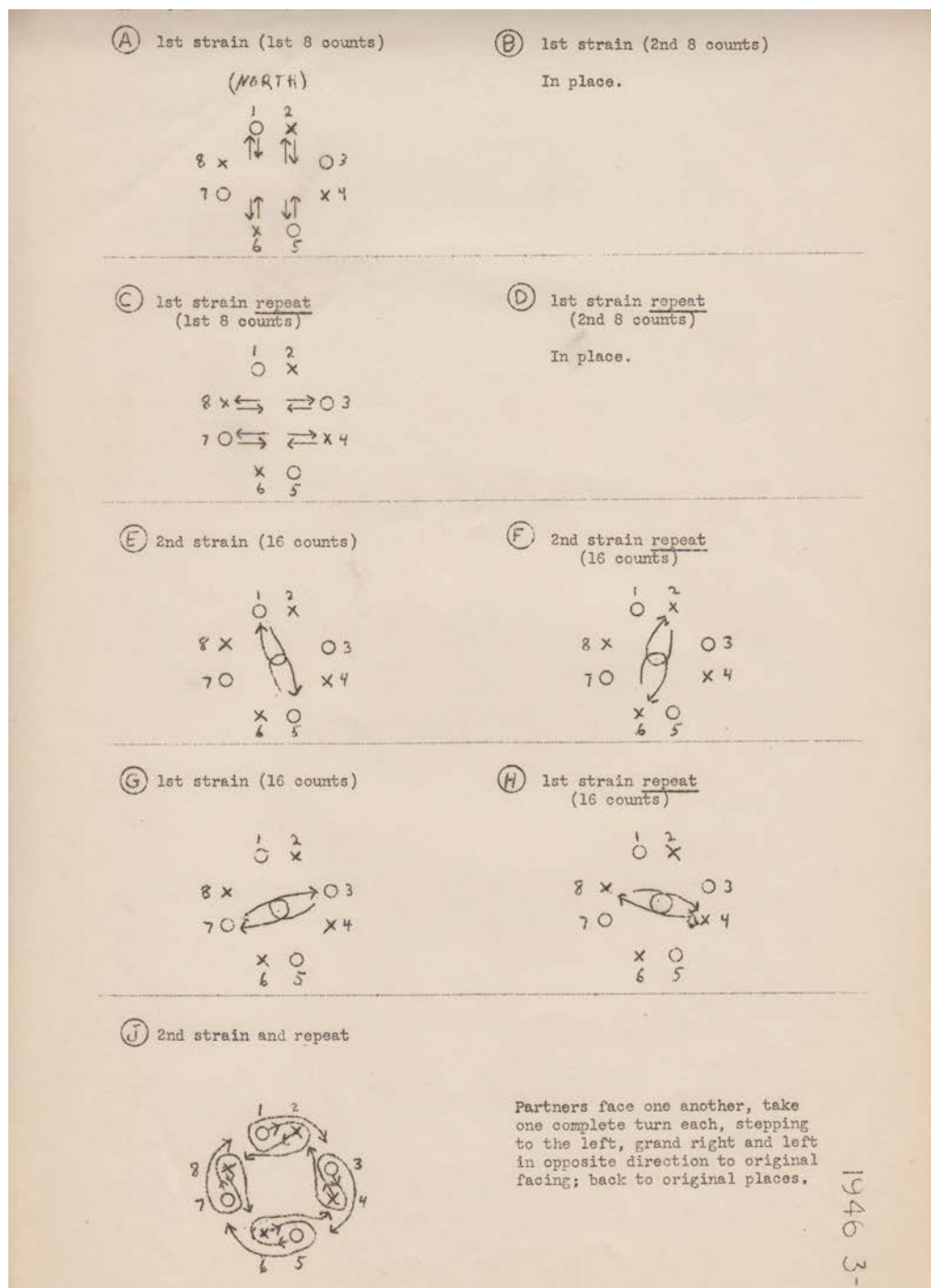


Figure 4 – “Square Dance” instructions, October 25, 1947.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

In addition to these shapes and routines, Righter was known to include pictures and intricate marching maneuvers in his formations. One such picture was a depiction of the University's Old Capitol dome (see fig. 5).

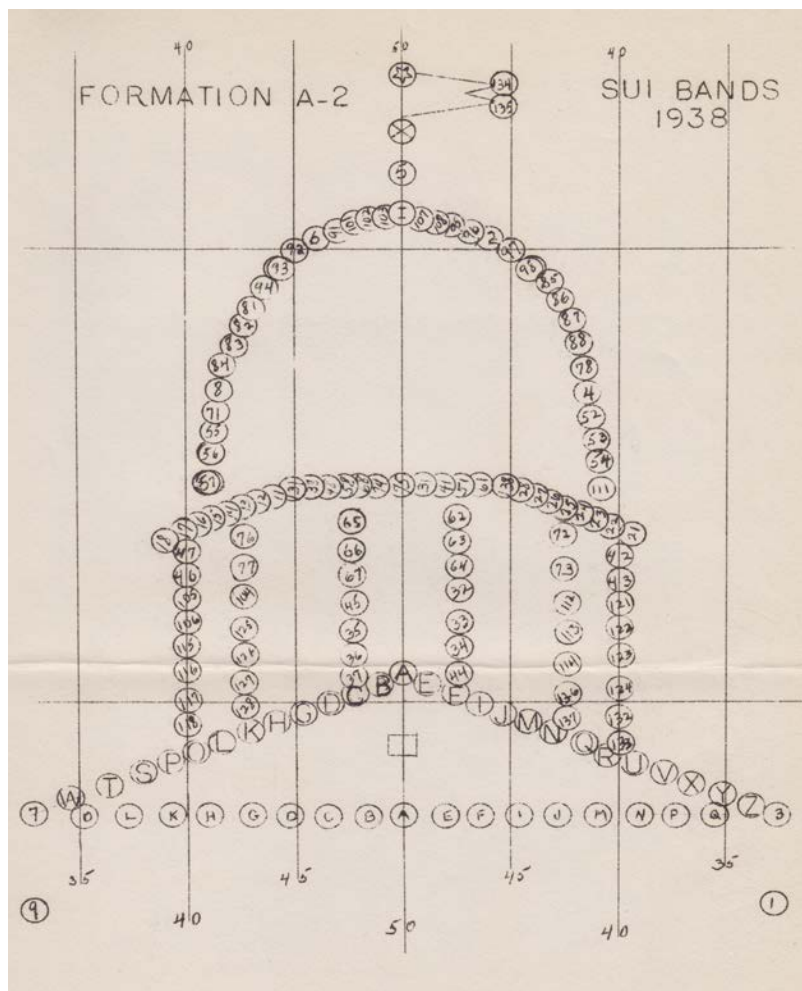


Figure 5 – “Old Capitol Dome” formation, October 8, 1938.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

A distinctive maneuver that Righter often employed was a movement where two ranks of marchers approached the center of the field from opposite sides circling each other and emerged from the middle of the circle out the other side in a spiral formation (see fig. 6).

Righter was also the first to use many formations in his pregame sequences that have been modified over the years and used by subsequent directors – the “IOWA,” “HAWKS,” “HOWDY,” and Block “I” formations (see figs. 7, 8, 9 and 10).

These new drill concepts, meticulous organization, and high performance standards transformed the organization Righter once described as a “sad sight” into an impressive ensemble.²¹⁹ By Righter’s third year, it was clear that public opinion of the Iowa Marching Band was on his side. In a 1939 *Daily Iowan* article, he was praised for presenting a “new, more spectacular Hawkeye band.”²²⁰ He is also credited in this article with “the perfect working of an entirely new idea in marching bands”²²¹ – the “double-ended” band.

The “double-ended” formation is essentially a mirror image of itself. With a drum major on each end of the band, the instrumentation from the outer end to the middle is identical on both sides of the ensemble. This was quite a novel concept for the day.

²¹⁹ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

²²⁰ “Iowa Bands in Step with Grid Revival,” *The Daily Iowan*, Iowa City, IA, October 1, 1939.

²²¹ Ibid.

Not only did it provide for an equalized sound from the ensemble, but it also offered the advantage of making a band “faster, snappier and more interesting.”²²²

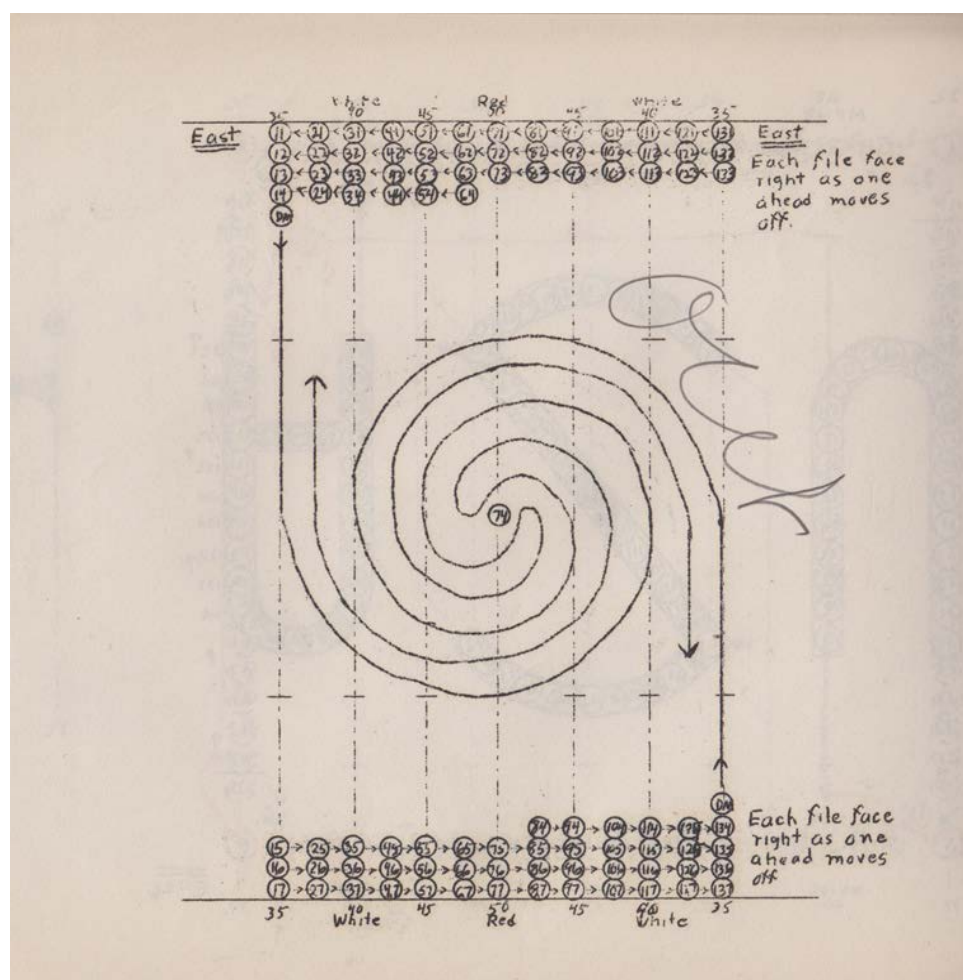


Figure 6 – “Spiral” movement, October 31, 1942.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

²²² “Iowa Bands in Step with Grid Revival,” *The Daily Iowan*, Iowa City, IA, October 1, 1939.

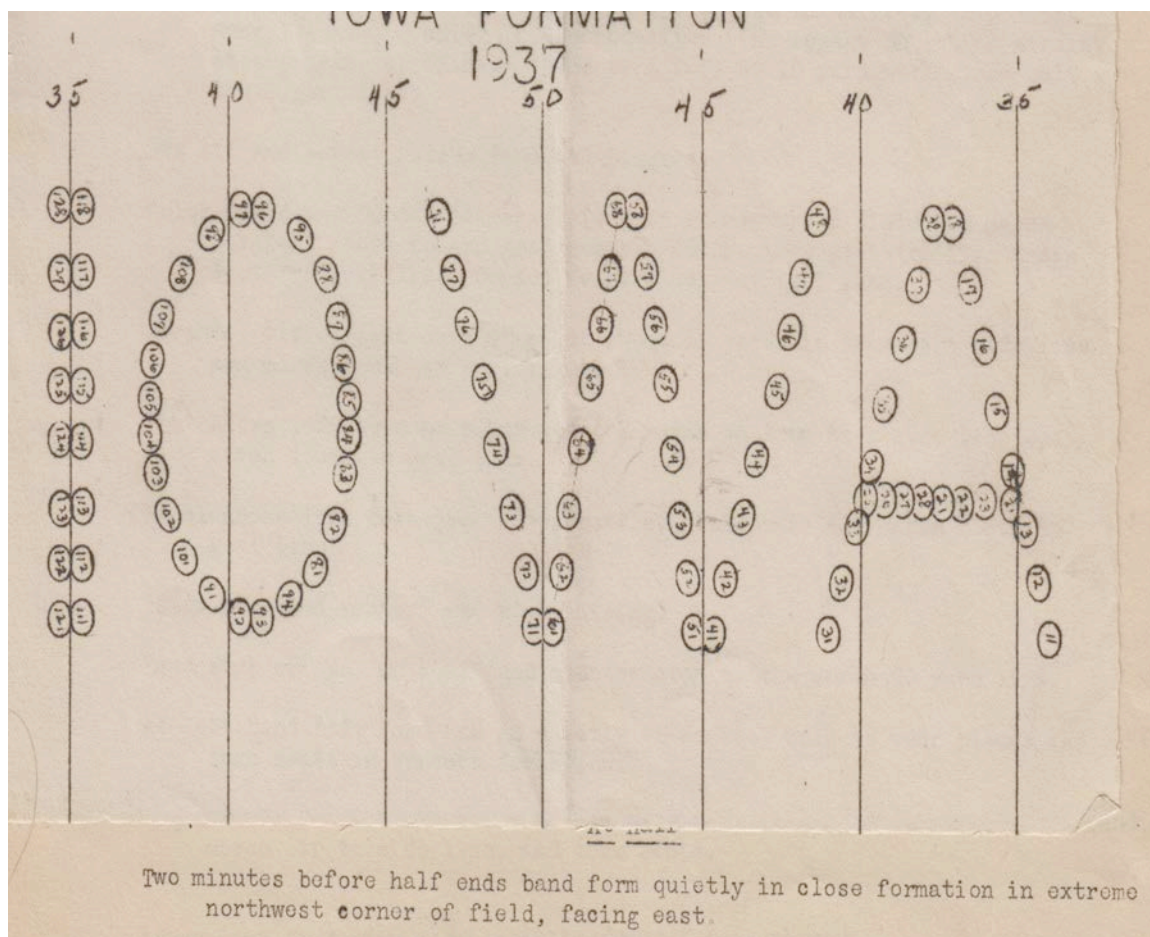


Figure 7 – "IOWA" formation, October 9, 1937.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates' Papers, The University of Iowa Archives, Iowa City, IA.

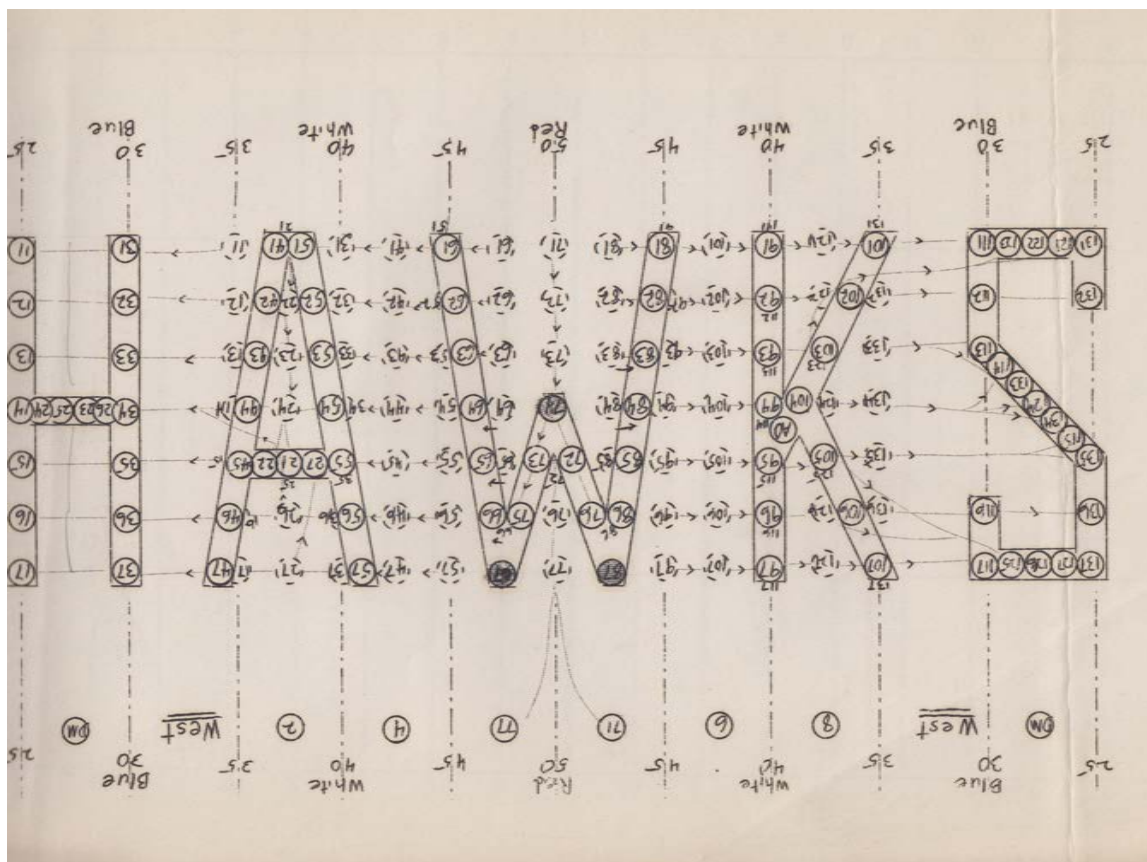


Figure 8 – “HAWKS” formation, October 10, 1942.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

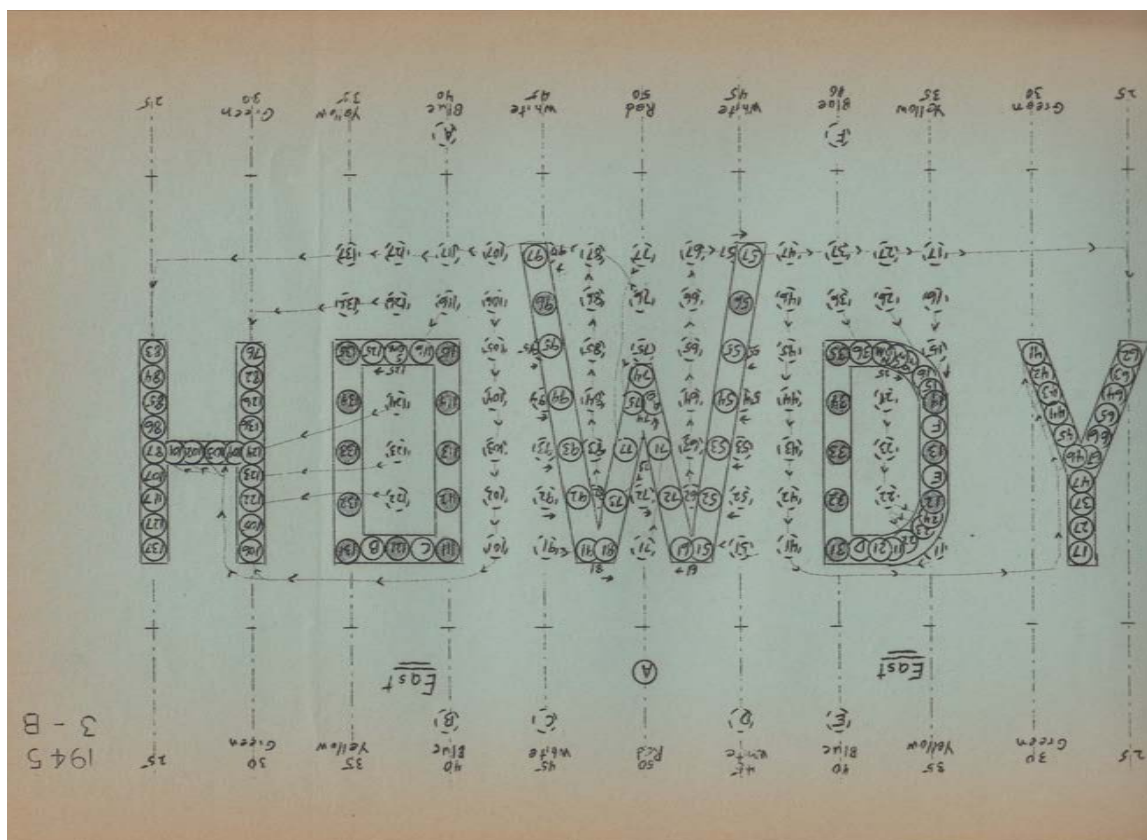


Figure 9 – “HOWDY” formation, November 3, 1945.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

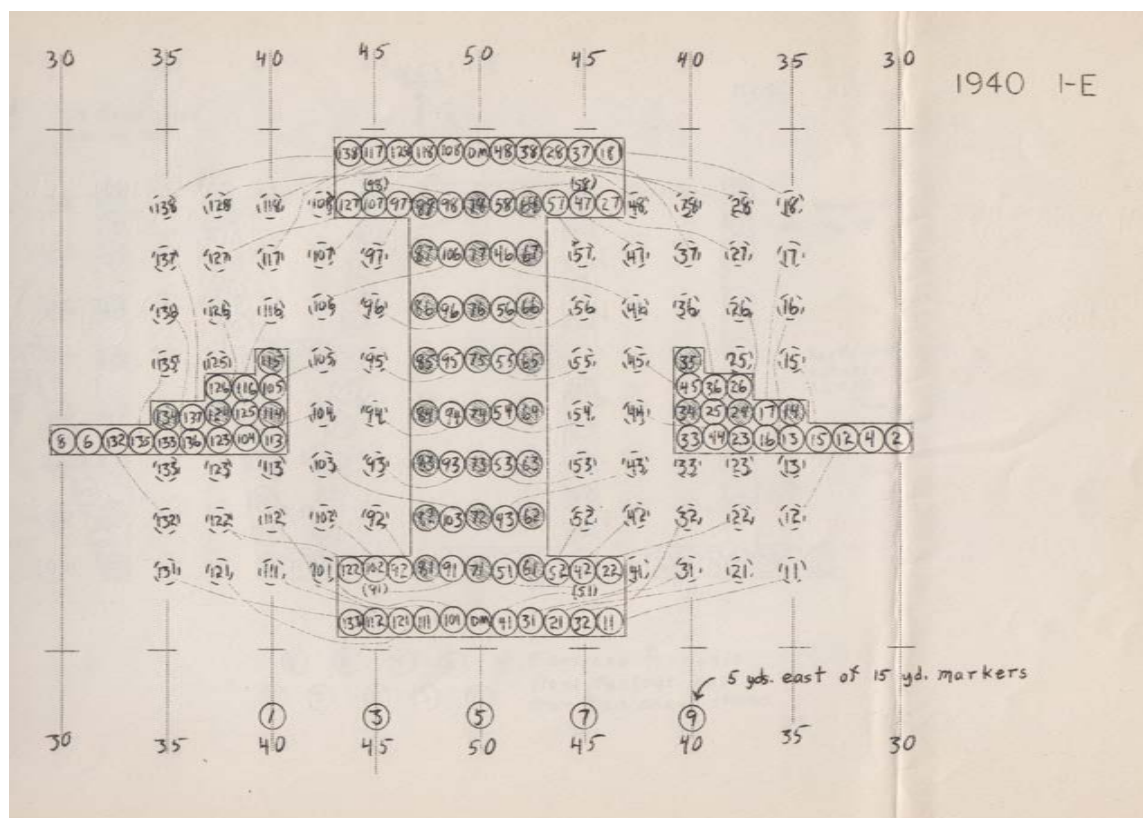


Figure 10 – Block “I” formation, October 5, 1940.

Source: Charles Boardman Righter – Faculty, Staff, Alumni & Associates’ Papers, The University of Iowa Archives, Iowa City, IA.

Although Righter introduced new drill concepts to the band, he admitted that the band was “out of step” with developing trends.²²³ The band was strictly a military-style

²²³ Righter, *Theme and Variations*, 121.

band with “no running cadences, hip-swinging mannerisms, or tossing about of its horns.”²²⁴ It even maintained the military-style uniforms that had been in place since he assumed the position of Director of Bands in 1937.

Along with the military traditions, Righter upheld the traditional songs established at the University. At the time of Righter’s employment, the University had two rouser songs, or fight songs. A member of the 1904 Law School class, W.R. Law, wrote “On Iowa” in 1919, which was the older of the two. Righter later rescored it to a lower key making it easier to sing for the general public.²²⁵

“Iowa Fights” was the second song of the two.²²⁶ Its origins are less clear, but it was in existence by the year 1936, when it was published in a pamphlet of Big Ten fight songs intended for public use.²²⁷

In 1950, there was a call for the University to have a new fight song. James Jordan, Director of University Publicity at the time, took the initiative to contact Meredith Willson, a native of Mason City, Iowa, about writing a new fight song for the University.²²⁸ Willson agreed, but the reception of his first submission was less than

²²⁴ Righter, *Theme and Variations*, 121-22.

²²⁵ ““On Iowa’ Rescaled; Now, Everybody Sing!” *The Daily Iowan*, Iowa City, IA, October 13, 1946.

²²⁶ Righter, *Theme and Variations*, 103.

²²⁷ *Everybody Sing: Big Ten Rouser Songs*, The University of Iowa Archives, Iowa City, IA (Iowa City, IA: The University of Iowa Press, 1936), 7.

²²⁸ Righter, *Theme and Variations*, 103.

enthusiastic. According to Righter, it was “a rather wandering melodic bit based upon Indian themes. It was definitely not a rouser song.”²²⁹

Righter responded to Willson’s failure with several recommendations that he felt would make a good fight song. The principal points were as follows: the song should be in march time; the melody should be catchy and easy to sing; the words should be punchy, repetitious and easy to learn in short time; and, the introduction should “hit one in the eye.”²³⁰

Other suggestions included those of a technical nature such as ranges, key and other matters. Willson made the changes and his final product, in Righter’s view, was “perfect.”²³¹ Righter arranged the tune for band, and Bourne, Inc. Music Publishers subsequently published it in 1951 as the “Iowa Fight Song.”²³² The University now had a third fight song, a tradition that holds to this day. Copies of the published music and lyrics to “On Iowa,” “Iowa Fights,” and the “Iowa Fight Song” are reprinted, with permission if necessary, in Appendix D.

While the band was a significant part to the weekly pageantry of the football games, it faced its fair share of difficulties on game days as well. Righter recalled that one year, either a Dad’s Day or Homecoming game, a pre-arranged spot in the stadium had been reserved for band seating. On any regular weekend this would not have been

²²⁹ Righter, *Theme and Variations*, 103.

²³⁰ Ibid., 103-04.

²³¹ Ibid., 104.

²³² Ibid.

necessary due to the subpar performance of the football program at the time, but this game was one of the few times the stadium would be filled.²³³

When the band arrived in the stadium for pregame, Righter observed that their section was filled with fans. He discovered that the Athletic Department had only placed a few Boy Scouts with rope to cordon off their section. These young boys were unable to hold back the fans that wanted a closer view of the game. Fortunately, for the band, their section was eventually cleared.²³⁴ This incident, perhaps, led to a permanent solution for band seating at games, although it is unclear when a “home” in the stadium for the band was found.

Institutional Support

Despite its difficulties, the Iowa Marching Band was still an important part of the University and received adequate support. This support was most evident the band’s ability to continue to travel to football games on a regular basis. Except during World War II, it made one trip each year, typically to another Big Ten institution.

The band was, however, fortunate to make several visits to Notre Dame over the years. According to Righter, there was an unwritten rule that bands would only go to Big Ten institutions. Somehow, this “rule” was ignored and the athletic committee that handled travel approved the band’s trips to Notre Dame.²³⁵

During Righter’s tenure, the band traveled to Wisconsin (three times), Minnesota (two times), Illinois (two times), Northwestern (two times), and Indiana, Purdue and

²³³ Righter, *Theme and Variations*, 104.

²³⁴ Ibid.

²³⁵ Ibid., 100.

Chicago (once each).²³⁶ Unfortunately, the band was never sent to either Michigan or Ohio State due to the cost and a competing interest.

Traveling to Michigan and Ohio State was reserved for another performing group on campus that grew in popularity during the mid-twentieth century – The University of Iowa Scottish Highlanders. The Highlanders was a bagpipe band that was formed in 1936 by Colonel George F.N. Dailey of the Military Department. The initial response to this group was so positive that it was given its own time to perform during football games, essentially cutting the marching band's performance time in half.²³⁷

The Highlanders began as an all-male group, but during the height of World War II, its membership, like the Iowa Marching Band, was so depleted that in 1943 membership was made available to female students.²³⁸ The Highlanders eventually became the largest all-female bagpipe band in the world.²³⁹

Organizing the travel of the marching band was a challenge unto itself for Righter. Arranging transportation, meals and hotel rooms for a hundred people took significant amounts of planning, and Righter typically made all of the arrangements for

²³⁶ Righter, *Theme and Variations*, 101. The game versus the University of Chicago in 1938 was the last game played at the old Stagg Field because the University of Chicago discontinued its football program the following year.

²³⁷ Ibid.

²³⁸ "The University of Iowa Scottish Highlanders," http://www.frontiernet.net/~mkisa/Remembering_the_University_of_Iowa_Scottish_Highlanders/Home.html (accessed January 28, 2013).

²³⁹ Ibid.

each trip during the previous summer himself. He would personally inspect hotel and practice facilities as well as obtain written guarantees of service.²⁴⁰

When the band traveled, Righter made sure that a representative from the University Business Office accompanied the band to handle larger disbursements and distribution of meal money to the band members when they were “on their own.”²⁴¹ Righter viewed these trips as educational opportunities. The band would often travel by train, and many of the students had never traveled by this mode of transportation. He would also obtain lists of plays and concerts that members of the band might want to attend during overnight stays.²⁴²

Conclusion

Towards the end of Righter’s tenure as Director of Bands, the program was experiencing a gradual decrease in enrollment. In 1950, the Korean War began, and many men were being drafted for duty. For some time up to this point, students had been allowed to take band rather than take the required military courses at the University. With the onset of the war, many students began taking the military courses again as a way of deferring from the draft.

After months of consideration of whether to remain in the position, Righter resigned as Director of Bands following the 1953-54 academic year. He continued to serve the University as Administrative Assistant to University President Virgil Hancher until their simultaneous retirement in 1964.

²⁴⁰ Righter, *Theme and Variations*, 102.

²⁴¹ Ibid.

²⁴² Ibid.

In his autobiography, Righter states that “one thing I was very sure of – after seventeen years, I had had about all the football marching band I could take.”²⁴³ In the end, Righter’s term was one of great progress for the marching band. In an interview with James Beilman in 1976, Righter responded to what he felt were his greatest accomplishments as Director of Bands, which included the “improvement in the football marching band.”²⁴⁴

After retirement, Righter filled his days reacquainting himself with the violin and enjoying a much-deserved rest. However, this active individual was not content to be inactive. He organized a string quartet that met on a regular basis to practice and play through the great works of Haydn, Mozart, Beethoven, Brahms, and many others.²⁴⁵

Righter also continued to write as he had throughout his life and career. In all, he wrote many educational and instrumental method books, as well as both published and unpublished transcriptions for band, along with numerous periodical articles. His unpublished transcriptions were eventually donated to the National Music Camp at Interlochen, Michigan in 1978.²⁴⁶ He continued to live in Iowa City, coincidentally right across the street from the eventual permanent outdoor practice facility for the HMB, until his death on January 25, 1997.

²⁴³ Righter, *Theme and Variations*, 124.

²⁴⁴ Charles Boardman Righter, interview with James Beilman, June 17, 1976, transcript, Oral History Project, The University of Iowa Archives, Iowa City, IA.

²⁴⁵ Righter, *Theme and Variations*, 135.

²⁴⁶ *Ibid.*, 137.

CHAPTER 5

FREDERICK C. EBBS (1954-1968)

Biographical Information

Frederick C. Ebbs, the only child of Florence and Charles Ebbs, was born on January 13, 1916 in Amherst, Ohio. His early musical education consisted of piano lessons, and it is clear that his mother was highly invested in him playing well.

She would place an alarm clock by the piano that would be set to ring after fifteen minutes. If, at that time, she deemed that young Frederick's progress was not adequate, she would reset the clock for fifteen more minutes. This process would continue in the same manner until he accomplished his goals for the day. Ebbs later recalled "he might not have been the smartest kid in the world but not so stupid as to realize how important it was to use your time wisely."²⁴⁷ In the eighth grade, Ebbs developed an interest in playing the clarinet. He quickly learned to love this instrument and thoroughly enjoyed his experiences both in band and orchestra in high school.

Ebbs graduated from high school in 1933 and enrolled at Baldwin-Wallace College in Berea, Ohio, to study music. He was actively involved in the band program at Baldwin-Wallace, and his director, Cecil Munk, was an influential mentor throughout his career.²⁴⁸ His clarinet professor, Daniel Bonade, was also a great source of encouragement both during and after his days as a student.²⁴⁹

²⁴⁷ Ray Cramer, "National Band Association Hall of Fame of Distinguished Conductors Speech – Frederick C. Ebbs," February 7, 1987, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁴⁸ Petersen, 53.

²⁴⁹ Ibid.

Ebbs completed a Bachelor of Music degree in 1937 and immediately began graduate work at the University of Michigan where he studied with William D. Revelli. After his first summer session, he accepted his first public school teaching position in Rittman, Ohio. In addition to his instrumental teaching duties, he was also responsible for all vocal music, and he taught two English classes.²⁵⁰

Many factors could have worked against Ebbs' success with the band at Rittman. It was a small, rural town of approximately 750 people; the school had a limited enrollment; and, his busy teaching schedule did not permit him to fully devote his energies toward the band. However, in each of the three years he was there, the Rittman band received a First Division rating in the Ohio Class C District and State contests.²⁵¹

Perhaps the crowning achievement came in the spring 1940. Ebbs took the Rittman band to Indianapolis to compete in the Regional Finals of the National Band Contest. With a band of only thirty-two students, and competing against many larger groups, they placed second.²⁵²

In that same year, Ebbs completed his coursework for a Master of Music degree from the University of Michigan. Revelli, Ebbs' professor and mentor at Michigan, had been impressed with his skills and recommended him for the Director of Bands position at Hobart High School in Hobart, Indiana, a band program that he began in 1925 and quickly brought to national prominence.²⁵³

²⁵⁰ Petersen, 54.

²⁵¹ Ibid.

²⁵² Ibid.

²⁵³ Ibid.

When Ebbs arrived in Hobart in 1940, the band was a proven success on the concert stage, having already won the 1930 and 1931 Class B Division of the National Band Contest under the direction of Revelli.²⁵⁴ However, the marching band was virtually non-existent.²⁵⁵ Ebbs expanded the marching band's presence beyond their usual parade performances by bringing it to perform at football games.

The band quickly improved in quality, to the point that it began to receive invitations for more prominent public performances. In 1944, the Indiana University Marching Hundred was unable to make the trip to the game against Northwestern University in Evanston, Illinois. Its director, Gerald Doty, asked Ebbs if the Hobart Band would perform in their stead.²⁵⁶ The Indiana fans were so impressed by its performance, that in 1946, the Hobart Band was invited to Bloomington to perform at an Indiana home football game.

Ebbs continued to strengthen the core of the Hobart Band program, the concert band, through unique and exciting approaches. With the discontinuation of the National Band Contest in 1940, he motivated his students through the implementation of band tours and by inviting guest conductors and clinicians to work with the group. During Ebbs' time at Hobart, he personally introduced his students to a number of well-known musicians including Edwin Franko Goldman and Percy Grainger.²⁵⁷

²⁵⁴ James E. Moore, "National School Band Contests Between 1926 and 1931," *Journal of Research in Music Education* 22:2 (Summer 1972), 239-241.

²⁵⁵ Petersen, 55.

²⁵⁶ Ibid.

²⁵⁷ Ruth Ebbs, Handwritten Notes, Frederick C. Ebbs Personal Archives, Austin, TX.

In 1948, Ebbs left Hobart to accept the position of Director of Bands at his alma mater, Baldwin-Wallace College. In his time at Rittman and Hobart, Ebbs had firmly established himself as a fine director and teacher. His time at Baldwin-Wallace catapulted him to the forefront of the national scene of collegiate bands. Due to his successes, he quickly became sought-after as a guest conductor, clinician and adjudicator across the country.²⁵⁸

In 1952, Forest Evashevski was hired as the head football coach at The University of Iowa. The University had been mired for years in mediocre results. In fact, Iowa's football program only had three winning seasons in the previous sixteen. Yet Evy, as he was affectionately known, quickly turned around the fortunes of the Iowa faithful.

When Charles Righter resigned as Director of Bands in 1954, word quickly went out that Iowa was looking for the “best band man in the country to build a band that would well represent the University in what they knew would be an upcoming Rose Bowl invitation.”²⁵⁹ Ebbs was offered the position as Director of Bands in the summer 1954, and he immediately went to work reshaping the program.

Staff Structure and Band Size

Ebbs faced many challenges when he first arrived in Iowa City that summer. Perhaps the most daunting of these was a deteriorating image of the quality of the marching band. In July 1954, a reporter from the Cedar Rapids *Gazette* went so far as to

²⁵⁸ Cramer.

²⁵⁹ Ibid.

ask, “What are you going to do to get Iowa’s football marching band out of the Big Ten cellar?”²⁶⁰

The first response Ebbs gave was to grow the size of the band. At that point, the band had approximately one hundred members. He hoped to be able to increase the membership to around 120, with an additional thirty members to serve as alternates.²⁶¹ With the help of his staff, he began contacting all the new students at Iowa in the hopes of drawing more players to join the organization.²⁶²

Ebbs was only able to modestly strengthen the number of the band. By the time of its first performance versus Michigan State University on September 25, 1954, the band was able to field ninety-six marchers with a small corps of ten alternates.²⁶³

It took several years, but Ebbs was able to increase the size of the band to his ideal number of 120. From 1959 to 1966, the Hawkeye Marching Band (HMB), as it was now referred to, maintained this number of marchers for every performance. However, from year to year, the number of alternates would fluctuate.²⁶⁴

In addition to the members of the band, who were all male, Ebbs continued to carry one to two drum majors each year. Much like previous years, this position was

²⁶⁰ Gus Schrader, “Red Peppers,” *The Gazette*, Cedar Rapids, IA, July 27, 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁶¹ Fred Hunt, Jr., “Band Joins Drive for New ‘U’ Eminence,” Source – Unknown, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁶² Schrader.

²⁶³ Hunt, Jr.

²⁶⁴ Drill Chart Compilations – 1959-1966, The University of Iowa Bands. The moniker of the “Hawkeye Marching Band” came into existence in the 1959 season. For purposes of continuity, the band will be referred to as the Hawkeye Marching Band, or HMB, from this point forward in the thesis.

highly regarded as the top spot, or spots, in the band. The drum major was selected by audition, and they were considered to be the highest leadership position available to band members.

Under Ebbs, the drum major was given new opportunities for performance. Often, he might join in twirling a baton or mace, and he was also given an individually recognized entrance in the pregame sequence. To these ends, the drum major was utilized in the manner that best fit his strengths.

The drum major was not the only position of responsibility for students in the band under Ebbs. In 1958, he created two new groups of student leaders: the librarians and work crew.²⁶⁵ The librarians were responsible for the distribution of all music and materials, and the work crew was responsible for the transportation, setting up and taking down of all equipment for rehearsals and performances. These positions are still in use today. A list of the librarians and work crew members can be found in Appendix F.

The only women in the HMB at this time were the twirlers, or majorettes. On average, there were two twirlers per year. Occasionally, Ebbs used three or four, and for a three-year stretch from 1963 to 1965, there was only one featured twirler. Unlike the drum major, the twirlers did not hold a position of leadership within the band. They were simply performers who served to enhance the visual presentation of the band on a weekly basis. A list of twirlers in the band is found in Appendix G.

Ebbs was not alone in his mission to improve the HMB. John Whitlock had been the assistant director of the band during Righter's final two years, and he continued to serve in this capacity for four more years under Ebbs.

²⁶⁵ Drill Chart Compilations – 1958, The University of Iowa Bands.

Prior to coming to Iowa, Whitlock received a Bachelors degree from Southern Illinois University in 1937, and then served in the Navy during World War II. After the war, he was named the band director at Loyola University and stayed there from 1946 until he came to Iowa in 1952. In addition to his duties as Assistant Director of Bands, he also took coursework toward a Ph.D. in Music Education. He graduated in 1958 with a Doctoral degree and was named the Director of Music Education at the University of New Hampshire where he remained until his retirement in 1981.²⁶⁶

Both Ebbs and Whitlock worked tirelessly to improve the band, and the members appreciated their efforts. One individual recalled the unique working relationship Ebbs and Whitlock had with one another. Devon Dietz, a sousaphone player who had been recruited by Ebbs during his first year, remarked that Ebbs played the part of the driven “bad-cop” to Whitlock’s more relaxed “good-cop” in rehearsals.²⁶⁷ However, both men were invested in the improvement of the band and the development of meaningful relationships with the students.

After Whitlock left for New Hampshire, Thomas L. Davis was hired as the first Professor of Percussion at The University of Iowa. As part of his duties, he was also named the new Assistant Director of Bands. Ebbs and Davis quickly became friends, a relationship that lasted for many years.

Ebbs was aware that it would be difficult for only two individuals to completely remake the program. He needed more assistance and more student involvement. So, he created two new staffing groups that would serve as assistants to the directors. The first

²⁶⁶ “John B. Whitlock – Obituary,” *The Boston Globe*, Boston, MA, December 23, 1989.

²⁶⁷ Devon Dietz, e-mail message to author, March 16, 2012.

of these two groups was known as the Graduate Staff. This was a group of former members of the band, most of them recent graduates, who volunteered their time to the ensemble and worked with individual sections within the band and had no administrative duties.

The Graduate Staff under Ebbs began as a relatively small group, with only three students his first year. In the second year, more students wanted the opportunity to work with him, and the Graduate Staff grew to six members. The success of the football team in 1956 created an eagerness for students to participate not only as members of the band, but also as members of the Graduate Staff. Over the next ten years, the Graduate Staff grew as high as twelve, and it was never smaller than five.²⁶⁸

Ebbs also initiated the practice of hiring paid Graduate Teaching Assistants (TAs) to work with the band. The TAs were considered more like assistant directors because of their paid position. They carried more administrative duties such as attendance keeping and the determination of alternate status for band members. They were also, like the Graduate Staff members, on the field working with sections of the band on music, drill and marching technique.

The TAs not only assisted with the HMB, but also with the entire band program throughout the year. This corps of students, begun in 1965, would be the seed for the development of the graduate conducting program some twenty-five years later.²⁶⁹ A comprehensive list of Graduate Teaching Assistants and Graduate Staff members, as well as the years they served the band, is found in Appendix H.

²⁶⁸ Drill Chart Compilations – 1957-1966, The University of Iowa Bands.

²⁶⁹ Drill Chart Compilations – 1965, The University of Iowa Bands.

Records show that Ebbs is also credited with being the first director to have an announcer for the band at football games. During Richter's tenure, the band was not permitted to use the PA system at the stadium. For Ebbs, the narration of the band's performances was a key component to the success of each show. So, in 1954, he convinced the Athletic Department to allow the band to use the PA, and he hired James Wehr to be the first announcer for the band.²⁷⁰ Wehr continued in this capacity through the 1955 season. Ebbs had several different announcers throughout the remainder of his career at Iowa, and this position continued through each subsequent director. A complete list of band announcers is found in Appendix I.

Rehearsals

Another challenge Ebbs faced head-on when he got to Iowa was the availability of rehearsal time for the HMB. He was hopeful that the band would be able to have summer rehearsals the week before classes started, like most of their counterparts in the Big Ten.²⁷¹ However, this did not happen. The HMB's preparations for the first performance in 1954 was further complicated by the fact that many of the students were required to take various tests during the first week of school and were unable to attend every rehearsal.²⁷²

²⁷⁰ "Hawkeye Marching Band Media Guide, October 2, 1954," Frederick C. Ebbs Personal Archives, Austin, TX.

²⁷¹ "SUI Marching Band Schedules New Drills for Today's Game," *The Daily Iowan*, Iowa City, IA, September 25, 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁷² Ibid.

The band persevered and gave a “highly entertaining and competent performance” for that first game.²⁷³ As the season continued, it settled into a normal routine of rehearsing each day except Tuesdays from 3:00 to 5:00 p.m.²⁷⁴ Space to rehearse on campus was limited, so Ebbs procured the use of an elementary school playground in northeast Iowa City for that first year.²⁷⁵

The time during these rehearsals was devoted to learning and perfecting the new routines for the next performance. Ebbs, like Righter before him, issued mimeographed copies of the drill formations and instructions for maneuvers to each band member prior to learning and rehearsing a new show. These materials served as the blueprint for each week’s performance.

Ebbs also added a weekly evening music rehearsal on Wednesday night for an hour and a half.²⁷⁶ During this time, the band would rehearse new music for the upcoming game as well as participate in an innovative learning opportunity brought to the program by their new director, in which Ebbs would review the video of the previous weekend’s performance with the students. In the words of one local reporter, he “worked over his musicians’ ‘glaring mistakes’ with all the caustic comment of a football coach presenting misplays to his athletes.”²⁷⁷ This procedure cast light not only on individual mistakes, but also on the many good things occurring in the band.

²⁷³ Hunt, Jr.

²⁷⁴ Ibid.

²⁷⁵ Ibid.

²⁷⁶ Ibid.

²⁷⁷ “Ebbs Uses Films to Drill Band,” *The Press-Citizen*, Iowa City, IA, October 2, 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

With the opportunity to reflect on past performances, the band was able to improve at a much faster rate. Eventually these videos were made available to the public by rental through the University's audio-visual department.²⁷⁸ They brought wide acclaim to the HMB and were frequently used as instructional films for young musicians from Florida to California.²⁷⁹

As Ebbs entered his second year, he made two significant changes in the rehearsal structure that would have a lasting impact on the development of the program. He was able to schedule a full week of rehearsals prior to the start of school.²⁸⁰ This intense week of preparation enabled the band to get a jumpstart on its fundamentals as well as pregame and halftime routines for the first performance. Dietz recalled that this week of rehearsals consisted of two rehearsals each day. One rehearsal was strictly focused on marching with no instruments, and the other included the use of instruments.²⁸¹

The other noteworthy adjustment was the new location for the band's rehearsals. A fair amount of rehearsal time was lost in Ebbs' first year due to the fact that students had to make their way to the practice field several blocks away from campus.²⁸² In 1955, the University allowed the band to rehearse on the former site of Iowa Field, the

²⁷⁸ "Marching Band is Labor of Love," Source – Unknown, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁷⁹ Ibid.

²⁸⁰ S. Kingsley Hopkins, "Band Members Explain 'New Look' in SUI Band," *The Daily Iowan*, Iowa City, IA, November 25, 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁸¹ Dietz.

²⁸² Hopkins.

original football stadium on campus. This site was much more conveniently located across from the main library, and it also provided more room for the band.²⁸³

Ebbs moved the band's indoor rehearsals to a building closer to their new outdoor rehearsal site, the Old Armory building. It was located adjacent to the library, and the band had used it almost fifty years prior when it was in the Military Department. In addition to having its indoor rehearsals in the Armory, the HMB was also able to store instruments and other equipment there.²⁸⁴

The HMB continued to rehearse at Iowa Field for the remainder of Ebbs' tenure, but it eventually moved its indoor rehearsals back to the Old Music Building on the east side of campus due to the deteriorating conditions of the Old Armory. This building was eventually burned down in 1970 in the midst of a student anti-Vietnam war protest on campus.²⁸⁵

Performances

When Ebbs took the position of Director of Bands, the public's interest in the performance style of the HMB was waning. He knew that more energy needed to be injected into the band's weekly performances to catch the attention of the audience. One way he was able to infuse this energy was in the tempo of the music performed.

²⁸³ Hopkins.

²⁸⁴ Dietz.

²⁸⁵ Wendy Robertson, "1970 Student Protests," The University of Iowa Library Digital Research & Publishing, <http://blog.lib.uiowa.edu/drop/2010/05/04/1970-student-protests/> (accessed March 8, 2012).

For many years, the HMB had consistently marched at a tempo of about 128 to 136 beats per minute.²⁸⁶ Ebbs immediately raised his expectations by increasing the tempo to 180 beats per minute, “if the bandsmen (could) learn it quickly enough and stay on their feet.”²⁸⁷ In addition to the tempo change, Ebbs understood that the style of band needed a renovation. For several years, a trend in the marching band field had been developing known as the “show-band” concept. Ebbs decided that this was the direction that the HMB needed to go. In one of his first interviews after moving to Iowa City, Ebbs explained how his marching band style philosophy would manifest itself in the upcoming season: “Any band should move right along when on the field...It has to play well, sure, but a band also has the obligation of providing a show, some entertainment.”²⁸⁸

In implementing this new formula, Ebbs and his staff came up with different themed shows for each new performance. The concepts for these themes originated from varied sources. Music from Broadway, the movies, television and popular music were particularly well received by audiences. Ebbs said that sometimes an idea might come to him from “just walking down the street. They just hit you.”²⁸⁹

Once the show themes were decided on, Ebbs began charting each formation. Before he ever put pencil to paper, he designed each formation on a large march plan

²⁸⁶ Al Grady, “54 Skidoo!” *The Press-Citizen*, Iowa City, IA, September 10, 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁸⁷ Ibid.

²⁸⁸ Drake Mabry, “Band Director Plans to Pep Up Marching,” *The Daily Iowan*, Iowa City, IA, July 15, 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

²⁸⁹ Hopkins.

draft board with small figurines similar to pawns in a chess set. A great illustration of this strategy is found on the cover of the October 1954 *SUI Staff Magazine* featuring Ebbs hard at work designing a formation for the pregame sequence (see fig. 11).

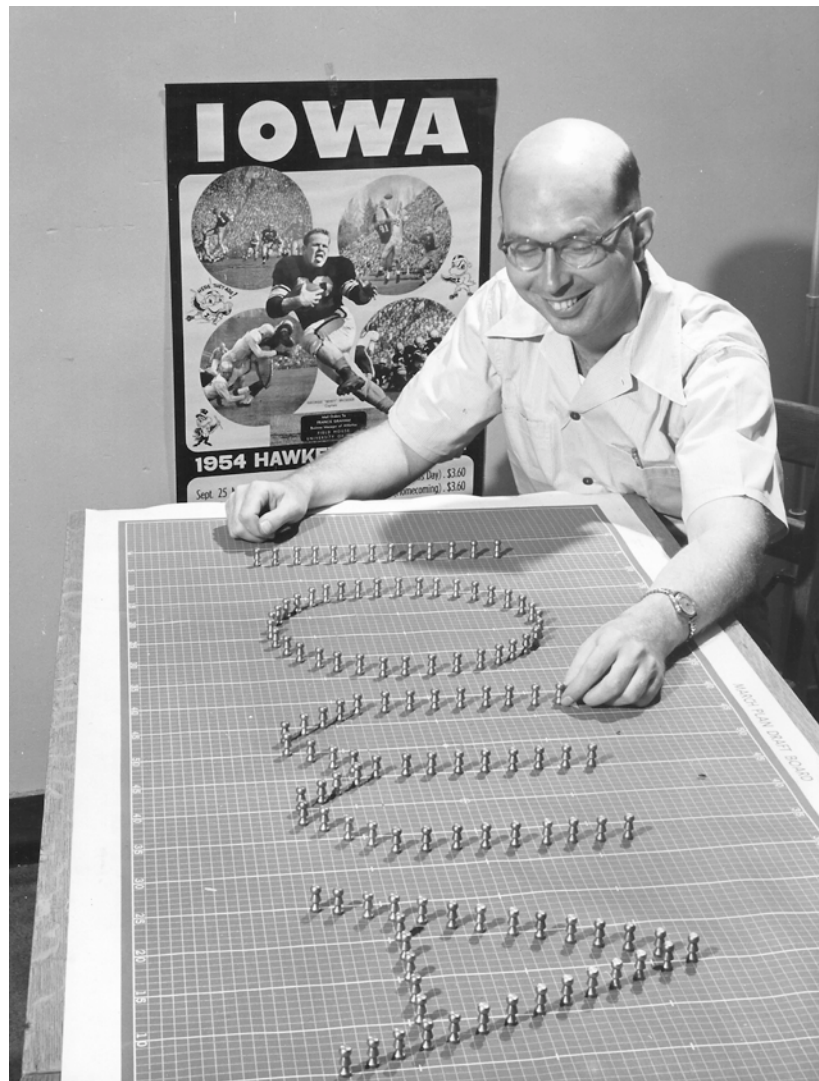


Figure 11 – Ebbs at work at the draft board.

Source: “Cover Page,” *SUI Staff Magazine*, Iowa City, IA: The University of Iowa Press, October 1954, Frederick C. Ebbs Personal Archives, Austin, TX.

In the first performance under Ebbs, the HMB presented a show around the theme of “Four Hats.” The band opened with a popular tune known as “Collegiate” to the formation of the typical freshman hat known as a beanie (see fig. 12). The band then transitioned into a mortarboard set to the traditional commencement music of Elgar’s *Pomp and Circumstance* (see fig. 13), then into a football helmet set to the tune of “You Gotta be a Football Hero” (see fig. 14). The band concluded their first show with a formation representing the Big Ten conference crown (see fig. 15).

Other shows that first season included a blues theme featuring “Birth of the Blues,” “Blue Champagne,” “Sugar Blues,” and “Blue Tango;” a presentation of a “Hit Parade” program; and, a highly praised performance of a show centered on a satire of currently popular television shows with narration by one of the band members.²⁹⁰ So great was the reception of this new look of the band that even the American Broadcasting Company’s on-air reporters proclaimed that “this was one of the most entertaining band shows” they had seen.²⁹¹

As the years passed, shows became more intricate with more complicated pictures associated with the music being performed. Often a picture would be formed, and it would move or transform in some manner. An example of a moving formation was in the 1955 show performed for the Michigan game. The band formed a picture of a saw on a log, and the saw proceeded to “saw the log” by moving back and forth.²⁹²

²⁹⁰ Hopkins.

²⁹¹ Ibid. This comment was given in regards to the TV comedy satire show.

²⁹² Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

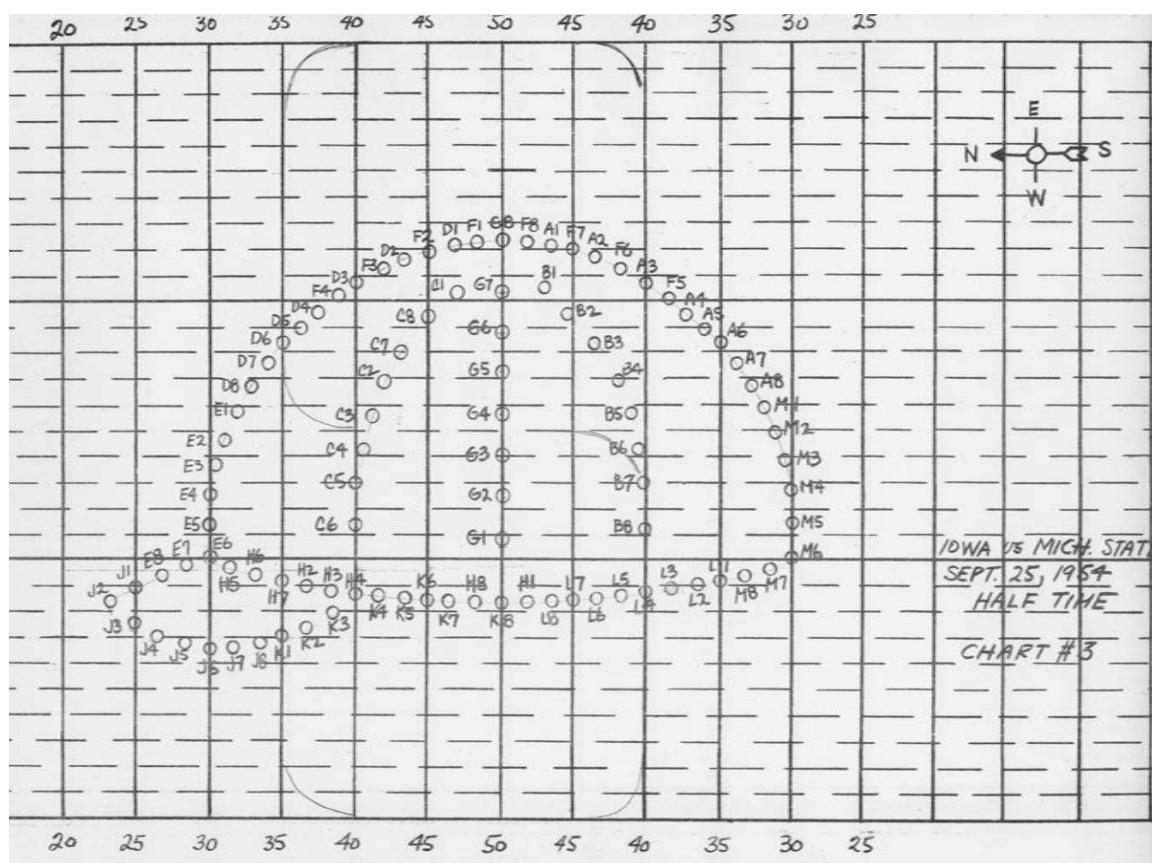


Figure 12 – “Beanie” formation, September 25, 1954.

Source: Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

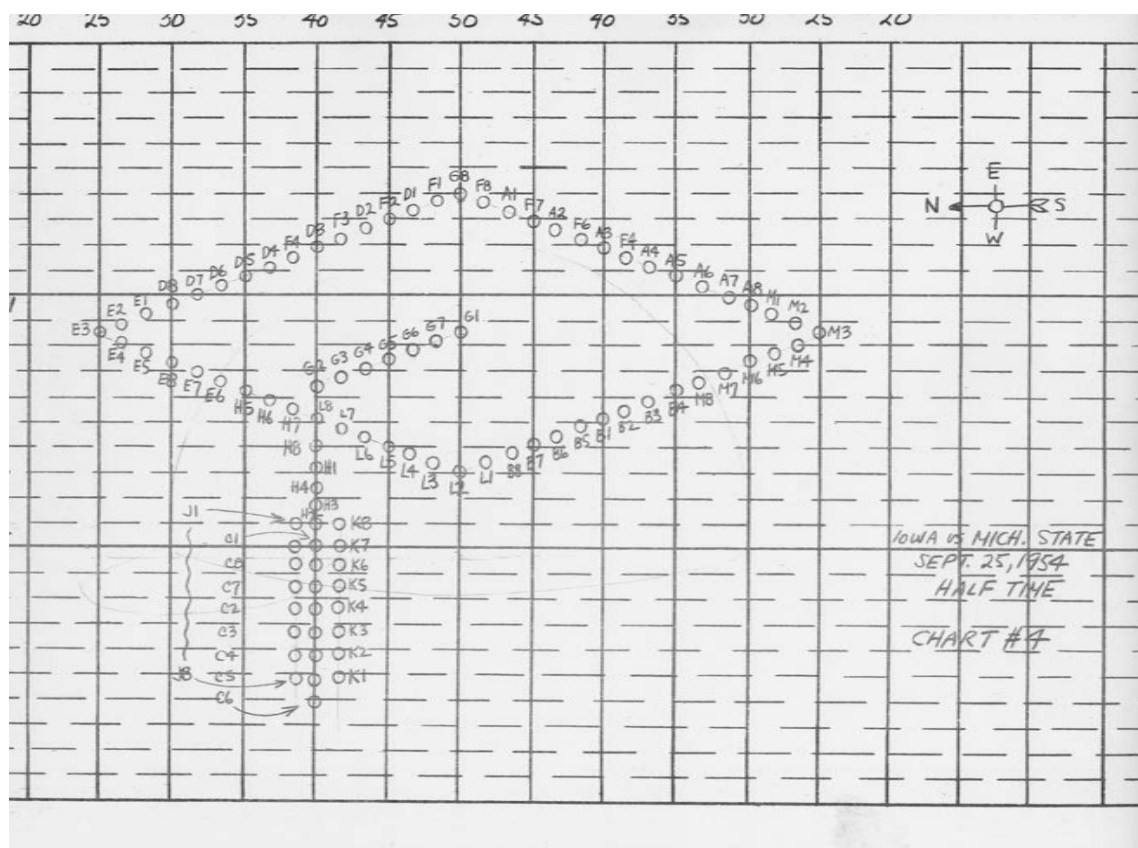


Figure 13 – “Mortarboard” formation, September 25, 1954.

Source: Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

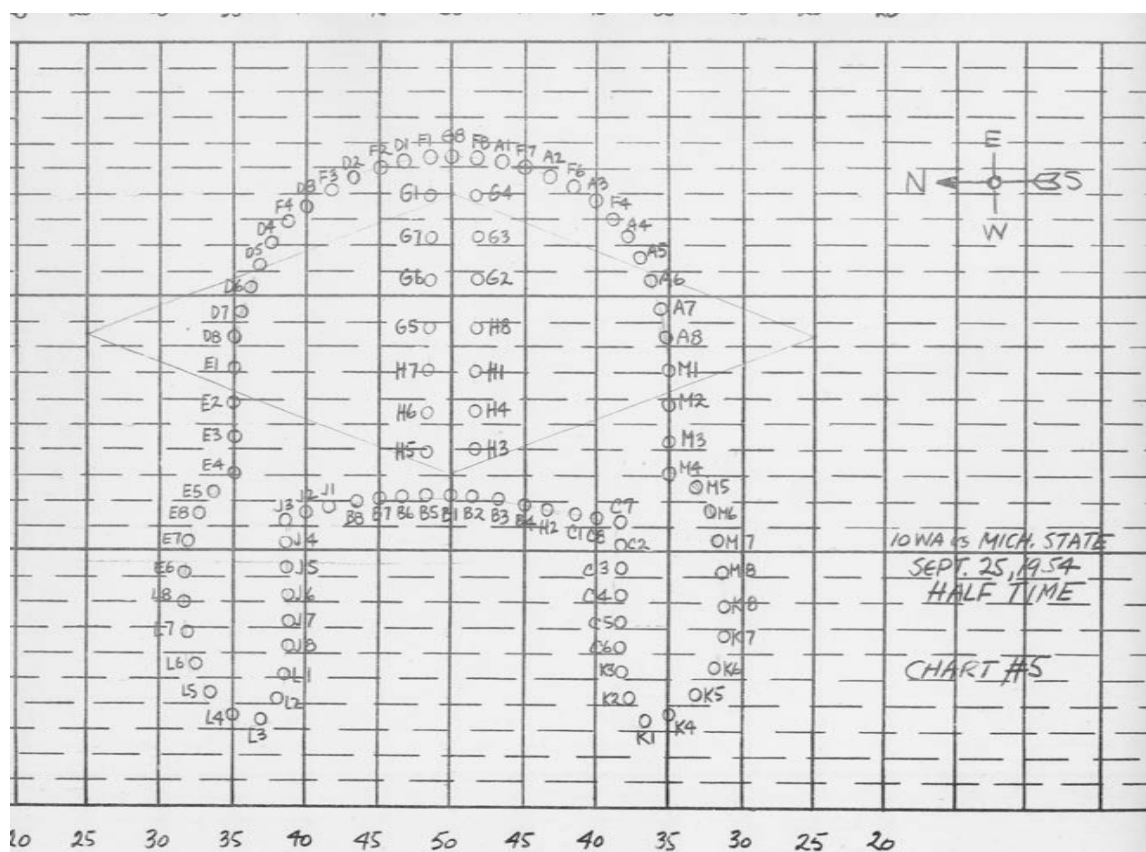


Figure 14 – “Football helmet” formation, September 25, 1954.

Source: Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

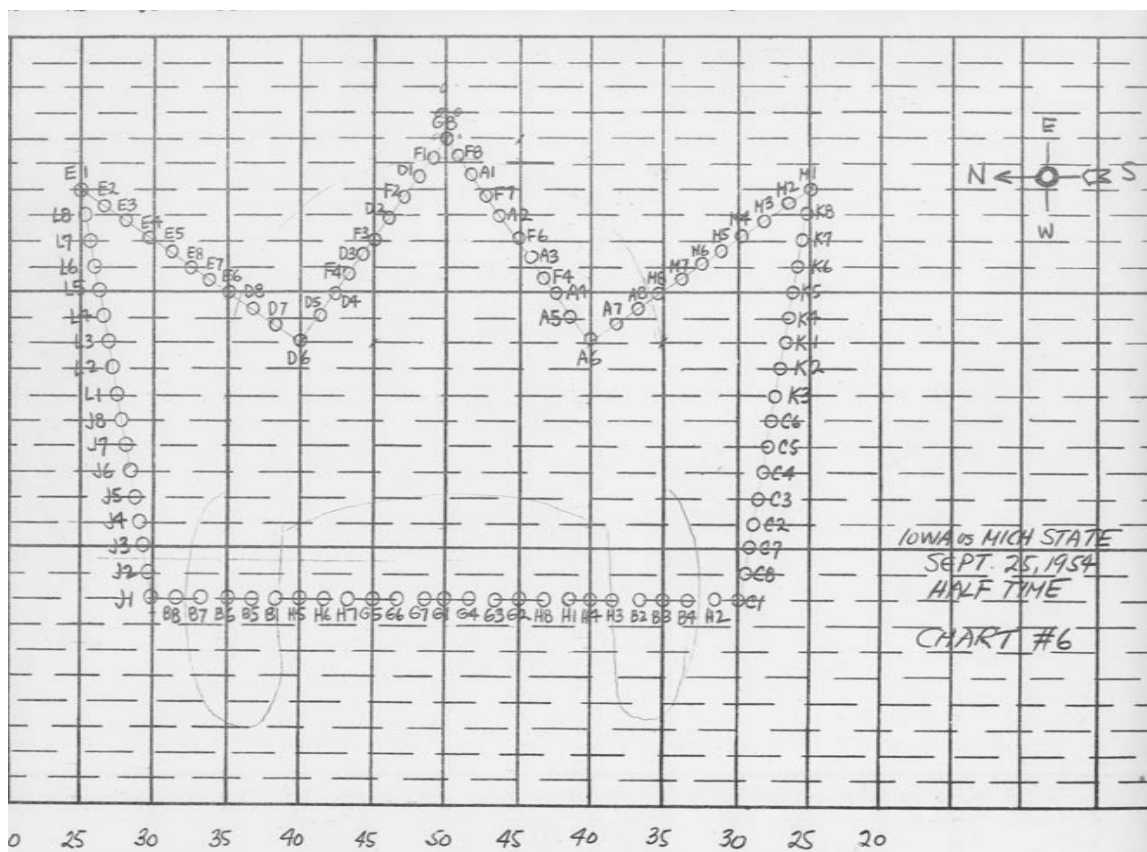


Figure 15 – “Conference Crown” formation, September 25, 1954.

Source: Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

An example of the transforming picture is found in a 1955 season performance versus Purdue.²⁹³ Ebbs plotted the band to form a flowerpot in which a flower bloomed.

²⁹³ Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

Moving stick-figure people were also often featured in the drill sequences, especially in later years.²⁹⁴

Two particular thematic presentations deserve special attention. The first was one of the most widely recalled shows of the band during Ebbs' tenure: the "Music Man" show that was first performed on November 22, 1958. This show featured many creative pictures in conjunction with the favorite musical selections from this Broadway hit: a fancy drill routine set to the popular tune "76 Trombones," a horse-drawn wagon set to "Wells Fargo Wagon" (see fig. 16), and even a rotating barber pole set to an a cappella vocal rendition of "Lida Rose" (see fig. 17).

Meredith Willson, who had most recently composed the "Iowa Fight Song," was in attendance at this game in November. He guest conducted the band in the fight song as well as his popular "May the Lord Bless You and Keep You" as a sort of benediction to the HMB's season of performances and a farewell to the hometown audience.

The second show that deserves mention took place the following season on November 7, 1959. Ebbs was inspired by a performance given by The Ohio State University marching band earlier that year when it honored the history of the American flag. In Ebbs' rendition, different formations were created celebrating the evolution of our nation's banner, and the show culminated in a waving flag formation accompanied by over one hundred flag bearers. This "mile of flags" included fifty colonial flags, fifty-four state and territory flags of the union and one hundred American flags (see fig. 18).²⁹⁵

²⁹⁴ Drill Chart Compilations – 1956-1966, The University of Iowa Bands.

²⁹⁵ "S.U.I. Band Tells Story of American Flag," *Des Moines Sunday Register*, Des Moines, IA, November 8, 1959, Frederick C. Ebbs Personal Archives, Austin, TX.

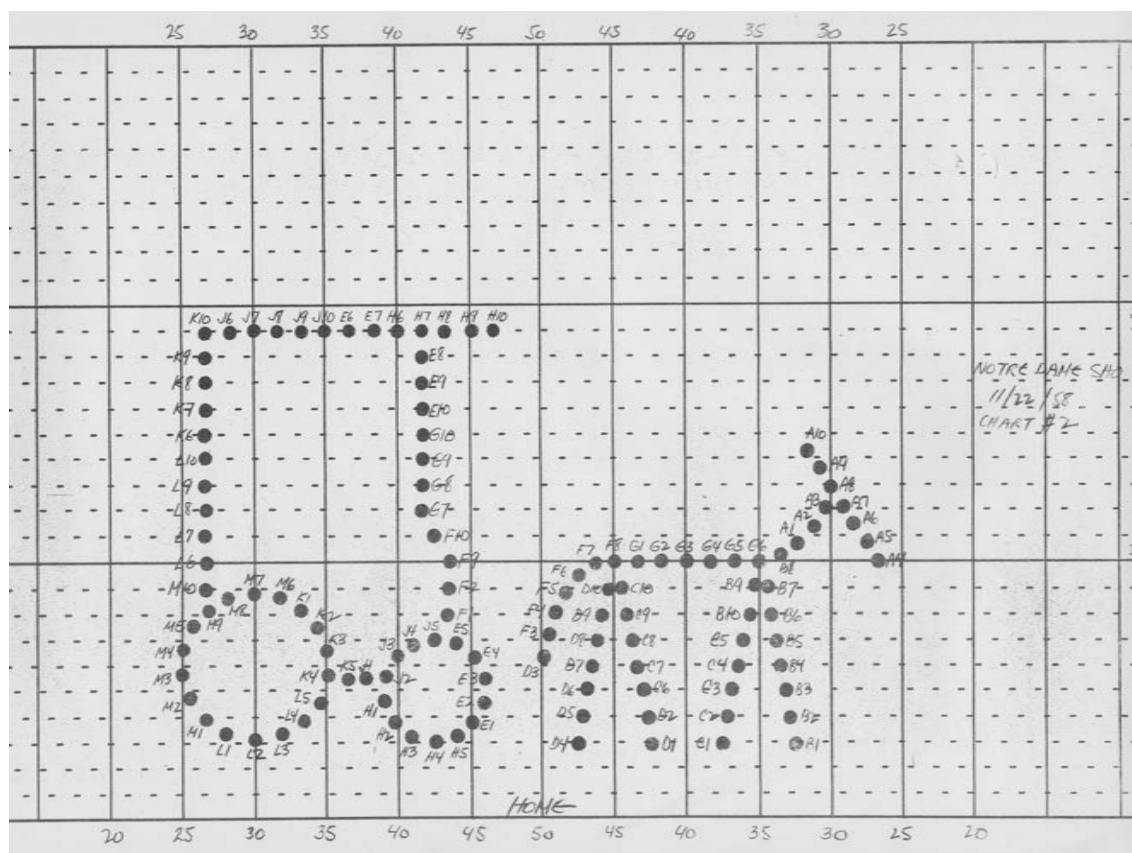


Figure 16 – “Wells Fargo Wagon” formation, November 22, 1958.

Source: Drill Chart Compilations – 1958, The University of Iowa Bands.

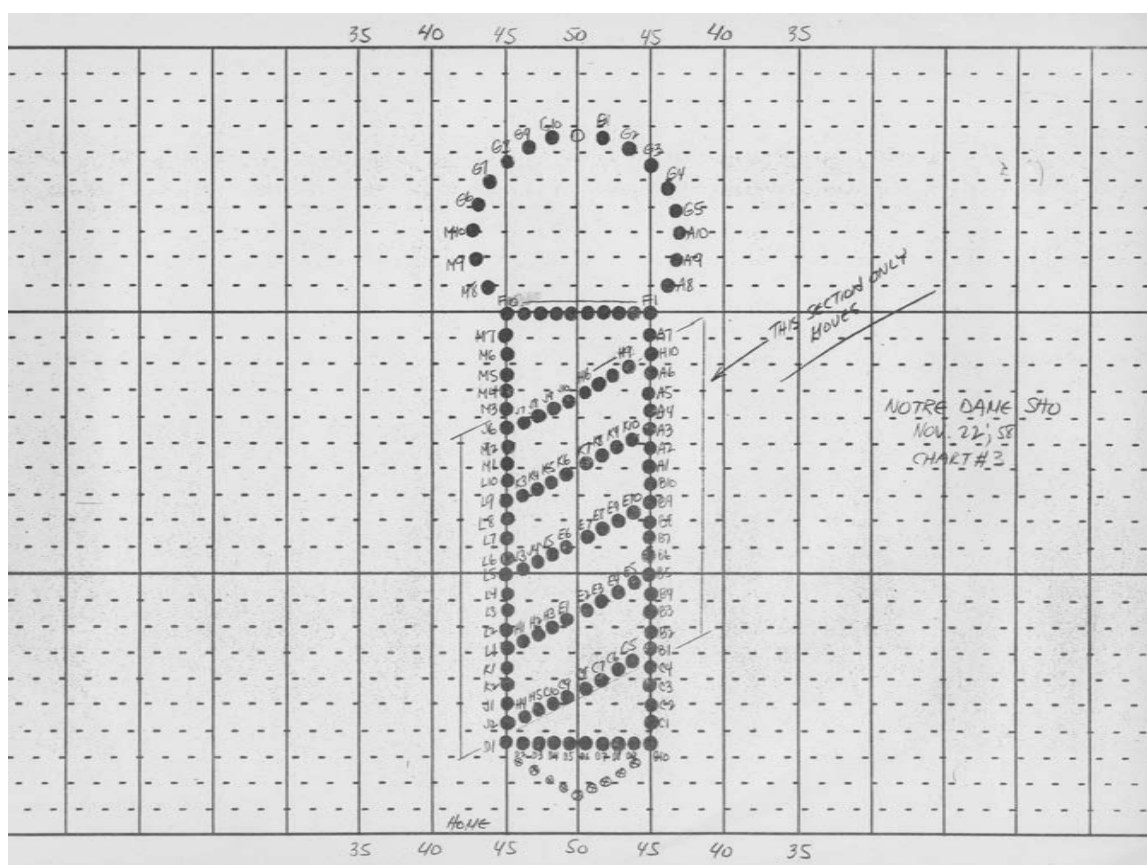


Figure 17 – “Barberpole” formation, November 22, 1958.

Source: Drill Chart Compilations – 1958, The University of Iowa Bands.

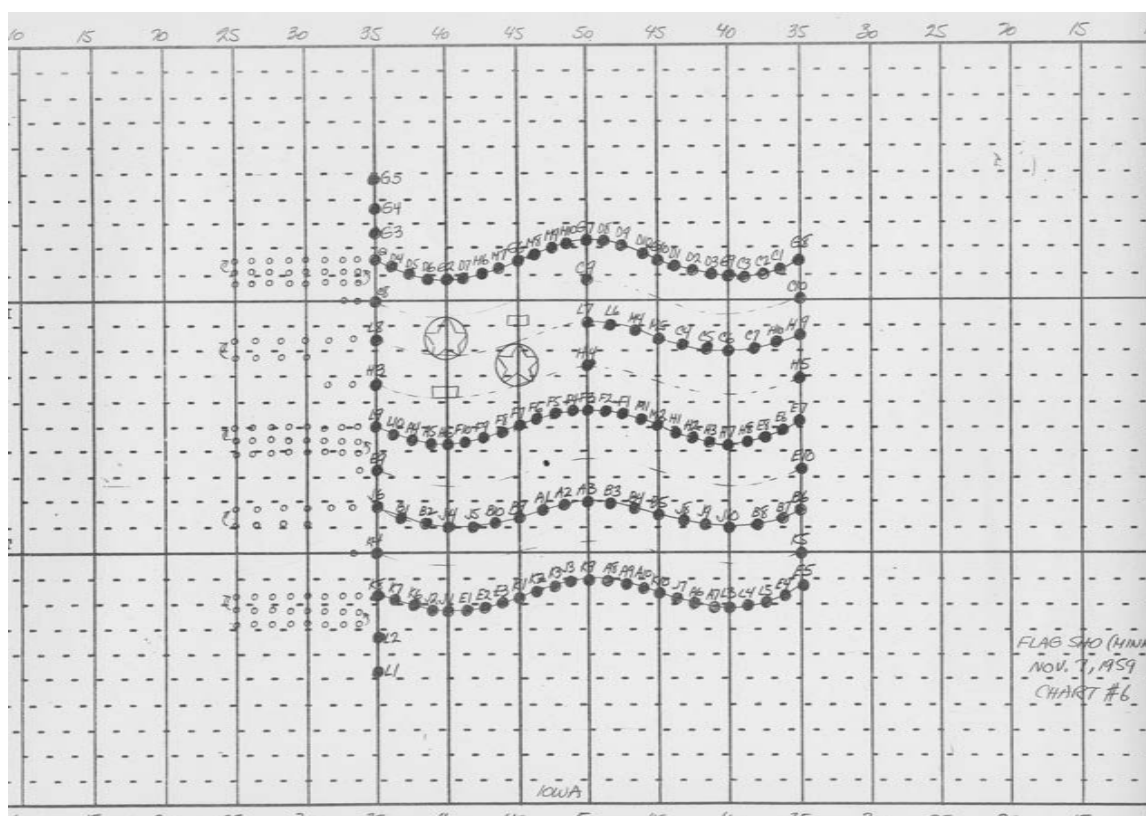


Figure 18 – “Flag” formation, November 7, 1959.

Source: Drill Chart Compilations – 1959, The University of Iowa Bands.

During Ebbs’ time at Iowa, he brought in many guest artists to either conduct or perform with the concert bands. In 1964 he brought in Doc Severinsen, who he was able to feature with the marching band as well. Severinsen had been playing lead trumpet and

serving as Assistant Conductor of the Skitch Henderson Band on NBC's *The Tonight Show* since 1952.

The show's theme for his two performances, one at home and one on the road was centered on popular works for trumpet – "Amporita Roca," "Trumpeter's Lullaby," and "Carnival of Venice."²⁹⁶ Although by the time of his appearance with the Iowa bands Severinsen was an already established performer, he credits the exposure he got from being invited to Iowa as the catalyst for his rise to fame.²⁹⁷

A unique feature that Ebbs brought to Iowa's halftime performances was the weekly inclusion of a different dance routine that showcased the fancy footwork of the band members. These routines were also referred to as calisthenic, or drill routines, and they were often performed in the middle of a show's sequence, providing a contrast to the marching style for the remainder of the performance. Some different examples of these routines included sets to the following musical selections: "This is the Army Mr. Jones" in 1956, "Shipooi" in 1958, and "Dry Bones" in 1959.²⁹⁸

By 1961, these dance routines had become the "envy of many other bands." The Assistant Director Tom Davis was mostly responsible for the creative design of these dance routines, and Ebbs was quick to give him most of the public credit:

Much of the credit for our drill, or dance, routines must go to my assistant, Tom Davis...He arranges the music and sets up the drill routines and I think they are as good as any in the country. Many bands stay in block formation while doing a drill routine, but we are what you would call a 'moving' band. We'll play more tunes and make more formations than many bands, which means we're

²⁹⁶ Drill Chart Compilations – 1964, The University of Iowa Bands.

²⁹⁷ Cramer.

²⁹⁸ Drill Charts, Frederick C. Ebbs Personal Archives, Austin, TX.

usually on the move. This takes a lot of practice and a lot of precision.²⁹⁹

In addition to this new fast-paced and popular show-band style brought to the Iowa audiences, Ebbs had a significant impact on the traditions of the band that remain today. Dating back to its early years, the band at Iowa had always marched with a militaristic, low-step style. Ebbs wanted to keep pace with the trends of his colleagues, so he adopted the high-step marching style prevalent in other Big Ten marching band programs.

The execution of the high-step style involves lifting the knee with the thigh parallel to the ground and the toe pointed downward. With the leg elevated, there should be a ninety-degree angle with the thigh and shin. This is then repeated with the other leg with a smooth transition between. This flashy step further enhanced the contrast of the new style of band with that of the band before Ebbs' arrival.

In addition to this new step style, Ebbs greatly influenced the future of the pregame traditions. In 1956, along with Whitlock, he began what is known today as "The Boom." This is the traditional pregame field entrance for the band. Initially, it began with the percussion section entering the field first from the north end zone. This entrance eventually included the sousaphone section. After their entrance, the percussionists would play a cadence at approximately 160 to 180 beats per minute. The band members would then enter from opposite sidelines, forming a double company front on the goal line and five yard line.³⁰⁰ Before the two halves of the band met at midfield, the drum

²⁹⁹ "Marching Band is Labor of Love," Source – Unknown, Frederick C. Ebbs Personal Archives, Austin, TX.

³⁰⁰ Drill Chart Compilations – 1956, The University of Iowa Bands.

major would make his entrance from the end zone down the mid-line of the football field.³⁰¹

Much like the halftime performance, all of the marching at pregame was done in the new high-step style, a radical departure from the past. However, the musical selections of the pregame show remained fairly consistent with previous years. The band still performed “On Iowa,” the “Iowa Fight Song,” the opposing team’s fight song as well as the national anthem each week.

Ebbs, however, felt that there was something missing. He wanted to introduce a new fight song with a little more pep. Dietz recalled “Mr. Ebbs liked the pace of ‘The Victors’ (the University of Michigan Fight Song) with its 2/4 time precision.”³⁰² So, shortly into his first year, Ebbs asked an individual by the name of John H. Woodman to compose a new fight song for the University. The end product became the third of Iowa’s current traditional fight songs, “Roll Along, Iowa.” This new song was performed regularly for the first few years, and then only occasionally in pregame for the last ten years of Ebbs’ tenure.³⁰³

The band also frequently played “Old Gold,” the alma mater of The University of Iowa since 1905. In 1905, University President George E. MacLean offered a prize of \$20 to the best University song submitted by April 1 of that year.³⁰⁴ John Carl Parrish’s “Old Gold,” set to the popular American and Irish folk tune “Believe Me If All Those

³⁰¹ Drill Chart Compilations – 1956, The University of Iowa Bands.

³⁰² Dietz.

³⁰³ Drill Chart Compilations – 1956-1966, The University of Iowa Bands.

³⁰⁴ Cornelia Mallett Barnhart, “Old Gold,” *The Palimpsest* (May 1947): 148.

Endearing Young Charms,” was one of seventeen submissions to the contest. It was awarded the prize on April 3, 1905, and the committee noted that “Alma Mater Iowa” would “express the true university spirit in words and music” and it would hopefully endure.³⁰⁵

However, a new school song, entitled “Alma Mater Iowa,” was written for the University in 1960. Gene Mills, a student at the University in the 1940s, first created the song on a train ride to Fort Leonard Wood, Missouri in 1943. Seventeen years later, he decided to finally put pen to paper on the song after hearing the Iowa band perform “Old Gold” at halftime in a televised game against Ohio State.³⁰⁶ The University obtained the rights to the music from Mills in 1961 and it became the official alma mater of the University.

For many years, the popular “Iowa Corn Song” was considered by many to be the unofficial state song. It was originally written in 1912 for a delegation of Shriners from Des Moines that was traveling to a convention in California.³⁰⁷ It quickly became popular not only in Iowa, but across the country thanks to its use in the 1948 Billy Wilder film *A Foreign Affair* starring Jean Arthur, Marlene Dietrich and John Lund. Because of the song’s popularity, bands in Iowa were known to perform the work frequently.

Under Righter’s tenure, the “Iowa Corn Song” was a regularly included in the musical repertoire of the Hawkeye Marching Band. However, Ebbs had little desire to retain this song. There are two performances of this song found in departmental records

³⁰⁵ Cornelia Mallett Barnhart, “Old Gold,” *The Palimpsest* (May 1947): 148.

³⁰⁶ Carol Harker, “Song Sung True,” *Iowa Alumni Magazine* (December 1996).

³⁰⁷ Iowa Reunion Club, “Iowa Corn Song,” http://www.netstate.com/states/symb/song/ia_corn_song.htm (accessed March 6, 2012).

during his time at Iowa. The first was for a farm-themed show in October 1956, and the second was for a drill routine number in October 1960.³⁰⁸

After its first appearance in the Tournament of Roses parade in 1957, the HMB and its directors were criticized in an Iowa newspaper article for not performing the “Iowa Corn Song.” The writer of this article admitted that although the music was not the best and the words were a bit “corny,” they still regretted that it was not either played or sung by the official music group representing Iowa at the Rose Bowl.³⁰⁹ Alas, Ebbs was not swayed by these pleas, and the “Iowa Corn Song” quickly became a thing of the past for the Iowa band. Copies of the published music and lyrics to “Roll Along, Iowa,” “Old Gold,” “Alma Mater Iowa,” and the “Iowa Corn Song” are reprinted, with permission if necessary, in Appendix D.

In addition to the traditional music, Ebbs also changed the traditional formations of the pregame routines. For many years, after the run-on, the band would march down the field to “On Iowa,” and would move into one of three formations that alternated depending on the week: a pennant “IOWA,” a block “HAWKS,” or a block “I” (see figs. 19, 20 and 21). Several variations of the “IOWA” were used including the pennant “IOWA,” an angled “IOWA,” and an “IOWA” with an enlarged “I” (see figs. 22 and 23).

Another pregame tradition started by Ebbs was associated with playing the opposing teams’ fight songs. While the actual performance of these songs was not new, he opted to have the band form the opposing school’s logo on the field instead of a neutral formation such as a pennant with a letter for the school.

³⁰⁸ Drill Chart Compilations – 1956 and 1960, The University of Iowa Bands.

³⁰⁹ “The Corn Song Is in Trouble,” Source – Unknown, Frederick C. Ebbs Personal Archives, Austin, TX.

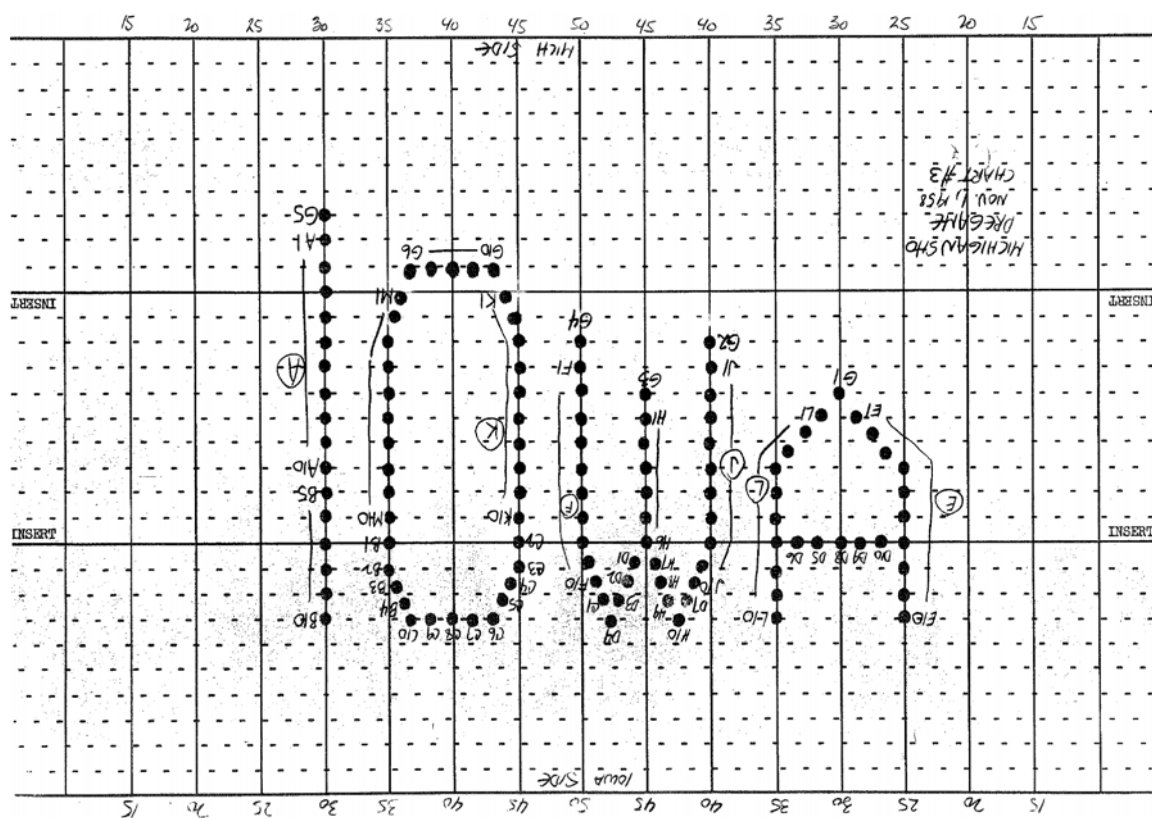


Figure 19 – Pennant “IOWA” formation, November 1, 1958.

Source: Drill Chart Compilations – 1958, The University of Iowa Bands.

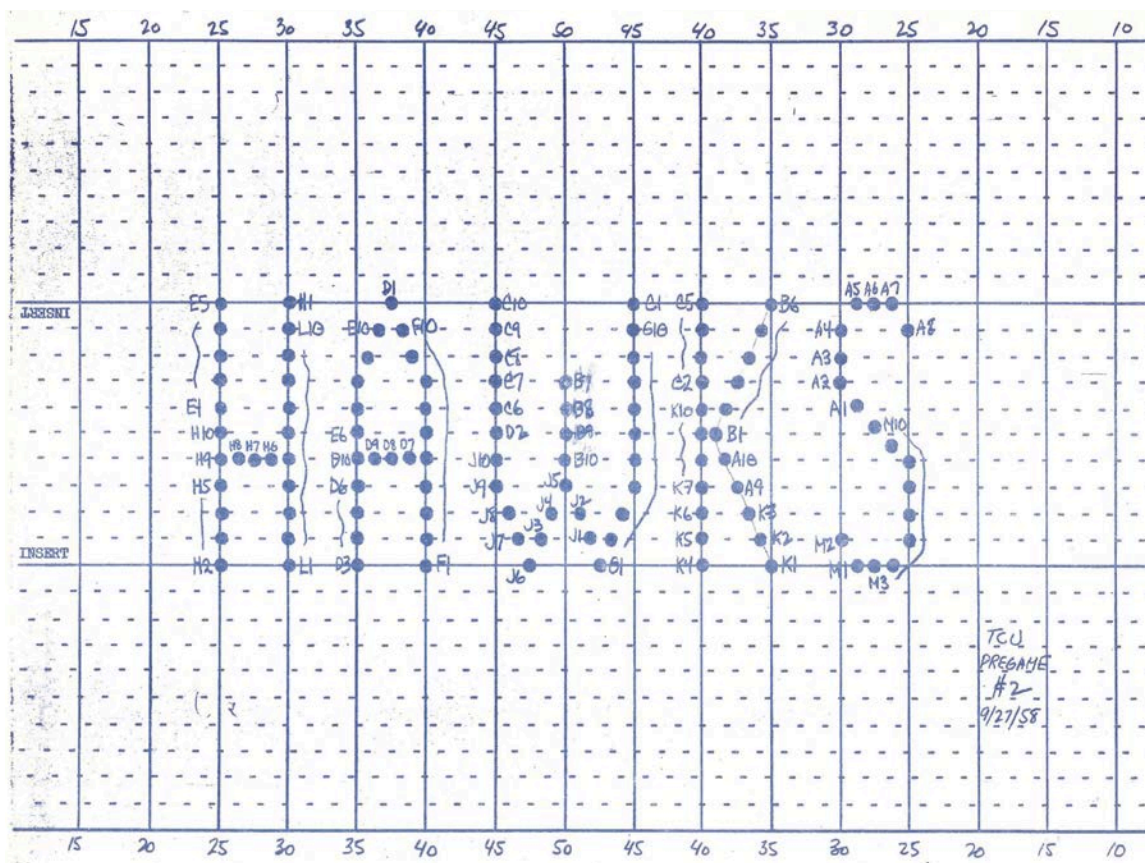


Figure 20 – Block “HAWKS” formation, September 27, 1958.

Source: Drill Chart Compilations – 1958, The University of Iowa Bands.

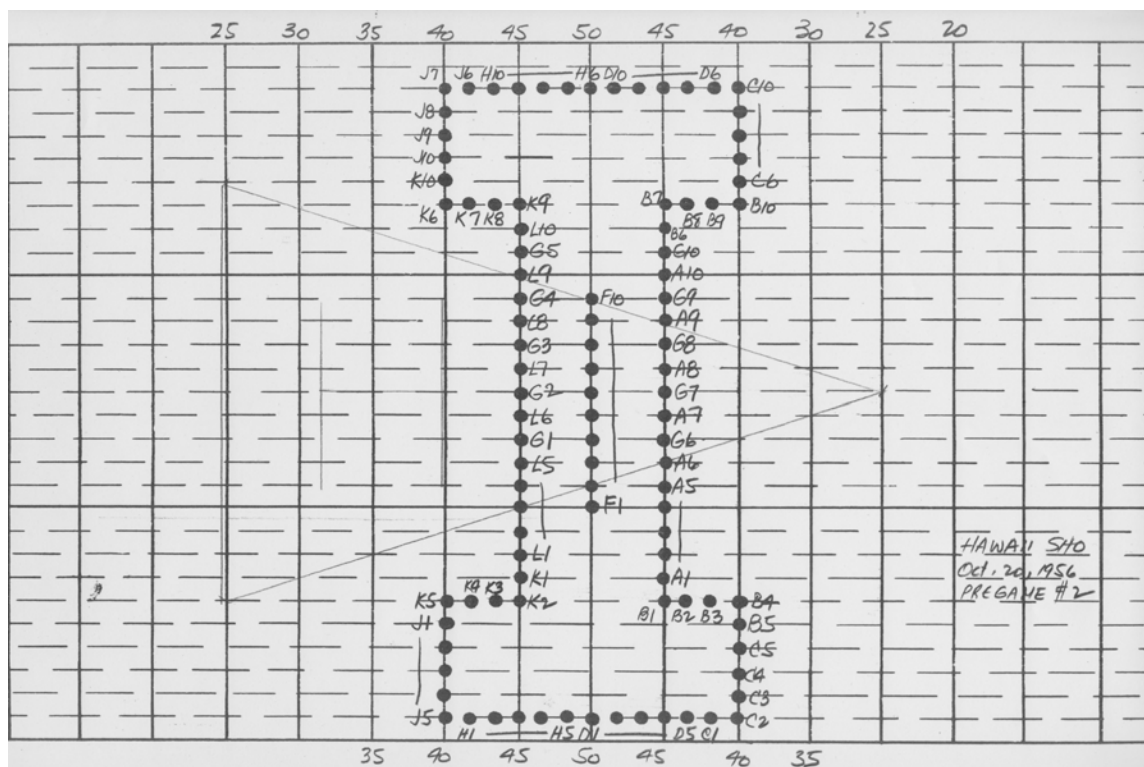


Figure 21 – Block “I” formation, October 20, 1956.

Source: Drill Chart Compilations – 1956, The University of Iowa Bands.

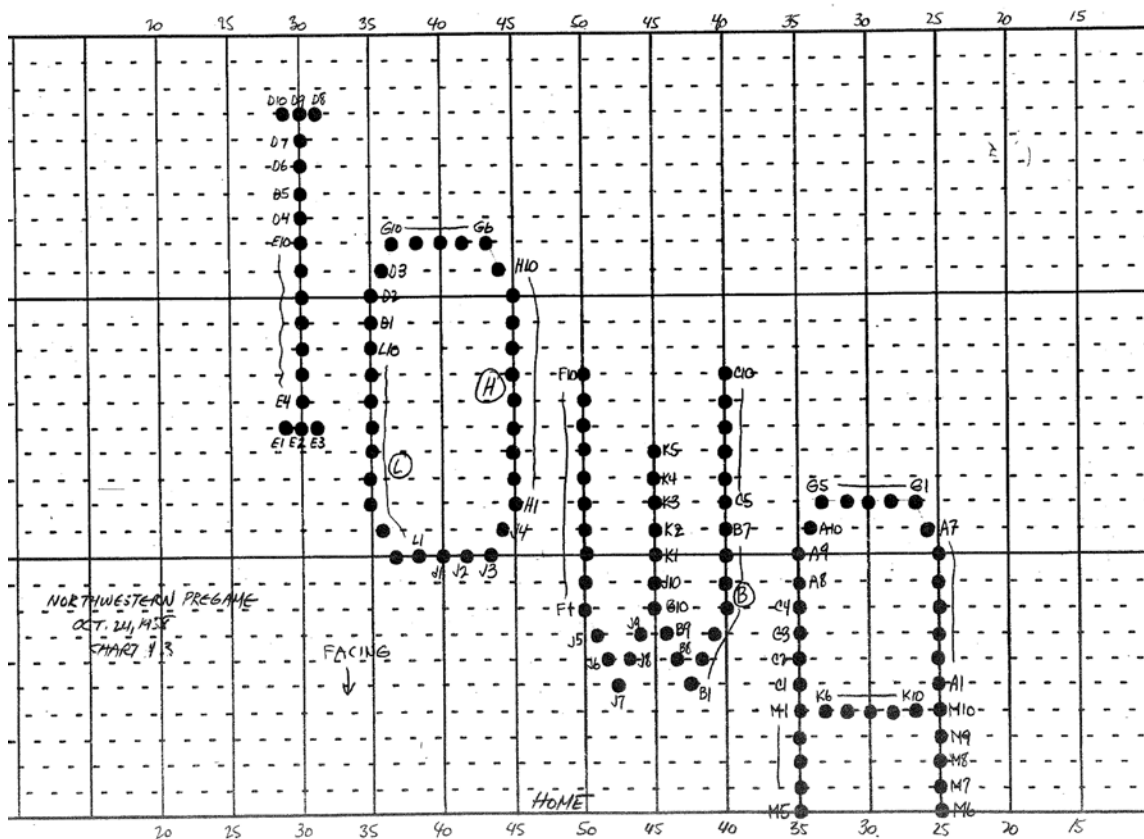


Figure 22 – Angled “IOWA” formation, October 24, 1958.

Source: Drill Chart Compilations – 1958, The University of Iowa Bands.

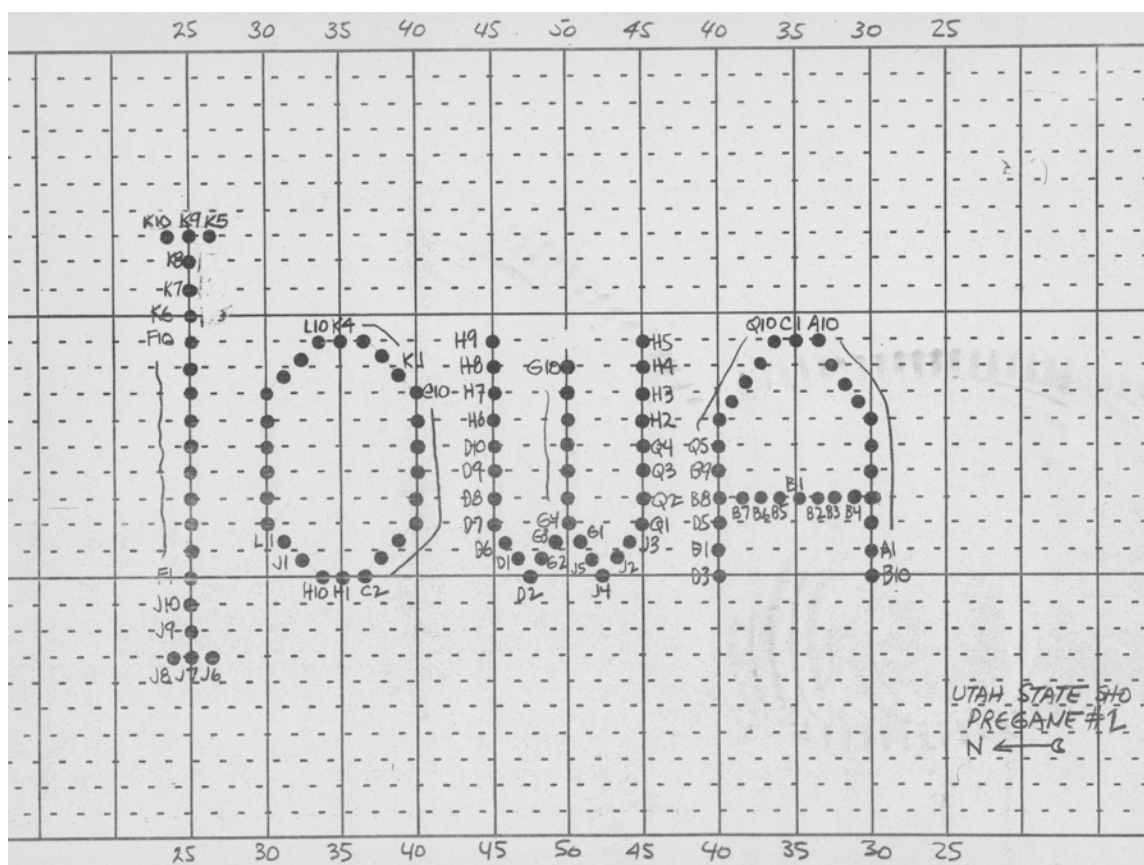


Figure 23 – “IOWA” with enlarged “I” formation, September 28, 1957.

Source: Drill Chart Compilations – 1957, The University of Iowa Bands.

Institutional Support

Ebbs’ determination and passion for quality enabled him to conquer many of the challenges that he faced coming to Iowa: the deteriorating size of the band, the lack of rehearsal time and space, and the need to evolve the style of the band. On top of all these challenges, he also had to deal with a minor crisis in funding when he took the position of Director of Bands.

Under Righter, the band functioned as its own autonomous department within the School of Music. When Righter departed, the band lost its independence and came back under the full administration of the School of Music. This meant that Ebbs had to work diligently to secure proper funding. Early records show that he was able to procure funding for the marching band during his first two years totaling approximately \$10,000 annually.³¹⁰

This funding enabled Ebbs to make key purchases in establishing his vision for the band. In the summer 1954, he was able to add three items to the existing uniform: white spats, tall white plumes and a white cross-belt that went over the jacket.³¹¹ These articles, along with the use of props, created a visual impact for the band that complemented the new show-band style Ebbs brought to Iowa.

In his second year, Ebbs added a new section of six instruments to the band – the trombonium. This instrument had the same tone quality as the slide trombone with the added advantage that it did not need the room in the drill that is required of the slide trombone.³¹²

Another significant expense for the band that was an initiative to recruit new members in Ebbs' early years was the establishment of a \$50 service credit for each member of the band. The credit was paid out at the end of each season as a thank you for each individual's hard work during the year. This expense alone accounted for over half

³¹⁰ State University of Iowa Bands – Budget Outline 1954-1956, Frederick C. Ebbs Personal Archives, Austin, TX.

³¹¹ Mabry.

³¹² "Band Readies New Routines for 1955," *The Daily Iowan*, Iowa City, September 23, 1955, Frederick C. Ebbs Personal Archives, Austin, TX.

of the budgeted allotment during each of Ebbs' first two years. It is unclear how long this credit was part of the annual budget under Ebbs, but there are no further records of any service credits or "scholarships" given to band members until the early 1980s.

The financial support of the School of Music also enabled the HMB to continue to travel to one Big Ten away game each year. Unlike previous years, they now traveled by bus to each game and would occasionally stop over at a local high school on the way to either rehearse or perform a short exhibition show. These yearly away trips would not be the only travel experiences for the HMB during Ebbs' tenure.

In 1956, the Iowa football team lived up to everyone's expectations and the long-anticipated invitation to the Rose Bowl finally came its way. Thanks to the generosity of the Oldsmobile Division of the General Motors Corporation, the HMB and the Highlanders were able to make the journey to Pasadena via railway on the Union Pacific.³¹³

The two groups departed Iowa City on Friday, December 28, and they arrived in Los Angeles, California, on Sunday, December 30. On the trip out west, the train stopped in Omaha, Nebraska, where the two groups disembarked and marched in a parade in the downtown district. Once the train arrived in Los Angeles, the two groups performed a brief concert at the train station before heading to Occidental College where they would stay while in California.³¹⁴

In addition to the customary appearances in the Tournament of Roses parade and the football game, the HMB and Highlanders gave additional performances at the

³¹³ General Motors, "Rose Bowl Trip Brochure," Frederick C. Ebbs Personal Archives, Austin, TX.

³¹⁴ Ibid.

Ambassador Hotel, and in the CBS parking lot for the Bob Crosby Show. The groups were also treated to time at both Disneyland and Knott's Berry Farm.³¹⁵ The return trip began on Wednesday, January 2, and they traveled back to Iowa City via stops for parade performances in Phoenix, Arizona, and Houston, Texas.

Two years later, the groups were once again headed to Pasadena, thanks to the fortunes of the Iowa football team and the financial backing of the Santa Fe Railway.³¹⁶ During the ten-day journey, both the HMB and the Highlanders gave a total of eleven performances, including stops at Union Station in Kansas City, Missouri; the University of New Mexico's Zimmerman Field in Albuquerque, New Mexico; Santa Fe Station in Pasadena, California; the Ambassador Hotel; Art Linkletter's House Party; the Brookside Park Picnic for the Iowa fans; Rose Bowl activities; and Disneyland. Unfortunately for the band, this Rose Bowl trip would be the last postseason travel it would experience for more than twenty years.

A significant change for the HMB on this trip was that it was sporting new uniforms, which were purchased and worn for the first time on this trip. The style was completely designed by Ebbs himself. A full description of the new uniform was written up and is found in the 1959 Drill Chart Compilation (see figs. 24 and 25):

The new navy blue uniforms are a combination type, suitable for both concert and marching appearances. The basic coat is cut similar to that of a tuxedo, with fine white trim on the shoulders and sleeves. For marching appearances, an over-jacket is worn over the dark coat. This added garment – similar to a dicky – with

³¹⁵ General Motors, "Rose Bowl Trip Brochure," Frederick C. Ebbs Personal Archives, Austin, TX.

³¹⁶ "The Story of a Tuba, a Tartan, and a Team," *On Iowa* 34:1 (January-February 1959), Iowa City, IA: The University of Iowa Press, 2, Frederick C. Ebbs Personal Archives, Austin, TX.

gold buttons and gold belt add to the “flashings” of the uniform. The front is white with a black “IOWA” diagonally across the over-jacket. The back of the over-jacket is gold, with a large black block “I”. The back gives the appearance of a tailcoat, with the two lower corners turned outward and upward – showing the white stain underneath.³¹⁷

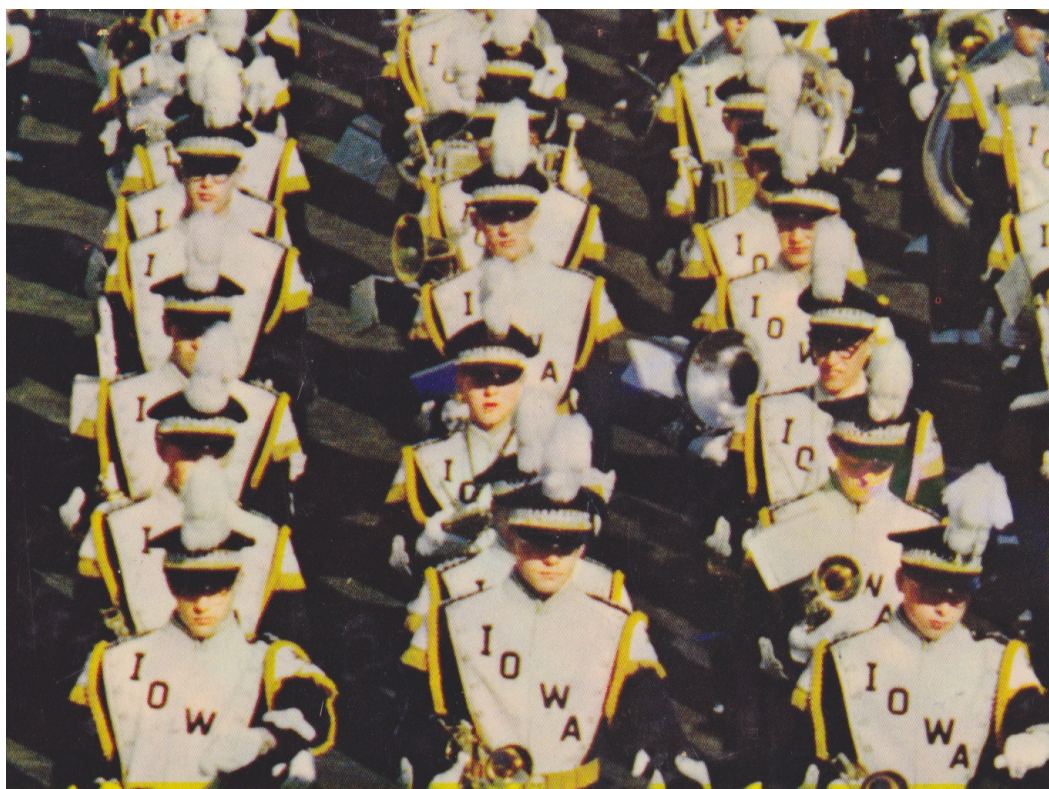


Figure 24 – New uniforms in 1959, front.

Source: Frederick C. Ebbs dir., *IOWA*, The University of Iowa Hawkeye Marching Band, Fidelity Sound Recordings, 33 rpm, c. 1960.

³¹⁷ Drill Chart Compilations – 1959, The University of Iowa Bands.



Figure 25 – New uniforms in 1959, back.

Source: Frederick C. Ebbs dir., *IOWA*, The University of Iowa Hawkeye Marching Band, Fidelity Sound Recordings, 33 rpm, c. 1960.

To build on the national exposure the HMB gained through both performances, Ebbs began a custom of making periodic recordings of the band that were produced for wider distribution. The first of these recordings was made shortly after the second Rose

Bowl trip. In addition to the traditional fight songs, it features more concert style marches and symphonic works performed by the Symphony Band.³¹⁸

The HMB was featured on two more records under the direction of Ebbs: one around 1961, and another in 1966. This custom continued under future directors with a new recording about every five to seven years. A comprehensive list of recordings made by the HMB for distribution is found in Appendix J.

Conclusion

In the spring 1967, Ebbs announced that he was resigning as Director of Bands at The University of Iowa to take a similar post at Indiana University. Ebbs recalled that he had “many regrets and mixed emotions about leaving Iowa.”³¹⁹ He and his family had developed many wonderful relationships during their time in Iowa, but he just could not pass up the opportunity to move to such a large program.³²⁰

Himie Voxman, Director of The University of Iowa School of Music at the time of Ebbs’ departure, had this to say about Ebbs’ decision to leave:

It is with the greatest regret that we view Professor Ebbs’ departure from the University. His contribution to the development of the School of Music has been a major one, in which he has brought Iowa bands to national and international prominence. We can understand his desire to accept new challenges and opportunities and wish him the greatest success in his new position.³²¹

³¹⁸ *IOWA*, The University of Iowa Hawkeye Marching Band dir. Frederick C. Ebbs, Fidelity Sound Recordings, 33 rpm, c. 1959. Located in Frederick C. Ebbs Personal Archives, Austin, TX.

³¹⁹ Gus Schrader, “Red Peppers,” *The Gazette*, Cedar Rapids, IA, July 6, 1967.

³²⁰ Ibid.

³²¹ “Director of Bands to Leave UI,” *The Daily Iowan*, Iowa City, IA, July 5, 1967, Frederick C. Ebbs Personal Archives, Austin, TX.

Ebbs retired as Director of Bands at Indiana University in 1982, and he remained on the faculty until his death on September 25, 1984.

Throughout his career, Ebbs was highly sought after as a guest conductor, clinician, lecturer, and adjudicator. Among his many accomplishments, he was honored in 1957 and 1974 with the Alumni Merit and Achievement Award from Baldwin-Wallace College. In 1969, the American School Band Directors Association (ASBDA) awarded him the Edwin Franko Goldman Award, and in 1987, he was posthumously inducted into the National Band Association's Hall of Fame of Distinguished Conductors.³²²

The casual observer might say that the greatest accomplishment Ebbs achieved with the HMB was the total transformation of the performance style of the band. Indiana University Professor Emeritus Ray Cramer, who was also a student, assistant and lifelong friend of Ebbs, captured his influence in his tribute at the NBA induction ceremony:

The impact that The University of Iowa bands made on the entire band world was truly remarkable. Bands were trying to emulate the marching style and show designs of the Hawkeye Marching Band.³²³

While significant, this was ultimately not Ebbs' true intention. His daughter best summed up her father's greatest gift as his ability to cultivate lasting relationships with his students, colleagues and school band directors in the state and the rest of the country.

³²² "Frederick Ebbs," Indiana University Band, <http://www.indiana.edu/~bands/ebbs.html> (accessed February 20, 2012).

³²³ Cramer.

He genuinely liked people and wanted to see them succeed. This was the true legacy of Frederick C. Ebbs.³²⁴

³²⁴ Beth Behning, Conversation with author, Austin, TX, February 16, 2013.

CHAPTER 6

FRANK A. PIERSOL AND THOMAS L. DAVIS

Frank A. Piersol (1967-1968)

Biographical Information

Frank A. Piersol was born to George and Jessie Piersol on October 27, 1911 in Clarkfield, Minnesota. However, he would spend his early years growing up in the small, north-central Iowa town of Rockwell. From an early age, Piersol's interest in music was piqued by the presence of the local community band.

Community bands in the early twentieth century were a fixture in most small towns in Iowa, thanks to the Iowa Band Law that was proposed by Major George Landers and enacted by the Iowa Legislature in 1921.³²⁵ This law allowed small communities to levy a tax to help fund the creation of a community band. The law became so popular that thirty-three states and at least three foreign countries eventually copied it.³²⁶

The concerts given by the Rockwell Community Band played a special role in young Piersol's life. He not only played in the band, he eventually became its director. On Saturday nights, the main shopping night in town, the band gave its concerts, and Rockwell, a town of only 700 people, would come to life.³²⁷ The main street was

³²⁵ "George W. Landers," in *The Biographical Dictionary of Iowa*, The University of Iowa Press Digital Editions, <http://uiopress.lib.uiowa.edu/bdi/DetailsPage.aspx?id=218> (accessed January 9, 2013).

³²⁶ Ibid.

³²⁷ Petersen, 64.

blocked off; cars drove right up around the bandstand; and, if they enjoyed the number the band just performed, they “would honk vociferously.”³²⁸

The community band was not, however, the only musical influence in Piersol’s life at the time. His mother was musically gifted and his entire family participated in the church choir.³²⁹ He even began taking piano lessons. All of these influences fostered the beginning of his lifelong relationship with music.

In school, Piersol participated in the band program like many of his friends. By the time he was seventeen, he was widely respected by both his peers in the high school band and his teachers in the school. He was so admired that when the band lost its music teacher during his senior year, he was made the new band director.³³⁰

Piersol graduated from Rockwell High School in 1929 and entered Grinnell College. While at Grinnell, he not only studied music, but he also took a double major in French.³³¹ He graduated from Grinnell in 1933 with a Bachelor of Arts degree and subsequently began his career as a band director in Maynard, Iowa.

Piersol advanced his public school teaching career through different communities in Iowa. After leaving Maynard, he took similar posts in Stanley, Osage and finally ended up at Waterloo West High School. With each new position came new challenges, but his programs were consistently successful. While the larger communities, like

³²⁸ Petersen, 64.

³²⁹ Ibid.

³³⁰ Ibid., 65.

³³¹ Ibid.

Waterloo, provided more musical opportunities for him and his students, he was always keenly aware of the importance of his earlier teaching experiences in smaller schools.³³²

Throughout his early teaching career, Piersol was dedicated not only to improving the programs he was charged with directing, but also to bettering himself. This drive prompted him to enroll in graduate school at The University of Iowa.

With a wife and a young family, enrolling in graduate school full-time was a significant burden. So, he worked toward the degree over the course of several summers while maintaining his teaching position at Waterloo. He eventually graduated with a Master of Arts degree in 1943.

Piersol continued to teach in the Iowa public schools until he was offered the position of Director of Bands at Iowa State University in 1948. Iowa State had been looking for an individual with a track record for building a program, and Piersol was well suited for the job. His responsibilities included direction of all band activities, both concert and marching.

What made his task so challenging was the fact that Iowa State did not have a music major program at the time. However, the school more than made up for it with the wealth of talented students coming to the University from across the region. It was not long before the band program at Iowa State began receiving attention.

In 1967, when Frederick Ebbs left The University of Iowa, Piersol seized the opportunity to apply for the job. He was eventually offered the position and he accepted, becoming the fourth official Director of Bands at The University of Iowa.

³³² Petersen, 65.

Developments in the Band

Ebbs left the band program in excellent shape. The quality and style of the marching band had vastly improved, and, having recently completed its historic tour of Europe and the Soviet Union, the concert band had gained an international reputation. Thus, few changes, if any, were necessary when Piersol took the reins of the program. In fact, his son Jon recalled that his father did not make any significant changes during their overlapping years at the University.³³³

Piersol was experienced in all facets of the band profession, including marching band. His time teaching in the public schools and at Iowa State University provided him with many opportunities to work with and develop marching band programs. However, the band that Ebbs left him was efficiently run.

Having already performed at two Rose Bowls, the HMB was once again becoming a well-recognized organization unto itself. Therefore, Piersol saw no need to make any changes in the daily operations of the ensemble.

The band continued to perform the typical pregame show as well as a different halftime show for each home game. The band also maintained its performance group size of about one hundred-twenty with fourteen to fifteen alternates.³³⁴ However, any new director is going to have some influence over the future trajectory and development of a program, and Piersol was no exception.

One distinctive change Piersol made to the HMB was the establishment of a special feature twirler for the band known as the “Golden Girl.” For many years prior to

³³³ Petersen, 68-69.

³³⁴ Drill Chart Compilations – 1967, The University of Iowa Bands.

his arrival at Iowa, the HMB utilized twirlers as an auxiliary unit to the wind and percussion players in the band. Piersol wanted the “Golden Girl” to be a unique position in the collegiate twirling world.

Piersol made it a highly competitive award among the country’s finest twirlers. First, applicants had to be actively competing in regional and national competitions. Secondly, he negotiated with the athletic department to provide a full tuition scholarship to the individual who was named the “Golden Girl” for each year she was in attendance at The University of Iowa.³³⁵ This caveat made the honor of being the “Golden Girl” exceptional as it was the only full tuition scholarship for a collegiate twirler in the nation.

The first applications for the “Golden Girl” were taken in the spring 1968, and two young women were invited to audition for the position. Lynda Martha was a senior in high school and Lani Jo Gill was a junior. Piersol had seen Gill twirl when she was only twelve years old at a performance when he was director at Iowa State. Martha decided to attend Ball State University and the position of the “Golden Girl” went to Gill.³³⁶

Gill was still in high school during her first year as the “Golden Girl.” That year, she was granted release from school on Thursdays and Fridays each week in the fall semester in order to practice with the band.³³⁷ Since she was not a student at the University, Piersol arranged for her to be paid for her services to the band during this first

³³⁵ Lani Jo Gill Flesch, phone conversation with author, Iowa City, IA, February 7, 2013.

³³⁶ Ibid.

³³⁷ Ibid.

year. In 1969, Gill enrolled full time at the University and continued as the “Golden Girl” for four more years, tuition free, until she graduated in 1973.³³⁸

After one year at the helm of the marching band, Piersol made a landmark decision that would resonate throughout Iowa’s peer institutions for the next decade. In 1968, he transferred all marching band responsibilities to his assistant Tom Davis. The only universities in the Big Ten to make this change before Iowa were the University of Illinois and the University of Wisconsin, and most of the remaining schools followed suit within ten years of Piersol’s decision.

For the first time at The University of Iowa, the Director of Bands did not have immediate supervision of the HMB. Davis was still to report directly to Piersol, but all operational aspects of the marching band were to be the sole responsibility of the Associate Director.

Piersol’s involvement with marching bands did not cease with this handover. He continued to work closely with Davis and the HMB, and he also carried on his work with Hal Leonard publishing complete marching band shows, a practice he started while at Iowa State. These sets included not only drill, but also music that could be custom fit for any size band. While common today, in the late 1960s this was a rather unique concept, and Piersol’s work made a huge impact on the improvement of high school marching bands throughout the country. Along with Ralph Smith, he co-authored eight books entitled *12 Easy Precision Drills from Company Fronts*.³³⁹ Each book was designed for

³³⁸ Flesch.

³³⁹ Frank Piersol and Ralph Smith, *12 Easy Precision Drills from Company Fronts* (Winona, MN: Hal Leonard, 1968). Different volumes of this book were written for bands of the size of 48, 64, 80, and 96 pieces.

bands of different sizes. While Piersol was active in writing drill and music for public school use, records do not show that he ever wrote music or drill for the HMB.

Conclusion

Piersol eventually retired from The University of Iowa in 1980. After retirement, he continued to stay musically active both in and outside of Iowa. He was in demand as an adjudicator, guest clinician and conductor. He also continued to direct the Cedar Rapids Municipal Band until 1993, a position he held since 1971.

Throughout his career, Piersol was honored with many awards, including the Distinguished Service Award from the Iowa Music Educators Association (IMEA), the Edwin Franko Goldman Award from the ASBDA, the Karl King Distinguished Service Award from the Iowa Bandmasters Association (IBA) and the National Federation Interscholastic Music Association Award. He served as president of several prestigious organizations such as IMEA, IBA and the College Band Directors National Association (CBDNA). In 1958, he was inducted into the American Bandmasters Association (ABA) where he eventually served on its Board of Directors.³⁴⁰

Piersol passed away on February 19, 2010 at the age of ninety-eight. The most significant accomplishment he made with the marching band at Iowa was simple: he carried on the traditions of the band while creating opportunities for its future directors.

³⁴⁰ "Frank A. Piersol – Obituary," *The Gazette*, Cedar Rapids, IA, February 22, 2010.

Thomas L. Davis (1968-1973)

Biographical Information

Thomas L. Davis was born to Orville and Arlie Davis on April 21, 1931 in Casper, Wyoming. Throughout his high school years, he remained active in music. He graduated from Natrona County High School in 1949 and subsequently enrolled at Northwestern University where he began to pursue a degree in music.³⁴¹

After one year, Davis enlisted in the United States Navy. He attended basic training at the Armed Forces School of Music in Washington, D.C., and then served two years as part of the 7th Fleet Admiral's Band in Sasebo, Japan. He continued to serve through the end of the Korean War, and he received an honorable discharge from the Navy in 1955.³⁴²

After his discharge, Davis returned to Northwestern to resume his percussion studies. While at Northwestern, a fellow student, Dick Schory, founded one of the first collegiate percussion ensembles – The Northwestern Percussion Ensemble.³⁴³ Schory invited Davis to be one the founding members of his ensemble. He, along with Davis and others, had to write most of the music they played, because there was relatively little

³⁴¹ “Thomas L. Davis – Obituary,” *The Gazette*, Cedar Rapids, IA, November 15, 2011.

³⁴² Ibid.

³⁴³ Lauren Vogel Weiss, “Hall of Fame: Dick Schory” Percussive Arts Society, <http://www.pas.org/experience/halloffame/DickSchory.aspx> (accessed January 11, 2013). One of Schory's first influential teachers was Frank Piersol, during the time when he was Director of Bands at Iowa State University.

written for such an ensemble.³⁴⁴ The Northwestern group was eventually renamed Dick Schory's Percussion Pops Orchestra, and it joined the RCA recording label in 1958.

Davis eventually completed a Bachelor of Music degree in 1957 and then a Master of Music degree in 1958. With talent, consummate musicianship and a recording future in hand, he was in high demand as a performing percussionist. Yet, after graduating from Northwestern, Davis had a difficult decision to make. He had been recently offered a position with one of Chicago's top radio orchestras when Himie Voxman, then the chair of The University of Iowa School of Music, invited him to come to Iowa as the first Professor of Percussion at the University. He accepted the position and moved himself and his wife, Pat, to Iowa for what they thought would only be "a couple of years."³⁴⁵

At the time of his arrival at Iowa, there were only a handful of percussion jobs at the collegiate level in the country. Davis quickly grew the percussion program so much that by his second year he had enough students to form the Concert Percussion Ensemble.³⁴⁶ In 1967, he formed the Iowa Percussion Octette, which became one of the first university percussion ensembles to release an LP. In addition to his duties as Professor of Percussion, Davis served as Assistant Director of Bands to Frederick Ebbs. While he did some conducting of the concert ensembles, Davis was heavily involved in the operation of the HMB, including writing drills and arranging music.

³⁴⁴ Lauren Vogel Weiss, "Hall of Fame: Dick Schory" Percussive Arts Society, <http://www.pas.org/experience/halloffame/DickSchory.aspx> (accessed January 11, 2013).

³⁴⁵ Dan Moore, "Thomas L. 'Tom' Davis" Dan Moore, <http://www.dan-moore.com/TLD.html> (accessed January 11, 2013).

³⁴⁶ Ibid.

Having honed his skills at composition during his days at Northwestern, Davis was particularly skillful at the art of arranging music. Records indicate that Davis is credited as an arranger for the HMB as early as 1960.³⁴⁷ Prior to 1960, the sole arranger for the band was Jerry Gates of Des Moines, Iowa.³⁴⁸ In 1960, Davis arranged music for several themed shows, including “The Licorice Stick Story” (featuring guest clarinetist Robert Lowry), “Holiday in Paris,” “Southern Exposure,” and “Musical Highlights of the Fabulous Fifties.”³⁴⁹ When Piersol replaced Ebbs as Director of Bands in 1967, Davis continued in his role as Assistant Director for one more year and was then promoted to Associate Director of Bands and Director of the HMB in 1968.

Staff Structure and Band Size

The transition from Piersol to Davis was seamless from an operational standpoint. Piersol continued to work closely with Davis, but he gradually took on less responsibility with each passing year. The staff remained consistent under Davis who maintained both the Graduate Staff of about ten students and a single TA.³⁵⁰ One marked difference in Davis’ first year as director, however, was a significant decrease in enrollment. In Piersol’s year as director, the marching band stood at 135 members.³⁵¹ According to

³⁴⁷ Drill Chart Compilations – 1960, The University of Iowa Bands.

³⁴⁸ Drill Chart Compilations – 1956-1959, The University of Iowa Bands.

³⁴⁹ Drill Chart Compilations – 1960, The University of Iowa Bands. It is unclear which specific musical selections Davis arranged for each of these performances.

³⁵⁰ Drill Chart Compilations – 1968-1972, The University of Iowa Bands.

³⁵¹ Kathryn Stoltenberg, “Hawkeye Marching Band Enrollments: 1967-2011,” Office of the Registrar, The University of Iowa; Drill Chart Compilations – 1967, The University of Iowa Bands. Drill Chart Compilations from this year reveal that there were 120 marchers with 15 alternates.

Registrar records in 1968, that number dropped to 118.³⁵² It is unclear why this drop occurred, but numbers returned to their previous levels in 1969 and remained consistent for the remainder of Davis' tenure.³⁵³

However, in 1972, a radical change occurred in the student makeup of the HMB. Thanks to Title IX, The University of Iowa required organizations, including the HMB, to admit women on an equal basis. That first year there was only one woman who enrolled in the band, but she was just the first of many to come.³⁵⁴ Prior to this, with the exception of the few years around World War II, the only women who participated in the band were the twirlers. It would be a few years before the band would see a significant increase in its female contingent, but this was an important step in the future of the band.

Title IX not only affected the HMB, but also the Scottish Highlanders. Since women were now allowed to participate in the HMB, the Highlanders were required to admit men into their ranks for the first time since early in World War II. This move eventually changed the novelty and overall popularity of the group.

Rehearsals

To prepare for its weekly performances, the band continued to rehearse on a regular basis. Indoor evening rehearsals continued to be held in the Old Music Building on the east end of campus until 1971 when The University of Iowa opened the Voxman Music Building. The HMB now had a new permanent home for its indoor rehearsals and

³⁵² Kathryn Stoltenberg, "Hawkeye Marching Band Enrollments: 1967-2011," Office of the Registrar, The University of Iowa. Drill Chart Compilations from this year reveal that there were 118 marchers with no alternates.

³⁵³ Drill Chart Compilations – 1969-1972, The University of Iowa Bands.

³⁵⁴ Drill Chart Compilations – 1972, The University of Iowa Bands.

storage space for its equipment and uniforms.³⁵⁵ Taking the cue from his former boss, Davis used these rehearsals for learning the new music for the next performance and reviewing film from the previous week.³⁵⁶

Unlike its indoor space, finding a suitable outdoor rehearsal location continued to be an issue for the band. In fact, during Davis' tenure the HMB had no fewer than four different outside rehearsal locations. Thomas Leslie, a former HMB drum major and current University of Nevada at Las Vegas Director of Bands, recalled that outdoor rehearsals were held at the site of the old Iowa football field just south and west of the main library.³⁵⁷ Other alumni reported locations including a practice field located just north of Historic Kinnick Stadium, a practice field west of the Field House (on the site of the present day University of Iowa Hospital), and a practice field inside a track at the intersection of Iowa Avenue and South Linn Street.³⁵⁸ None of these facilities are still in use today.

One point that was consistent with each of these reports was the schedule. Rehearsals were held each weekday afternoon for two hours; however, by 1972, Davis limited the band's outdoor rehearsals to three days a week.³⁵⁹ Time in these rehearsals

³⁵⁵ Stanley Delfs, "The University of Iowa Bands Alumni Survey," results acquired January 10, 2013.

³⁵⁶ Dane Marolf, "The University of Iowa Bands Alumni Survey," results acquired January 10, 2013.

³⁵⁷ Thomas Leslie, "The University of Iowa Bands Alumni Survey," results acquired January 10, 2013.

³⁵⁸ Ibid.; Gregg Marolf, "The University of Iowa Bands Alumni Survey," results acquired January 10, 2013; Mikel Betts, e-mail message to author, December 6, 2011.

³⁵⁹ Thomas Leslie, "The University of Iowa Bands Alumni Survey," results acquired January 10, 2013.

was spent learning and refining both the drill and music. Continuing the practice Righter had begun, students were given drill charts and sets of instructions to aid in the learning of their drill each week.

Performances

Just like his predecessors, Davis wanted to leave a legacy with the HMB. His most indelible mark was perhaps his music arrangements. Just as he had done as an assistant under Ebbs and Piersol, he continued to regularly arrange music for the marching band each season. Some of his notable arrangements included “Spinning Wheel,” “Bridge Over Troubled Water,” “Godfather,” and “Got You Under My Skin.”

However, the piece that had the greatest impact on the band was Davis’ arrangement of the 1968 Beatles hit “Hey Jude.” Davis provided a unique twist in his work by requiring the band to sing the chorus while gradually adding different instrumental sections at each repeat. The band premiered this arrangement at the Iowa-Michigan State football game on October 25, 1969.³⁶⁰ “Hey Jude” became so popular that it was quickly added as the traditional song played between the third and fourth quarters of every home football game. To this day, the HMB still performs it at its Pregame Indoor Concert and at the Band Extravaganza, an annual indoor concert featuring the Hawkeye Marching Band, the Symphony Band and the University’s top jazz group, Johnson County Landmark.

In June 2012, Davis’ wife Pat donated all of the arrangements he wrote for the Hawkeye Marching Band to The University of Iowa Bands. Current director Kevin

³⁶⁰ Drill Chart Compilations – 1969, The University of Iowa Bands.

Kastens cataloged the contents in July 2012, and they are currently housed in The University of Iowa Bands Library.³⁶¹

Davis also greatly influenced the percussion writing for the HMB. Early in his tenure, he introduced what is known as “The Series” – a string of drum cadences to be used in parade marching and performed without stopping. “The Series” was designed so that each year, new music was added. “The Series” eventually became upwards of ten minutes in length. Through the years, many of the cadences have been taken out and/or replaced, but many of the original ones are intact. “The Series” has become both a band and crowd favorite.

Of course, the music performed is only part of the spectacle of marching band. The marching style is also a significant factor in its presentation. Davis continued the tradition of the band marching with the Big Ten style high-step for both pregame and halftime performances. He also continued to push the envelope of technique and drill formations in his shows. A concept he learned from Ebbs was the moving formation. Typically this manifested itself in one or two line segments of a form moving to create the illusion of action within the form. Davis took this idea one step further. He chose entire shape or picture and rotated it, simulating an even more realistic action.

One example of this type of drill movement was in the first show of the 1970 season. The show’s title was “A Cure for the Common Cold,” and thematic elements all revolved around certain ailments.³⁶² Set to the tune of “Spoon Full of Sugar” from the Disney hit movie *Mary Poppins*, the band formed a medicine bottle that turned, and as it

³⁶¹ Kevin Kastens, e-mail message to author, April 30, 2013.

³⁶² Drill Chart Compilations – 1970, The University of Iowa Bands.

did, the level of the medicine in the bottle actually went down (see fig.26).

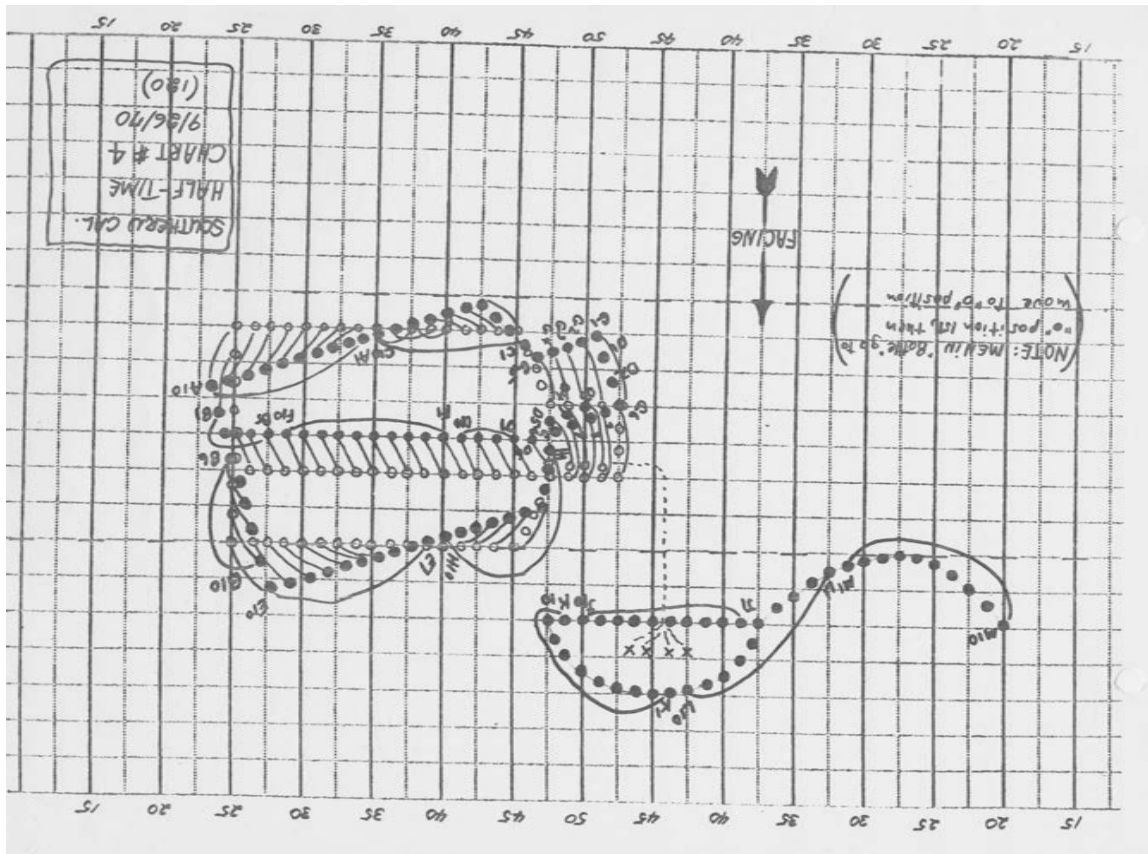


Figure 26 – “Bottle and Spoon” formation, September 26, 1970.

Source: Drill Chart Compilations – 1970, The University of Iowa Bands.

Another cleverly created show was “The Wonderful World of Bridges,” performed for the first game of the 1971 season. Davis’ concept for this performance

was based on a play on the word “bridge.” The opening formation was a Block “I” marched to a fanfare based on “London Bridge” and a rendition of “Bridge on the River Kwai.” The band then performed “Light My Fire” in a drawbridge formation.³⁶³ The band followed this with a concert formation, where it stood and played “Bridge Over Troubled Water” and the “59th Street Bridge Song.” To close the show, Davis skillfully created four different formations of the suits of cards in a deck as in a game of Bridge (see figs. 27, 28, 29 and 30).

Davis also retained the traditional pregame songs and routines; however, he did make some minor adjustments on occasion. In November 1968, he put the pennant “IOWA” and block “HAWKS” formations back-to-back in the sequence. This was the first time both of these drills had been included in the pregame in the same show.³⁶⁴

“Roll Along, Iowa” was performed on a more regular basis, most often when the band was honoring an individual by spelling out their name. In 1969, the HMB used “Roll Along, Iowa” to pay tribute to the new University President Dr. William L. Boyd. In 1970, the new Athletic Director Bump Elliot was similarly honored. In 1971, the team had a new head coach, Frank X. Lautebur, and the band likewise acknowledged him with the playing of “Roll Along, Iowa”.³⁶⁵

³⁶³ Drill Chart Compilations – 1971, The University of Iowa Bands.

³⁶⁴ Drill Chart Compilations – 1968, The University of Iowa Bands.

³⁶⁵ Drill Chart Compilations – 1969-1971, The University of Iowa Bands.

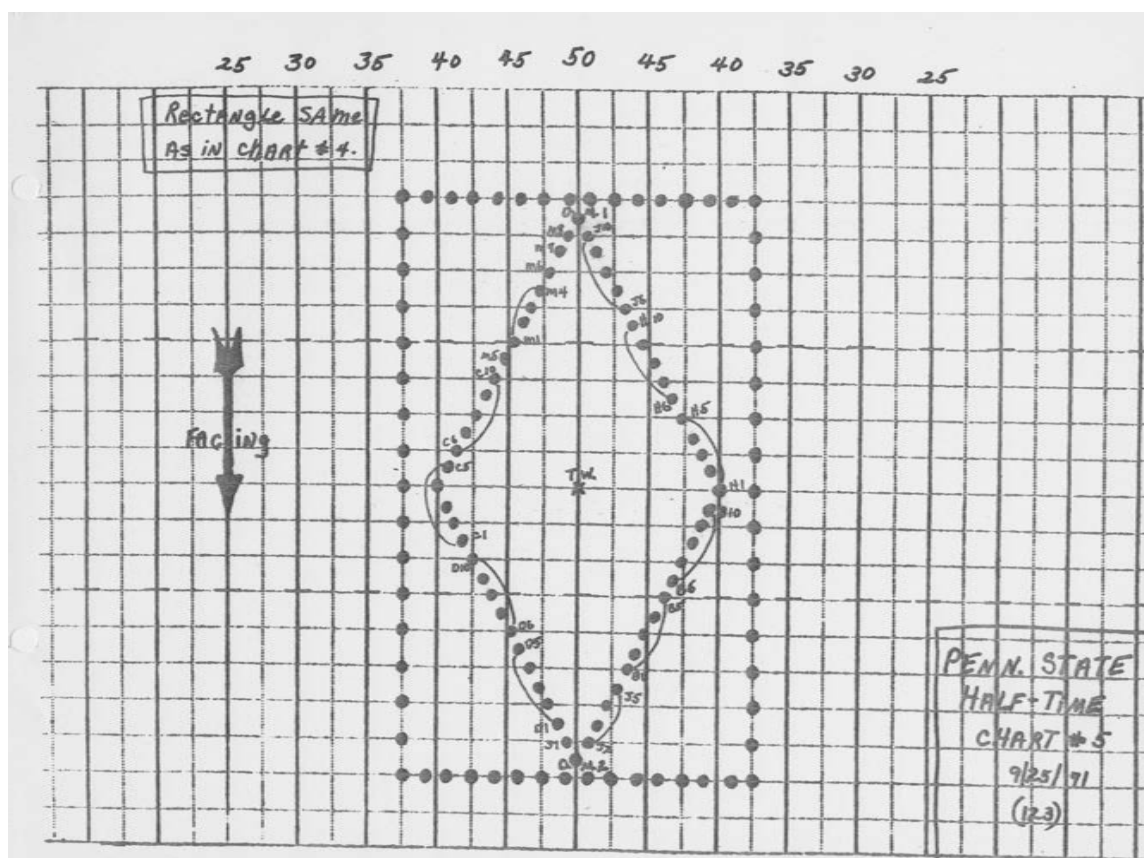


Figure 27 – “Diamond” formation, September 25, 1971.

Source: Drill Chart Compilations – 1971, The University of Iowa Bands.

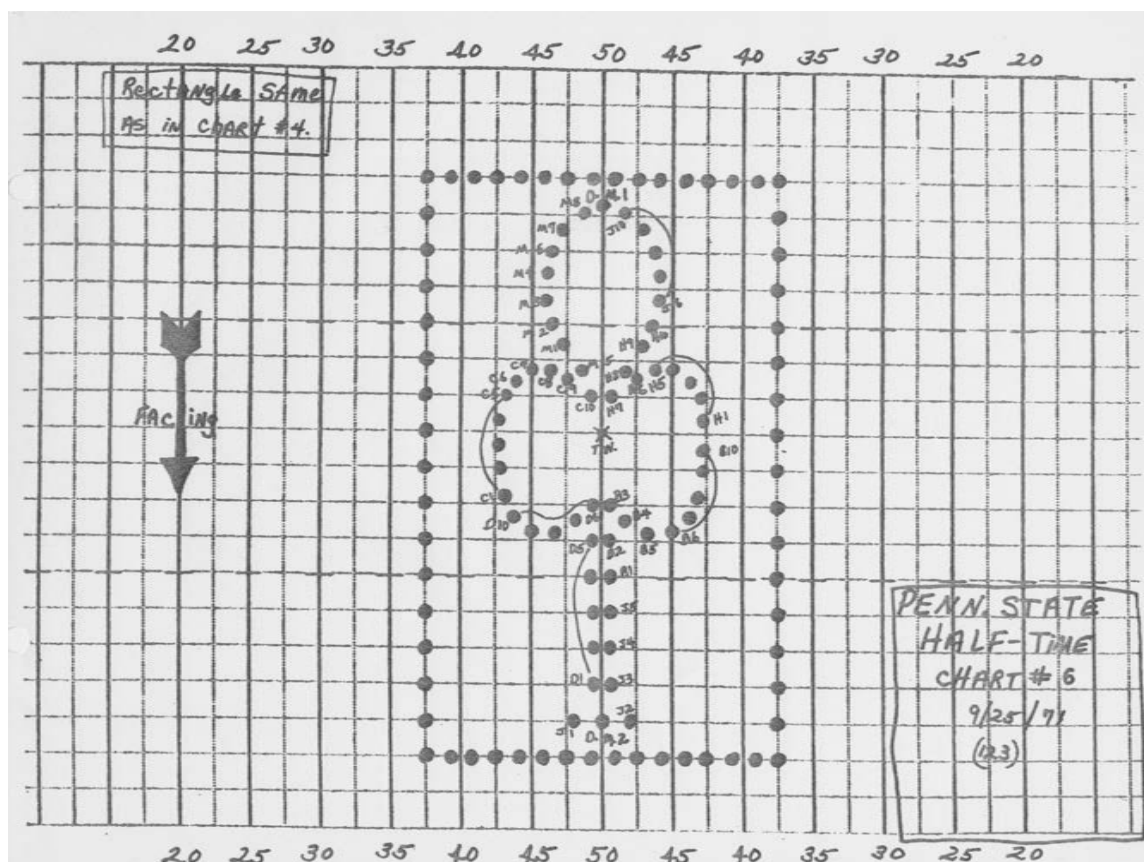


Figure 28 – “Club” formation, September 25, 1971.

Source: Drill Chart Compilations – 1971, The University of Iowa Bands.

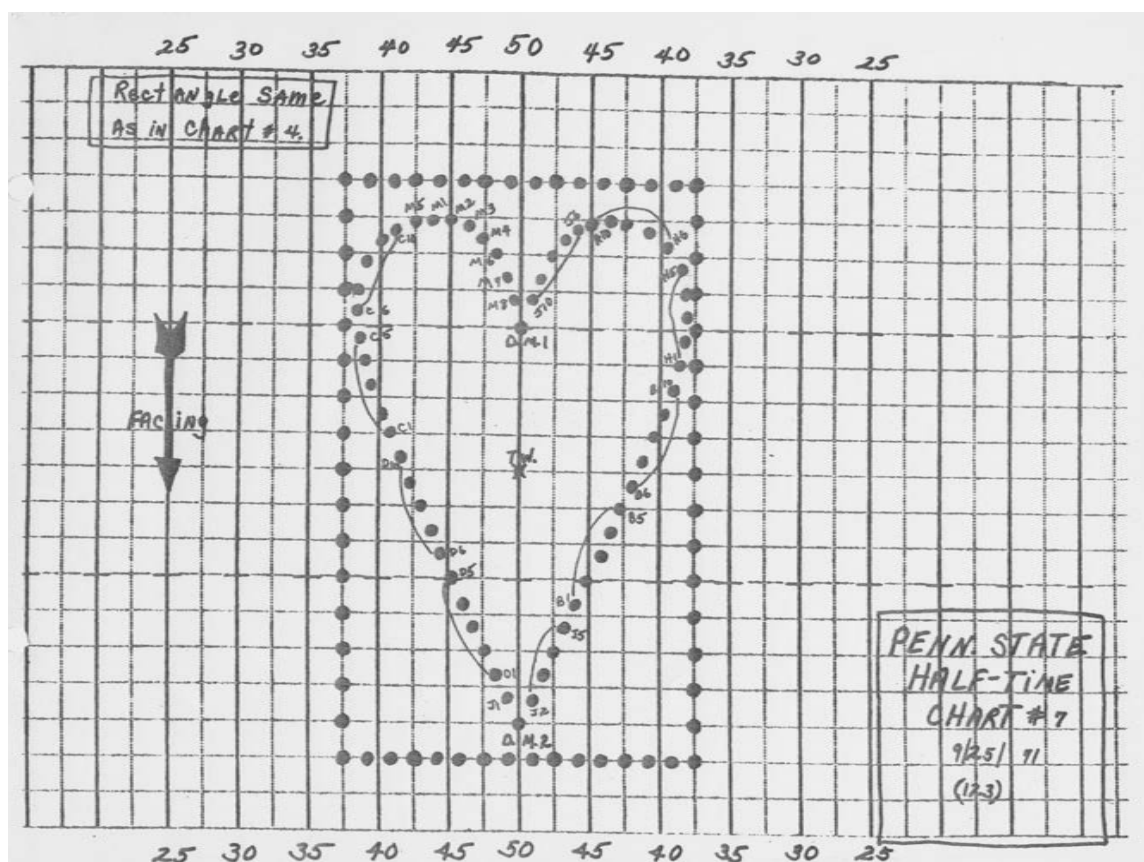


Figure 29 – “Heart” formation, September 25, 1971.

Source: Drill Chart Compilations – 1971, The University of Iowa Bands.

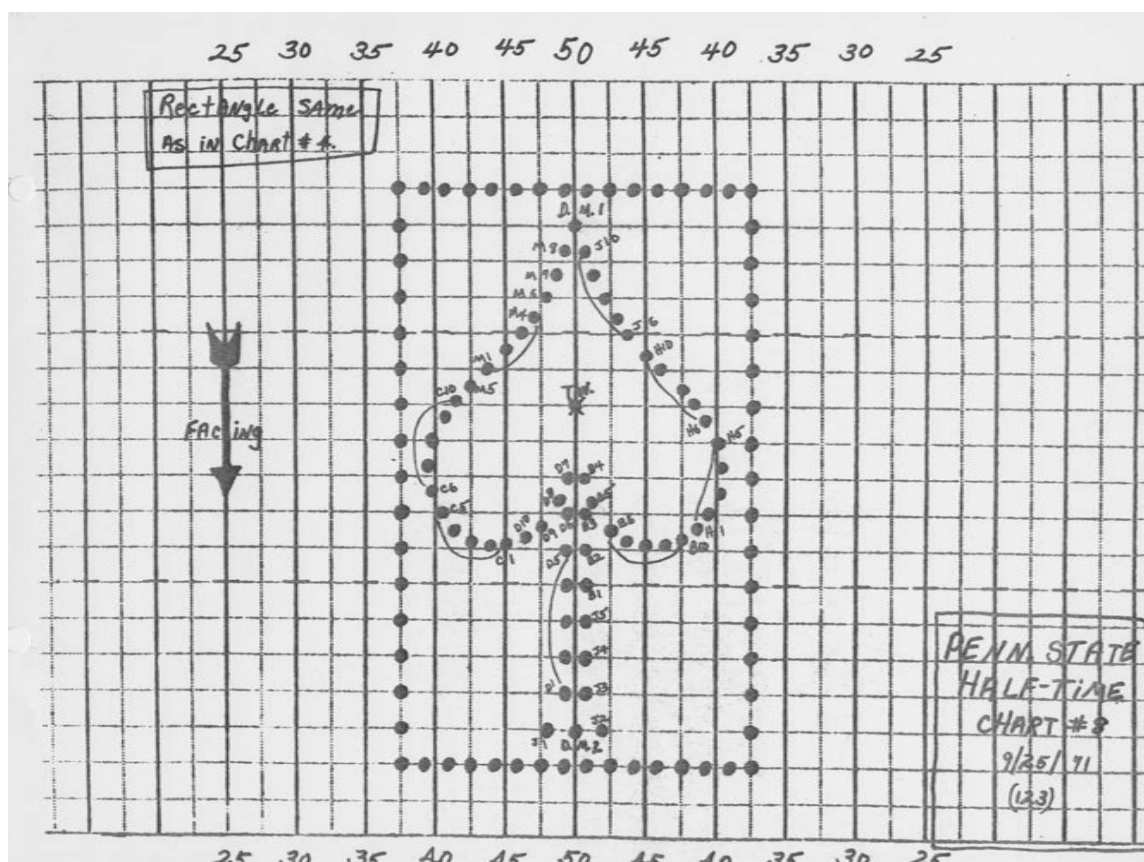


Figure 30 – “Spade” formation, September 25, 1971.

Source: Drill Chart Compilations – 1971, The University of Iowa Bands.

Institutional Support

Davis and the HMB continued to receive enough financial support from the department and the University to operate as it had in the past. By the end of the 1960s, the uniforms that were designed by Ebbs were starting to show signs of wear and tear.

Also, the HMB was growing further apart from the core of the band program, the concert bands. The combination of these events signaled that it was time for a change in the uniform, due to the current uniform's multiple-purpose use for both marching and concert band.

Although the exact date the uniforms were introduced is unclear, by 1970 the HMB was sporting a new look. Although they were similar to the previous uniforms, there were three distinct changes. Davis changed the pant color from navy blue to black, the script "Hawkeye Marching Band" patches on the sleeves were removed, and the "IOWA" on the breastplate was replaced with the official mascot of the HMB, "Marching Herky" (see figs. 31 and 32).



Figure 31 – Original Marching Herky.

Source: The University of Iowa Bands.



Figure 32 – New uniform, c. 1970.

Source: *Hawkeye*, Vol. 81, The University of Iowa Press, Iowa City, IA, 270.

Another tradition Davis maintained was the travel the band took each year to a different Big Ten institution. One of these trips was especially memorable. In October 1971, the HMB traveled to West Lafayette, Indiana, to perform at the Iowa v. Purdue football game.³⁶⁶ The Purdue University “All American” Marching Band was known for its “World’s Largest Bass Drum.” Davis, known for his humor, did not want to be upstaged by the Purdue band. He contacted a local manufacturer in Iowa City and had it fashion a two-foot steel triangle that could be used in the upcoming performance. He dubbed this behemoth the “World’s Largest Marching Triangle.” According to reports, this instrument still resides in The University of Iowa Percussion Studio’s collection in an undisclosed location.³⁶⁷

Of course, football games were not the only performances given by the HMB. The band continued the traditional pregame concert in the old field house as well as postgame concerts on the field of Historic Kinnick Stadium. In 1971, they gave a command performance in the final scene of The University of Iowa production of the “The Music Man.”³⁶⁸ They also annually participated in the Induction Ceremonies that were held at the beginning of each new school year.³⁶⁹

³⁶⁶ Drill Chart Compilations – 1971, The University of Iowa Bands. This was the only trip made to Purdue during Davis’ tenure as Director of the HMB.

³⁶⁷ Dan Moore, “Thomas L. ‘Tom’ Davis” Dan Moore, <http://www.dan-moore.com/TLID.html> (accessed January 11, 2013).

³⁶⁸ David Brown, Letter to author, October 26, 2011; Jared Hills, e-mail message to author, November 9, 2011; Mikel Betts, e-mail message to author, December 6, 2011.

³⁶⁹ *Hawkeye, Vols. 79-82* (Iowa City, IA: The University of Iowa Press, 1969-1972).

Conclusion

After the 1972 season, Davis stepped down as Director of the HMB. In the early 1970s, he helped to pioneer The University of Iowa Jazz Studies program, and in 1973 he began the Iowa Alumni Band, for which he served as director for thirty years. He continued to serve the University as Director of Percussion until his retirement in 1996. Davis' arrangements and drills for Iowa had a significant impact on the evolution of the HMB, but it was the thirty-eight years he faithfully served the School of Music and the University, championing its ideals and furthering its mission to educate and inspire young musicians, that is his greatest legacy. Davis passed away on November 12, 2011 in Iowa City.

CHAPTER 7

MORGAN J. JONES (1973-1991, 1996-1998)

Biographical Information

Morgan J. Jones was born on March 9, 1938 in Muscatine, Iowa, and his parents were supportive of his early musical education. They provided the opportunity for him to learn the cornet in fourth grade, and quickly followed that with piano lessons in the fifth and sixth grades. Curiosity led him to indulge in other instruments including the guitar, for which he took a few lessons, and the drum set; however, his experiences with these instruments were mostly by ear and did not last long.³⁷⁰

The instrument that Jones continued to play was the cornet. He participated in the school band on cornet through his years at Muscatine High School, from which he graduated in 1956.³⁷¹ After graduation, he enrolled in The University of Iowa to study music.

While at Iowa, Jones studied the trumpet with several different professors. In fact, he recalled that he had a different trumpet teacher each year.³⁷² In addition to his trumpet studies, he was heavily involved in the band program, participating in both the Symphony Band and the Hawkeye Marching Band. During his time with the marching band as an undergraduate, he was fortunate enough to participate in both Rose Bowl trips under the direction of Fred Ebbs.

³⁷⁰ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁷¹ Ibid.

³⁷² Ibid.

After graduating with a Bachelor of Music in 1960, Jones continued his studies at Iowa where he graduated with a Master of Arts in 1962.³⁷³ During these years, he studied trumpet with his most influential teacher, John Beer.³⁷⁴ He also had the opportunity to serve on the Graduate Staff of the Hawkeye Marching Band.³⁷⁵

After finishing his Master of Arts at Iowa in 1962, Jones began his teaching career in the southeastern Iowa town of Burlington.³⁷⁶ He taught for one year at Oak Street Junior High before moving across the Mississippi River to Morrison, Illinois where he spent the next year at Morrison High School. In 1964, Jones moved to the Chicago area where he taught at Proviso East High School from 1964 to 1968, and then Prospect High School from 1968 to 1972.³⁷⁷ In 1972, he was accepted into the doctoral program at Northwestern University where he studied music education and conducting with long-time Director of Bands John Paynter.

Tom Davis stepped down as Director of the Hawkeye Marching Band in Spring 1973. Jones applied for and was offered the position of Associate Director of Bands and Director of the HMB; however, he had yet to complete his doctoral work at Northwestern. Not wanting to give up the opportunity to take a collegiate teaching position, he accepted the position and continued to work on his graduate school

³⁷³ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁷⁴ Ibid.

³⁷⁵ Drill Chart Compilations – 1960-1961, The University of Iowa Bands.

³⁷⁶ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁷⁷ Ibid.

coursework from a distance. He eventually graduated from Northwestern in 1975 with a Ph.D. in Music Education.³⁷⁸

By 1973, the HMB had come a long way from its humble beginnings as the University Battalion Band ninety-two years earlier. It had served faithfully as an arm of the Military Department for over fifty years, and it had become an independent department within the School of Music. Women had been integrated into the group, and its performance style evolved from militaristic to a more popular style with recognizable formations and tunes of the day. However, great change was on the horizon, and Morgan Jones was hired to bring about that change.

Staff Structure and Band Size

Jones made a conscious decision to make few changes in his first year or two. He observed “that band directors (that) go into programs and make significant changes are often subject to failure...unless it is a very bad program...but Iowa was a strong program.”³⁷⁹ In fact, when comparing drill archives from Davis’ last year and Jones’ first, there is little difference other than the handwriting on the page.³⁸⁰ Jones was aware, however, that nothing can stay the same forever. In order to survive, the HMB was going to have to make changes. The emergence of the modern-day drum and bugle corps movement, and the establishment of Drum Corps International in 1972 prompted many of these changes.

³⁷⁸ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁷⁹ Ibid.

³⁸⁰ Drill Chart Compilations – 1972-1973, The University of Iowa Bands.

The first major change Jones made to the appearance of the band came in his second season, with the inclusion of auxiliary units. In 1974, there were twelve members of a flag corps that mostly performed on the perimeters of the marching band.³⁸¹ Janelle Cockrum served as the first coordinator of the flag corps, and she continued in this position for two seasons.³⁸²

During the next fifteen years, the flag corps grew to be as big as thirty-six members, and it would be fully integrated into the marching band performance experience. However, consistent leadership in the group was a constant concern. Occasionally, a TA was assigned to work with the flag corps, and other times an individual from the area with experience was brought in to coach the group. Some years, it even came down to allowing the group to manage itself. Due to this lack of consistency in leadership, and balancing the benefit of a flag corps over twenty to thirty additional musicians, Jones disbanded the group in 1991.³⁸³

Among the many auxiliary units the drum and bugle corps developed, the flag corps was the only one the HMB ever utilized.³⁸⁴ However, Jones did institute an auxiliary unit not associated with drum and bugle corps – a line of twirlers, or majorettes. Established the same year as the flag corps, the HMB had six twirlers who were members

³⁸¹ Drill Chart Compilations – 1974, The University of Iowa Bands.

³⁸² Drill Chart Compilations – 1974-1975, The University of Iowa Bands.

³⁸³ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA; Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁸⁴ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA. Many modern day flag corps utilize other props such as rifles. The HMB flag corps used no specialized equipment other than flags.

of the line in addition to the “Golden Girl” and the occasional secondary feature twirler.³⁸⁵ The twirling line also had its own coordinator, the first of whom was Nancy Shaw who served in this capacity through the 1976 season.³⁸⁶ During Jones’ tenure, the twirling line was a prominent feature and it grew to as many as ten members one year. A list of both flag and twirler coordinators is found in Appendix K. With the addition of these auxiliary units, there was an obvious increase in the numbers of the HMB. This was not, however, the only factor that led to the greatest increase in the size of the band since the early twentieth century.

Jones came to the HMB right at the onset of the full implementation of Title IX requirements. The year before his arrival, the band admitted women for the first since World War II, but only one enrolled, other than the twirler.³⁸⁷ By the end of the 1970s, the number of students enrolled in the band had reached almost 250, with the greatest increase being the female contingent of the group.³⁸⁸ In less than ten years, the HMB had grown by almost a staggering 100%.³⁸⁹

The implementation of Title IX at The University of Iowa not only affected the HMB, but it also affected the world-renowned Scottish Highlanders. The introduction of women into the HMB drew many students away from the Highlanders. This created a

³⁸⁵ Drill Chart Compilations – 1974, The University of Iowa Bands. The feature twirler performed separately from the twirling line.

³⁸⁶ Drill Chart Compilations – 1974-1976, The University of Iowa Bands.

³⁸⁷ Drill Chart Compilations – 1972, The University of Iowa Bands.

³⁸⁸ Kathryn Stoltenberg, “Hawkeye Marching Band Enrollments: 1967-2011,” Office of the Registrar, The University of Iowa.

³⁸⁹ Ibid.

deficit in their numbers; so, to make up for this loss, the Highlanders were forced to allow men into the group, who were not as motivated to join as they once were. By 1981, enrollment in the Highlanders was significantly lower.

That same year, the University was faced with serious budget concerns. Departments were being asked to make cuts of ten percent to their annual budget for the following year. Dr. Phillip Hubbard, Vice President of Students at The University of Iowa at the time, was faced with a difficult decision. The Highlanders had become a wonderful tradition as well as an asset to the University, but with their dwindling numbers and significant budget line, he could not justify continuing to fund the organization.

For some time, the Highlanders had been indirectly under the supervision of the Director of Bands at Iowa.³⁹⁰ Dr. Myron Welch, who was hired as Director of Bands in 1980, recalled that he was responsible for part of the budgeting of the Highlanders including the selection of their TA.³⁹¹ According to Welch, the Director of Bands had held this responsibility for some time, but he was unsure of how long this had been the reality.³⁹²

In any case, Welch received a call in the spring 1981 from Vice President Hubbard asking him to write a letter officially disbanding the Scottish Highlanders.³⁹³ Although the organization lost its funding from the University, a small group of its

³⁹⁰ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁹¹ Ibid.

³⁹² Ibid.

³⁹³ Ibid.

members were able to rally financial support from local businesses and they were able to reorganize as a student organization. Ultimately, the group was unable to sustain itself simply as a student organization and it officially disbanded in 2008.³⁹⁴

The next increase in enrollment for the HMB came roughly at the same time as the loss of funding for the Highlanders, although there is no connection between the two events. This growth spurt came thanks to the success of the Iowa football team. By 1981, the University had been through twenty years of bad football.³⁹⁵ Hayden Fry had been hired as the head coach in 1979, and his first two seasons were not as successful as most Iowa fans had hoped. However, 1981 was a breakthrough season for the Hawkeyes. They won a share of the Big Ten title and the bid to the coveted Rose Bowl in Pasadena, California.

The success of this and subsequent seasons, coupled with the special bowl trips that came with the end of a good football season, led to a notable boost in numbers for the HMB. From 1981 to 1985, the band averaged over 280 members.³⁹⁶ In the mid-1980s, the Athletic Department encouraged the band to cap its numbers in order to save on operational costs.³⁹⁷ From 1986 to present, the band has averaged about 250 members.

³⁹⁴ “The University of Iowa Scottish Highlanders,” http://www.frontiernet.net/~mkisa/Remembering_the_University_of_Iowa_Scottish_Highlanders/Home.html (accessed January 28, 2013).

³⁹⁵ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁹⁶ Kathryn Stoltenberg, “Hawkeye Marching Band Enrollments: 1967-2011,” Office of the Registrar, The University of Iowa.

³⁹⁷ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

Because of the popularity of the football team and the development of the band in the 1970s, little recruiting was necessary on the part of the band staff. In fact, some years the band turned away almost sixty students.³⁹⁸ However, Jones realized that this popularity might not last, so he still made efforts to recruit. Each year, he would speak about the HMB to the students who were invited to participate in the Iowa Honor Band. The band would also place ads in the paper, and occasionally, different members of the band staff would make visits to area schools to speak about the program.³⁹⁹

Jones was not the only individual actively recruiting for the band. The Director of Bands, Frank Piersol (1973 to 1980) and Myron Welch (1980 onward), was a critical ally when it came to recruiting for the band. One of their duties was to administer the annual Iowa Summer Music Camps. Each summer, 500 to 600 students converged on campus for two weeks, and the camps were a great opportunity to promote the benefits of being in the HMB.⁴⁰⁰ Welch also took the time to visit with the University counselors before freshman orientation to work with them on encouraging incoming students to participate in band.⁴⁰¹

Aside from recruiting, the Director of Bands had little say over the day-to-day operation of the band. Welch attended only one rehearsal each week as well as all home games and away trips.⁴⁰² A key part to the success of the HMB was the presence of other

³⁹⁸ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

³⁹⁹ Ibid.

⁴⁰⁰ Ibid.

⁴⁰¹ Ibid.

⁴⁰² Ibid.

staff members. In addition to the new positions of flag and twirling coordinators, Jones continued to utilize a Graduate Staff of six to eight students who were former members of the band, but not necessarily music majors or paid assistants.

Jones also continued the tradition of using TAs as part of the HMB staff. Prior to Jones' arrival, there was one TA – a paid graduate student majoring in music.⁴⁰³ His first year, a second TA was added to the staff of the HMB.⁴⁰⁴ Although these students worked with the HMB, very few of them were conducting students. They were often a student in the Music Education or Jazz Departments.⁴⁰⁵

When Welch became Director of Bands in 1980, one of his objectives was to develop the graduate conducting program at Iowa. He was insistent that the conducting TAs work closely with the HMB and not just the concert band program.⁴⁰⁶ Early in his tenure, he convinced the Athletic Department to fund three additional TAs, one of whom would be charged with directing the percussion section.⁴⁰⁷ By 1986, the HMB had a full complement of five TAs, a number that remains to this day.

Jones and Welch both wanted the TAs to have the chance to write drill and music for the HMB. This would enable these individuals to build their professional portfolios, and better prepare them for their future careers. Jones was especially eager to give these

⁴⁰³ Drill Chart Compilations – 1972, The University of Iowa Bands.

⁴⁰⁴ Drill Chart Compilations – 1973, The University of Iowa Bands.

⁴⁰⁵ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁰⁶ Ibid.

⁴⁰⁷ Ibid.

students this opportunity, because he felt that there was a wealth of talent on staff.⁴⁰⁸

However, he was hesitant to give up the drill instruction to the TAs. He believed in the need for a strict and disciplined pattern for teaching drill, and he felt any deviation from this could negatively affect the quality of the group.⁴⁰⁹

The TAs were, nonetheless, a useful presence on the field during rehearsals. They were asked to teach music sectionals, correct individual and small group drill errors, and if they wrote the drill for a show, Jones often allowed them to conduct the band during the performance.⁴¹⁰ All in all, the TAs were indispensable to the success of the program.

Three other staff members proved vital to the continued success of the band. Sandra Dillon, the band secretary, was “more than just a secretary,” according to Welch.⁴¹¹ She was a talented musician in her own right, having earned a Master of Music degree. She was also devoted to the band program at Iowa.⁴¹² She came to evening rehearsals and all of the games, and she was seamstress and copyist for the band. She would “do almost anything for the band.”⁴¹³

In 1988, Welch and Jones took the money from the percussion TA position, the token “scholarships” that were given to each band member, and put them towards hiring

⁴⁰⁸ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁰⁹ Ibid.

⁴¹⁰ Ibid.

⁴¹¹ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴¹² Ibid.

⁴¹³ Ibid.

John Wooton as a full-time percussion instructor for the band.⁴¹⁴ Wooton was a doctoral student and in addition to his HMB duties, he worked with the pep band. He remained in this position until 1992, when funding for the Associate Director of Bands was split between the Athletic Department and College of Liberal Arts.⁴¹⁵ Wooton currently serves as Director of Percussion Studies at Southern Mississippi University.⁴¹⁶

Jones also continued the tradition that began in 1954 of using a band announcer. In 1973, Steve Helle and Jeff Liddy served as announcers for the band.⁴¹⁷ Helle continued to announce for the band by himself through 1978.⁴¹⁸ Jim Berard took over this responsibility from 1979 to 1980, and Lou Crist was hired in 1981.⁴¹⁹ Crist, a former member of the HMB, continues to serve as announcer, and he has been affectionately dubbed the “Golden Voice of the Hawkeye Marching Band.”

Rehearsals

Despite its best efforts, the band still struggled with finding an outdoor rehearsal space. To prepare for their weekly performances, the HMB needed to practice on a regular basis. The location of these rehearsals remained inconsistent from year to year.

⁴¹⁴ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA. This “scholarship” amounted to \$25 for each first and second year member, \$50 for each third year member, and \$75 for each fourth year member. It had been in existence since the early years of Welch’s tenure as Director of Bands.

⁴¹⁵ Ibid.

⁴¹⁶ “John A. Wooton,” University of Southern Mississippi School of Music, <http://www.usm.edu/music/faculty/john-wooton> (accessed January 25, 2013).

⁴¹⁷ Drill Chart Compilations – 1973, The University of Iowa Bands.

⁴¹⁸ Drill Chart Compilations – 1974-1978, The University of Iowa Bands.

⁴¹⁹ Drill Chart Compilations – 1979-1981, The University of Iowa Bands.

The most common locations continued to be the practice field just south of the Field House and the site of the old Iowa Field along the Iowa River.

A new location was found in the early 1980s during the construction of Carver-Hawkeye Arena. A field just across the street from the arena was made available to the band.⁴²⁰ Finally, in 1983, the field at the intersection of Park and Ferson Roads that had once been the home of the Highlanders for many years was offered to the HMB for its outdoor rehearsals.⁴²¹ The band continues to rehearse at this location to this day.

In order to allow students to participate in both Symphony Band and Marching Band, Jones eliminated Monday rehearsals. The HMB continued to rehearse Tuesday through Friday in the afternoons for approximately two hours. The band also had periodic evening rehearsals in the Voxman Music Building for music rehearsal.⁴²²

Performances

The use of auxiliary units was just the beginning of what Jones would emulate from the drum corps in his time as Director of the HMB. Although the band had marched with a lower, military-style step prior to Ebbs, they had marched exclusively with the high-step style since 1954. Yet, the trend emerging for collegiate bands was to once again march with a low-step. Jones changed the marching style of the band rather inconspicuously:

⁴²⁰ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴²¹ Ibid.

⁴²² Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

The first time that the Iowa Band did a low-step...a true low-step, a glide-step...it was for 16 steps, 10 yards. That was the first introduction that the band had in my time to going off of the high-step. Then we went to the low-step most of the time in the halftime.⁴²³

As the marching style of the HMB evolved to the low-step, so did the style of music and drill. In prior years, the HMB's halftime shows were thematic in nature with portions of the drill associating pictures with the music. A majority of the show contained precision drill that was inconsequential to the music, and Jones sought to change this.

While maintaining the thematic element, and occasionally using pictures for the drill, the coordination of the drill and music was moved to the forefront of his thinking. Instead of using the necessary number of steps to get from one formation to the next, the band followed specific motions that were planned and executed to line up with phrase endings and impact points in the music.

Jones adopted the trends set by the drum and bugle corps movement by moving to a more free-form style of drill, inclusive of the new concept of curvilinear formations.⁴²⁴ One of the earliest examples of this idea occurred in the first performance of the 1978 season. Near the end of the drill, four ranks of musicians formed two shallow arcs mirroring each other across the fifty-yard line (see fig. 33).

As Jones' career at Iowa progressed, the shows became more intricate and elaborate. Some of the forward-thinking techniques he used included follow-the-leader movements (see figs. 34 and 35), asymmetrical drill (see fig. 36), and rotating and unfolding forms (see figs. 37 and 38).

⁴²³ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴²⁴ Ibid.

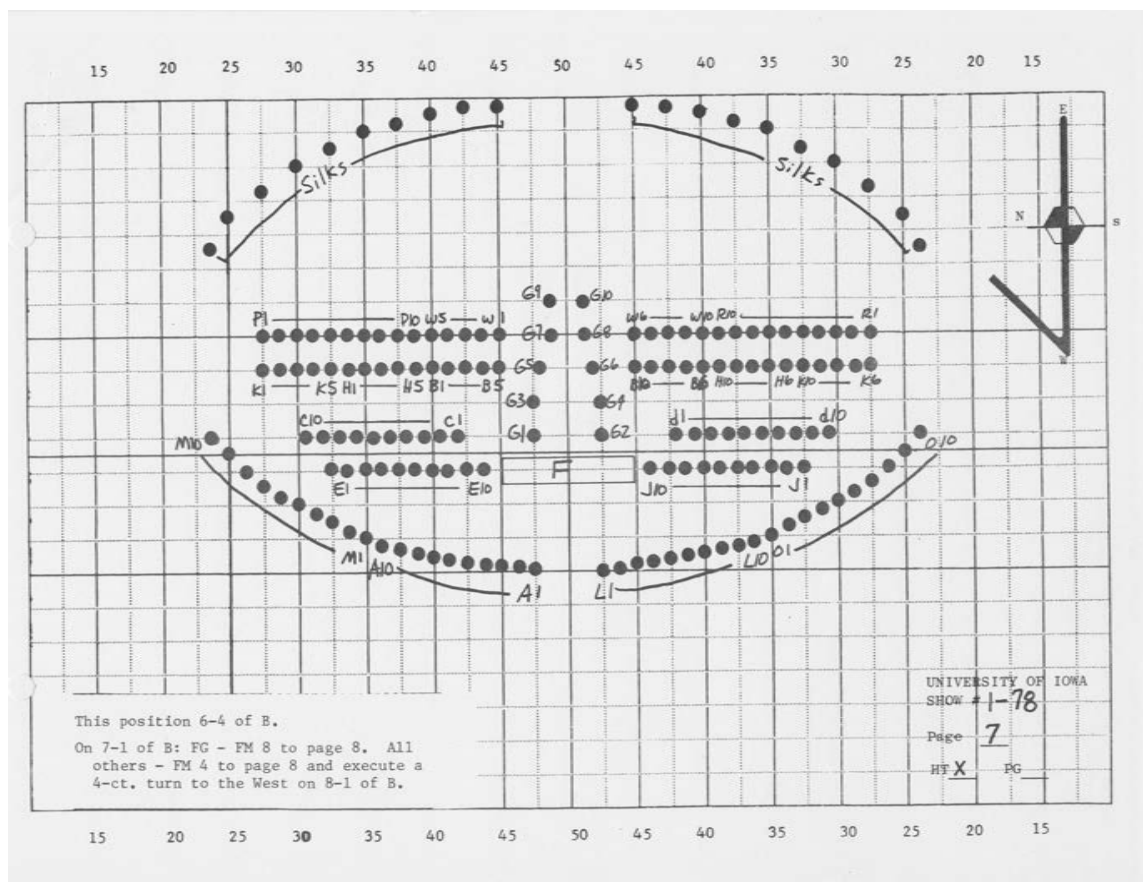


Figure 33 – First evidence of curvilinear formations, September 16, 1978.

Source: Drill Chart Compilations – 1978, University of Iowa Bands.

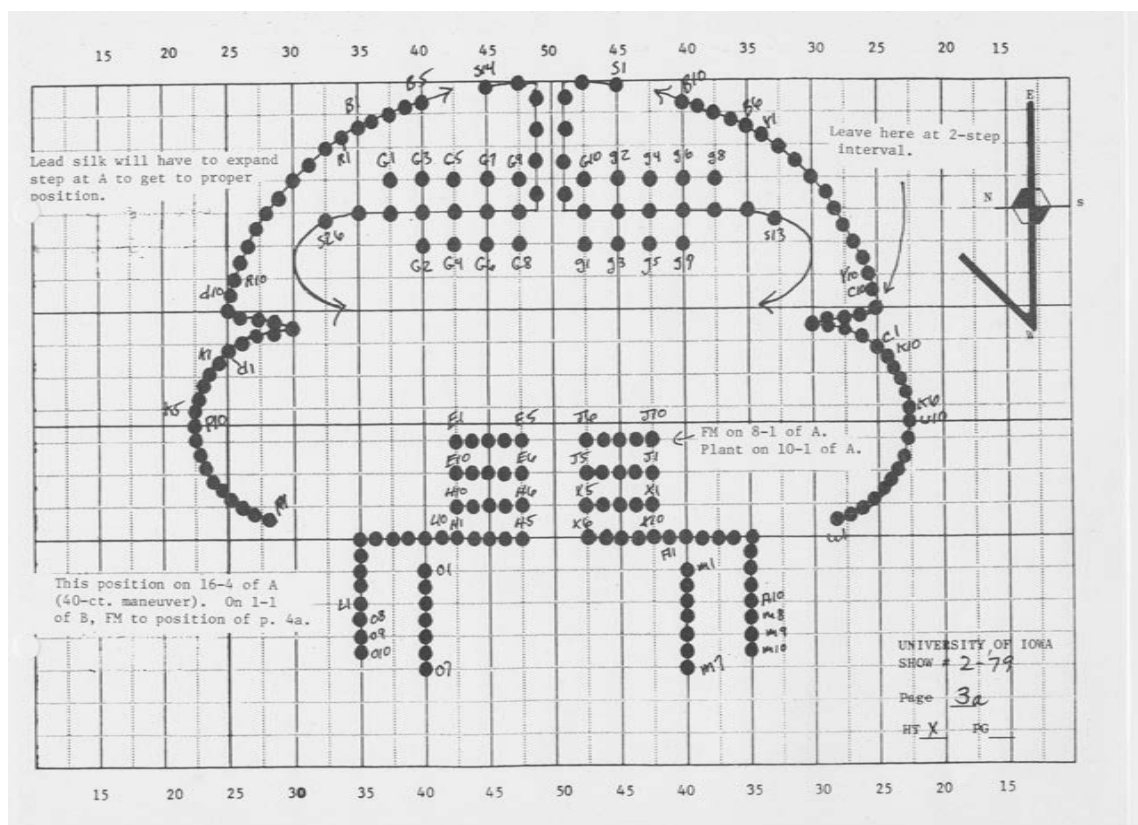


Figure 34 – Starting position for follow-the-leader movements with arrows pointing in the direction of travel, September 22, 1979.

Source: Drill Chart Compilations – 1979, The University of Iowa Bands.

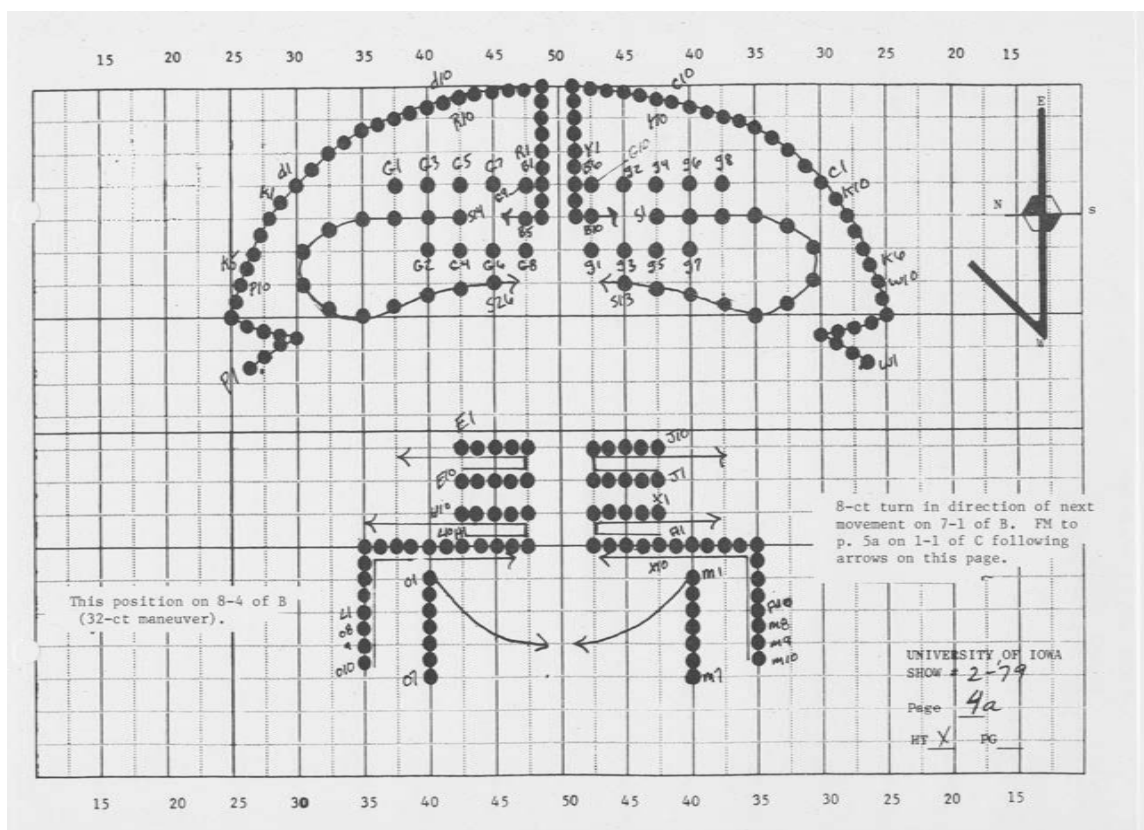


Figure 35 – Ending position of follow-the-leader movement with arrows indicating the next follow-the-leader movement.

Source: Drill Chart Compilations – 1979, The University of Iowa Bands.

Source: Drill Chart Compilations – 1982, The University of Iowa Bands.

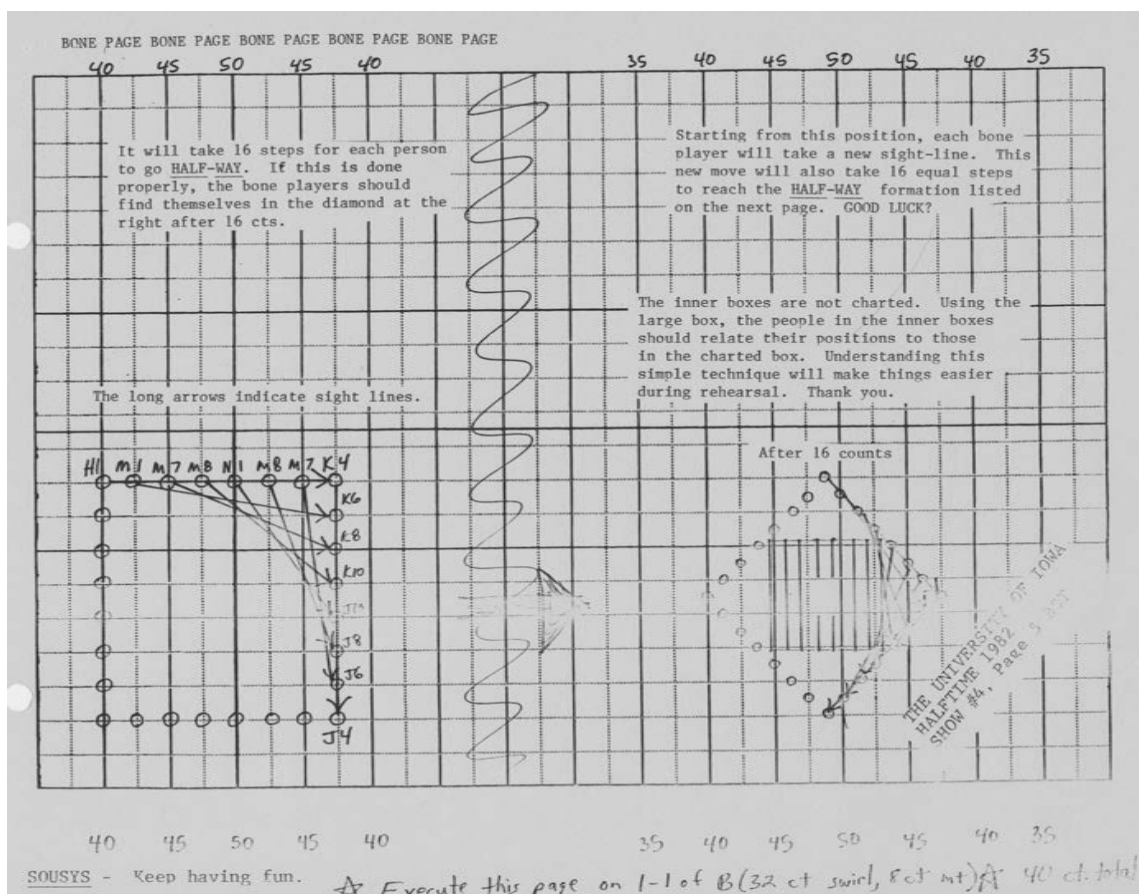


Figure 37 – Instructions for a rotating block in the trombone section, October 30, 1982.

Source: Drill Chart Compilations – 1982, The University of Iowa Bands.

Note: This is not a true rotation, because the block size changes throughout the movement.

Source: Drill Chart Compilations – 1984, The University of Iowa Bands.

Perhaps one of the most frequently recalled shows by alumni that was performed under Jones' direction was one featuring an arrangement of a well-known work by Tchaikovsky, *1812 Overture*. Creatively written by TA Doug Keiser, this show assimilated many of the features of contemporary drill trends, and it received several

performances, which was uncommon for the band. Three of these performances were in 1989: one for the Northwestern game; one at halftime of a high school football game in Naperville, Illinois; and one at Kinnick Stadium for the Iowa fans.⁴²⁵ It was also edited and performed again for the band's return trip to the Rose Bowl in 1991.⁴²⁶

Although Jones changed the performance style of the HMB for halftime, he knew that the traditions of pregame had to be maintained. The high-step remained, as did the "BOOM," first established by Ebbs. The basic flow of formations and music for each pregame performance remained the same as well. However, Jones did make his own mark on the pregame show. For several years, Jones alternated between using the "IOWA" and "HAWKS" formations during the opening set in the pregame lineup, until the 1980 season when a double version of the "IOWA" and a single "HAWKS" became permanent fixtures in the pregame drills (see figs. 39 and 40). By 1990, Jones had changed the "IOWA" formation to a multiple block "I" formation (see fig. 41) and adjusted the "HAWKS" formation from straight across the field to a chevron positioning (see fig. 42).

Another change Jones made to the pregame performances involved the long-held tradition of performing the visiting team's fight song to the east stands. The band continued to perform the fight song. However, in 1977 Jones discontinued the tradition of forming the visiting team's school logo and opted to bring back a formation not seen since the early years of Ebbs' tenure: the word "HOWDY" (see fig. 43). As far as extant records show, this tradition lasted well into the 1990s.

⁴²⁵ "Hawkeye Marching Band Game-Day Scripts – 1989," Lou Crist Personal Archives, Iowa City, IA.

⁴²⁶ Drill Chart Compilations – 1990, The University of Iowa Bands.

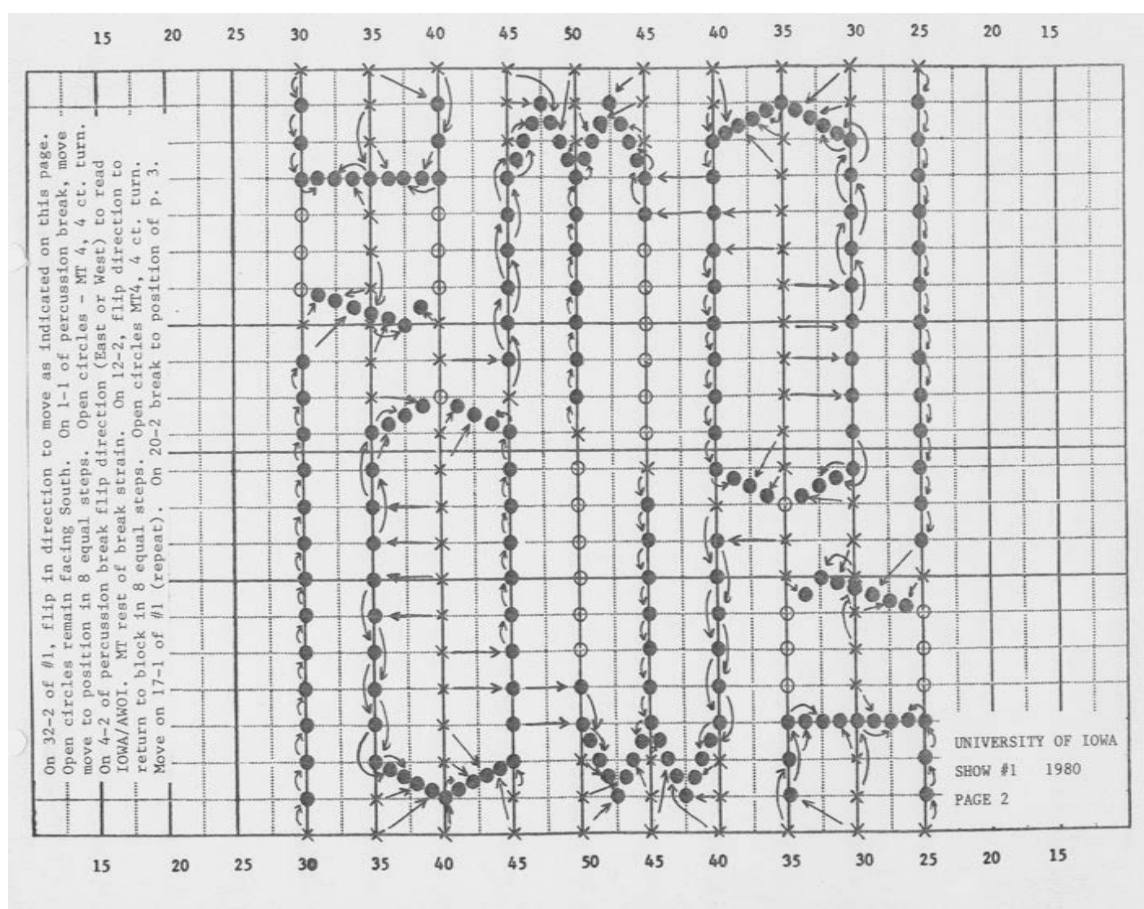


Figure 39 – Double “IOWA” formation, Pregame 1980.

Source: Drill Chart Compilations – 1980, The University of Iowa Bands.

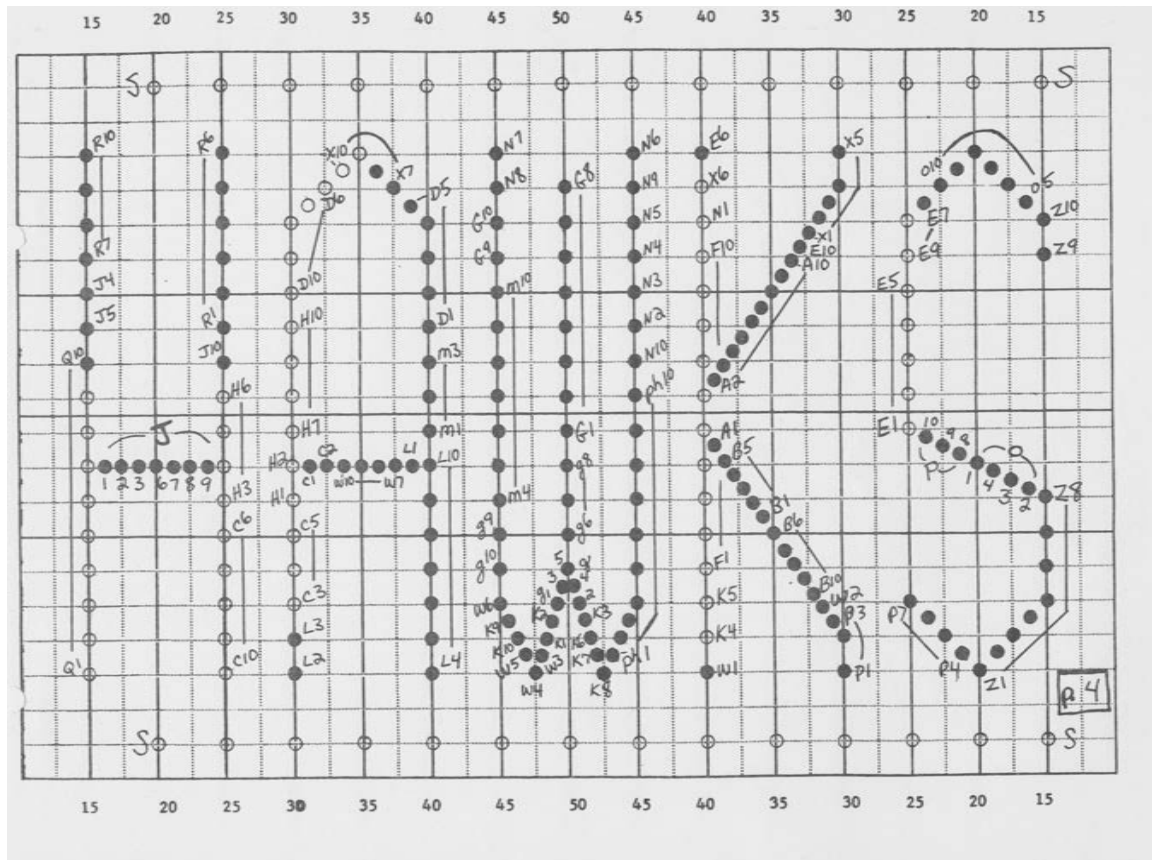


Figure 40 – “HAWKS” formation, Pregame 1980.

Source: Drill Chart Compilations – 1980, The University of Iowa Bands.

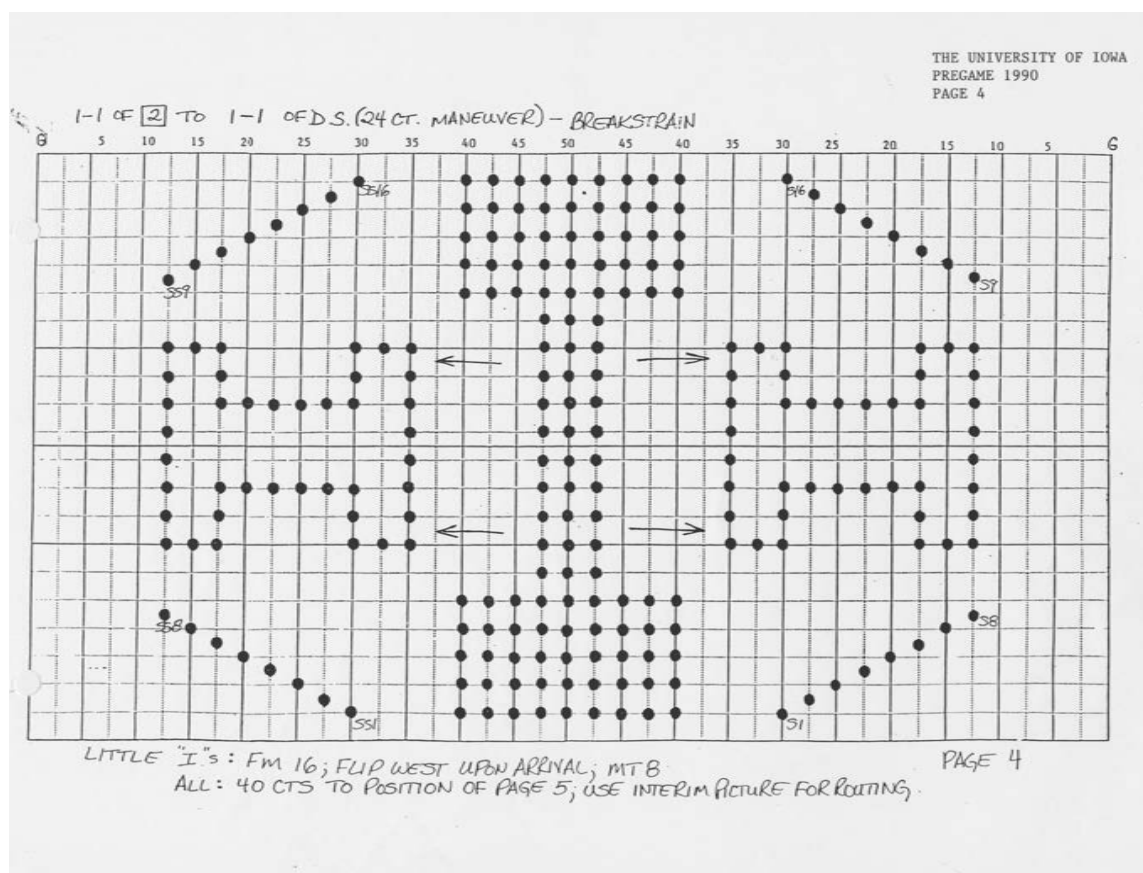


Figure 41 – Multiple block “I” formation, Pregame 1990.

Source: Drill Chart Compilations – 1990, The University of Iowa Bands.

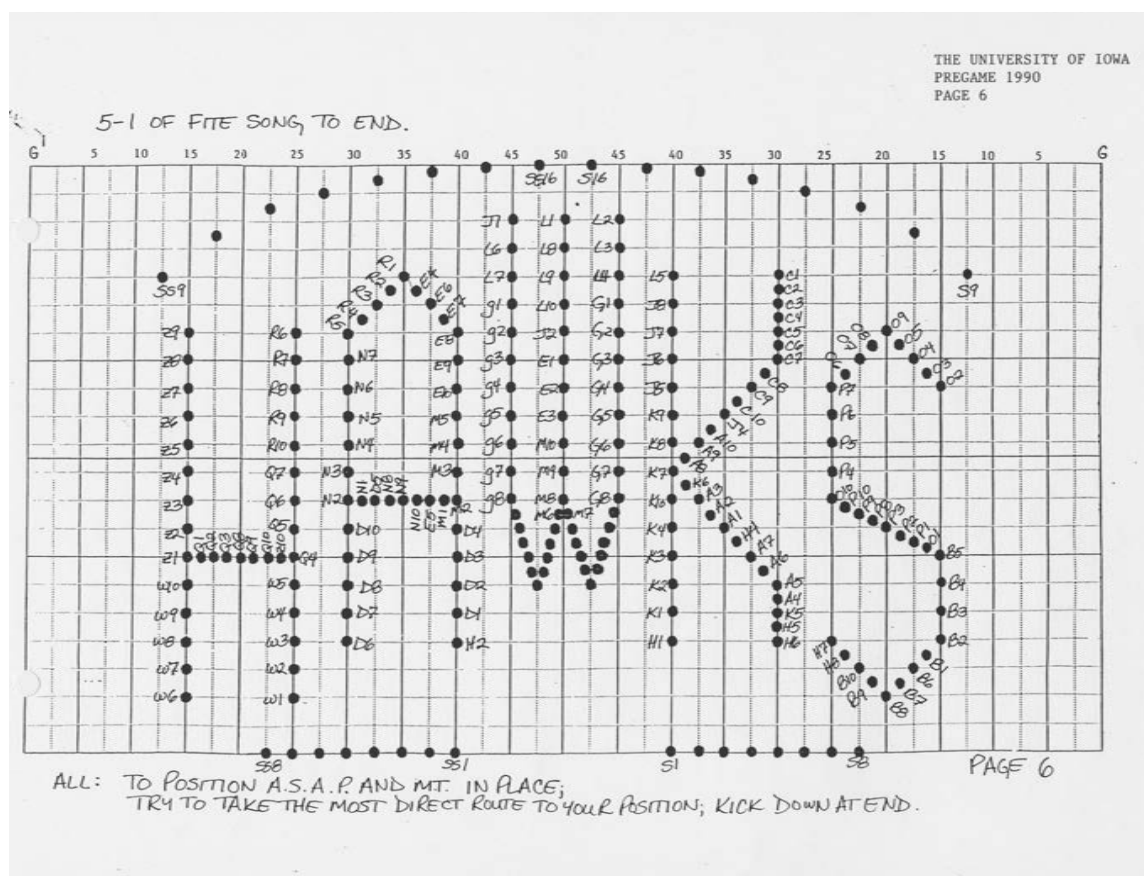


Figure 42 – “HAWKS” in chevron positioning, Pregame 1990.

Source: Drill Chart Compilations – 1990, The University of Iowa Bands.

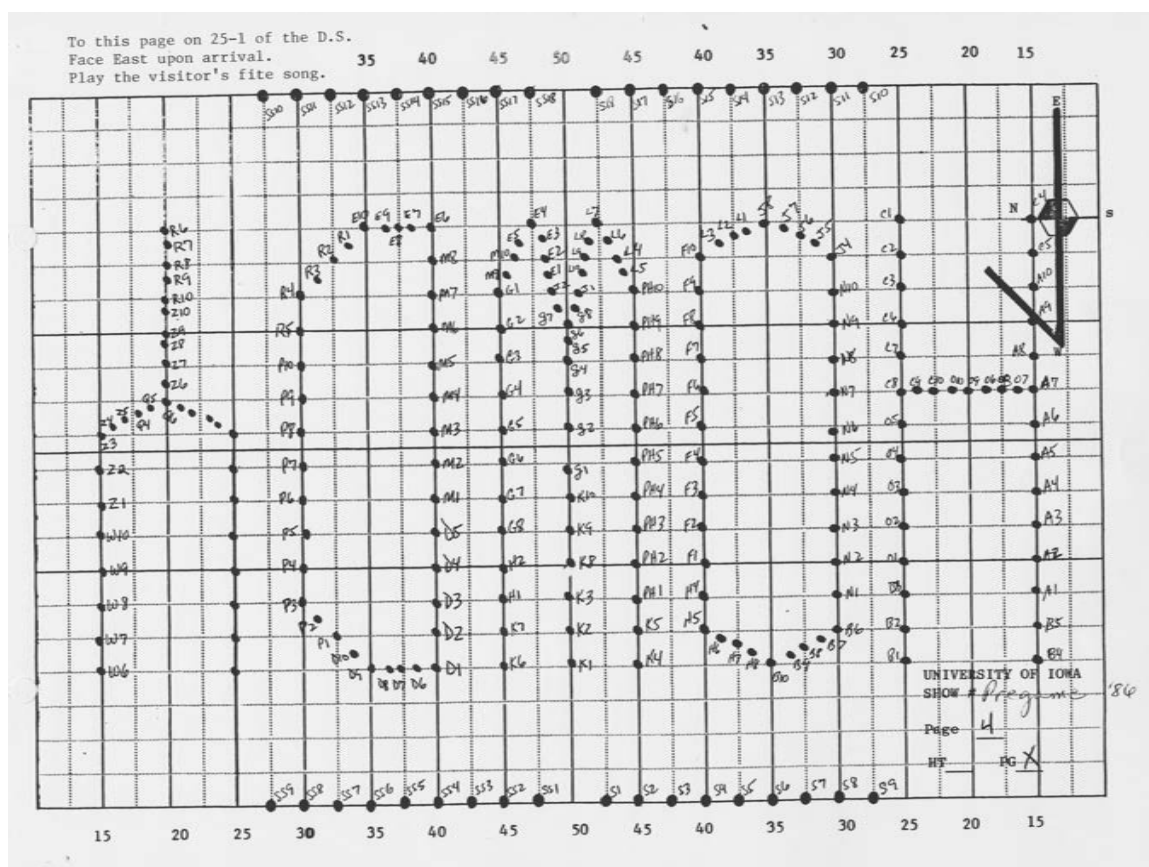


Figure 43 – The “HOWDY” formation, Pregame 1986.

Source: Drill Chart Compilations – 1986, The University of Iowa Bands.

Note: It appears upside down because the top of the paper is the east sideline of the field.

A unique addition, the new University Athletics logo, was added to the pregame drill in the 1983 season. When head coach Hayden Fry took over the football program, one of the first things he wanted to change was the image of the team. This new image

required a new logo to be placed on the team helmet. Bill Colbert, the art director for an advertising company in Cedar Rapids, took the challenge of designing this logo.⁴²⁷ What he created became a lasting symbol of Hawkeye Athletics. Jones included this formation, known as the “Tigerhawk,” for the first time on November 13, 1982 (see fig. 44).⁴²⁸

An integral part of the pregame sequence has always been the performance of “The Star Spangled Banner.” For several years prior to Jones’ arrival, the band traditionally reformed into company fronts at the north end of the field while playing “Roll Along, Iowa”, and then proceeded to play the national anthem.

Starting in 1975, Jones made minor changes each year to this part of the pregame, including the removal of the performance of “Roll Along, Iowa.” Instead, there was the occasional concert feature prior to the anthem.⁴²⁹ For the 1978 to 1981 seasons, the band announcer recited a scripted text over the playing of Americana style music. From 1982 to 1986, this transitional music was replaced with either John Philip Sousa’s “Stars and Stripes Forever” or Edwin Eugene Bagley’s “National Emblem March.”⁴³⁰

⁴²⁷ George Wine, “Tigerhawk Turns 30,” The University of Iowa Athletics website, <<http://www.hawkeyesports.com/genrel/083109aac.html>> (accessed January 28, 2013).

⁴²⁸ Drill Chart Compilations – 1982, The University of Iowa Bands.

⁴²⁹ Drill Chart Compilations – 1975-1977, The University of Iowa Bands.

⁴³⁰ Drill Chart Compilations – 1982-1986, The University of Iowa Bands.

midfield.⁴³¹ From 1980 to 1981, the band formed a block at midfield, and in 1982, Jones experimented with the field coverage of the band by spreading the marchers to an 8-step interval, essentially covering the entire field.⁴³² In 1983 and 1984, the field coverage was abandoned and replaced with a five-point star formation (see fig. 45).⁴³³ Following the 1984 season, the star was replaced with a different formation each season.

Institutional Support

For the better part of the 1970s, funding for the band gradually became more inadequate. This was due in part to the overwhelming increase in the size of the organization, and the fact that the School of Music was not able to keep pace with proper finances for the band. In 1979, the band was in need of a new set of uniforms. The School of Music was not able to provide the funds for this expense, but thankfully the University Athletic Department generously stepped in to cover the cost.

This new uniform featured several changes. The hats were replaced with a tapered black shako with gold trim and a white plume. The design of the jacket was completely redone as well. The “Marching Herky” was replaced with a double baldric design with “HAWKS” emblazoned on the stripe. Perhaps the most distinguishing difference was the addition of a knee-length, double-shoulder cape with black and gold on opposite sides. The rest of the uniform – pants, shoes and spats – remained the same with the addition of a gold stripe down the outside of the pant leg (see figs. 46 and 47).

⁴³¹ Drill Chart Compilations – 1978, The University of Iowa Bands.

⁴³² Drill Chart Compilations – 1980-1982, The University of Iowa Bands. The 8-step interval is based on the concept of an “8 to 5” step size where it takes a marcher eight 22.5 inch steps to go from five yards.

⁴³³ Drill Chart Compilations – 1983-1984, The University of Iowa Bands.

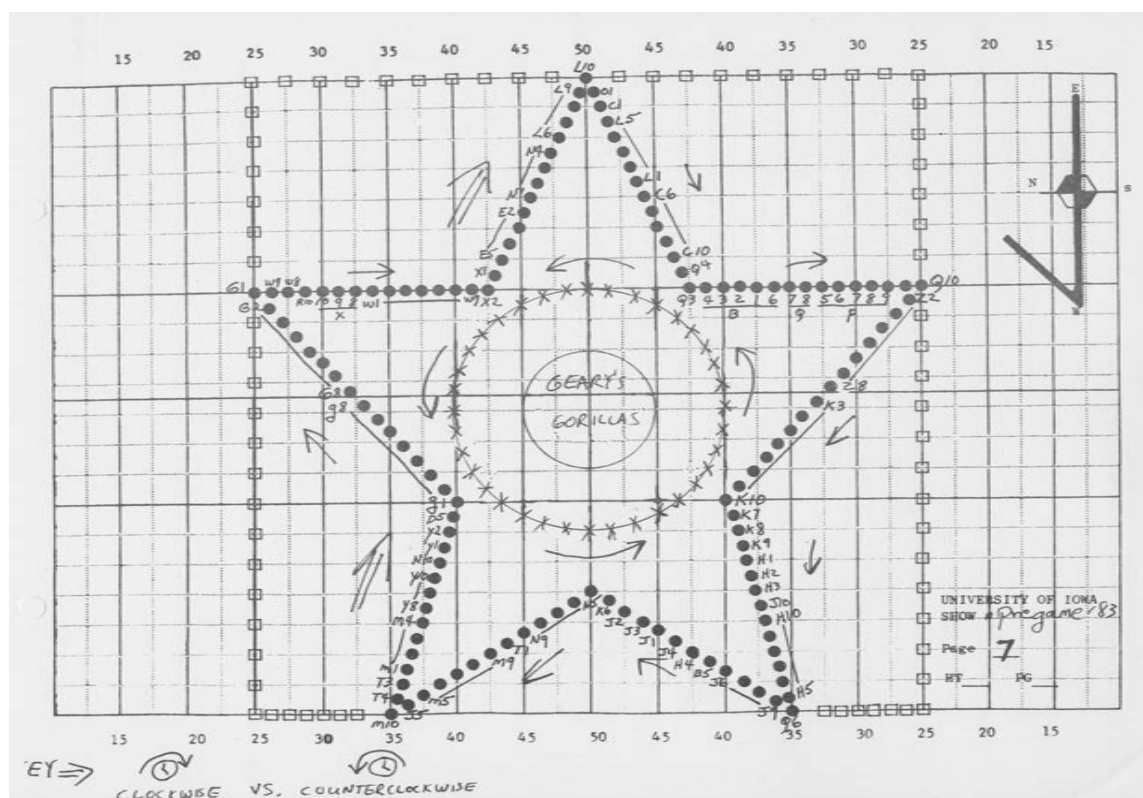


Figure 45 – “Star” formation, Pregame 1983.

Source: Drill Chart Compilations – 1983, The University of Iowa Bands.



Figure 46 – New uniform in 1979.

Source: *Hawkeye*, Vol. 85, The University of Iowa Press, 38.



Figure 47 – New uniform in 1979.

Source: *Hawkeye*, Vol. 85, The University of Iowa Press, 38.

In the spring 1981, Jones and Welch came to a “gentleman’s agreement” with the Athletic Department that it would be in its best interest to take over the funding of the

marching band completely if it did not want to see drastic changes to the band due to impending budget cuts throughout the University.⁴³⁴ Thanks to this forward-thinking decision on the part of Jones and Welch, the HMB has been fully funded by the Athletic Department ever since. There has never been a need to raise funds for new instruments or uniforms, and when large purchases such as these have been needed, the Athletic Department has allocated money over several years to pay for the equipment. In return, Jones, and future directors of the HMB have been frugal by only spending money what they need.⁴³⁵

With support from the Athletic Department, another set of uniforms was purchased in 1989. The significant changes made to this uniform included an untapered black and white shako hat, gold spats instead of white, a single-shoulder gold cape, and a white breastplate with “IOWA” over the left breast and in large print on the back of the jacket. The black pants with the gold stripe remained, and all of the gold accents in the uniform were gold lamé (see figs. 48 and 49).

Under Jones’ leadership, and now with the financial backing of the Athletic Department, the band continued to travel as it had in years past. In 1977, the University reignited a former football rivalry with Iowa State University that had lain dormant since

⁴³⁴ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴³⁵ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA; Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

1934. When this game was played in Ames, the band was sure to make the trip, as it continues to do.⁴³⁶



Figure 48 – New uniform in 1989.

Source: *Hawkeye*, Vol. 95, The University of Iowa Press, 18.

⁴³⁶ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA. The first game in Ames after the series restarted was in 1981, the same year the band came under budgetary control of the Athletic Department.



Figure 49 – New uniform in 1989.

Source: *Hawkeye*, Vol. 96, The University of Iowa Press, 78.

Note: This photo was taken in the 1991 Rose Bowl.

In addition to the Iowa State game, the band traveled to one Big Ten game each year. During Jones' tenure, the HMB traveled to every Big Ten university with the

exception of Wisconsin. The last time the band made this trip was in the Davis era.⁴³⁷

In the late 1980s, an agreement was made among the directors of the Big Ten bands that no one would travel to another school's homecoming.⁴³⁸ This agreement was made to avoid the overcrowding of an already busy football weekend for the home team.

Some of the more notable trips for the band included one of the last games played outdoors at Minnesota in 1980,⁴³⁹ trips that included special performances for professional football games, and of course the bowl trips at the end of each season.⁴⁴⁰ These bowl trips were special not only because of the many years of futility in the 1960s and 1970s, but also because they were a great chance for the students, especially in the band, to get away from the cold winter climate of the Midwest to the sunny shores of the East and West coasts.

Fortunes for the team, and the band, changed in the early 1980s. As mentioned earlier, the 1981 football season was considered by many to be the breakthrough year for Iowa. The Hawkeyes were invited to play in the traditional January 1 Rose Bowl game, and the band certainly made the trip. The last bowl game the team had played in was the Rose Bowl in 1959. Unfortunately, the outcome of this game was different than in 1959 with the Hawkeyes losing 28-0 to the University of Washington.

⁴³⁷ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴³⁸ Ibid.

⁴³⁹ Ibid. The Minnesota team moved its games to the Metrodome until the 2009 season when they moved back outdoors to TCF Bank Stadium.

⁴⁴⁰ Ibid. The band performed for halftime at the Chicago Bears game at Soldier Field in Chicago, Illinois on November 2, 1975.

The success of this season catapulted the team to a position of consistently being invited to post-season play. Over the remainder of Jones' tenure as Director of the HMB, the band joined the team at bowl games in Atlanta, Georgia (Peach Bowl in 1982 and 1988); Jacksonville, Florida (Gator Bowl in 1983); Anaheim, California (Freedom Bowl in 1984); Pasadena (Rose Bowl in 1986 and 1991); and San Diego, California (Holiday Bowl in 1986 and 1987).⁴⁴¹ With the three Rose Bowl invitations, Jones became the only person in the band directly participating in each of the five Rose Bowls for Iowa. He was a student in the marching band for the first two and he served as director for the last three.⁴⁴²

The same year as the last Rose Bowl trip was a historic one for the marching band. That fall, the Hawkeye Marching Band was bestowed a great honor by being named the ninth recipient of the Sudler Trophy. This award was begun in 1982 as an annual prize recognizing outstanding collegiate marching bands and their impact on the American experience:

The purpose of the Sudler Trophy is to identify and recognize collegiate marching bands of particular excellence that have made outstanding contributions to the American way of life. The Sudler Trophy will be awarded biannually to a college or university marching band which has demonstrated the highest of musical standards and innovative marching routines and ideas, and which has made important contributions to the advancement of the performance standards of college marching bands over a number of years.⁴⁴³

⁴⁴¹ Drill Chart Compilations – 1981-1988, The University of Iowa Bands; “Hawkeye Football: Bowl History,” The University of Iowa Athletics, <http://web.iowahawkeyefootballrecruits.com/website/> (accessed January 28, 2013).

⁴⁴² Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁴³ “The Sudler Trophy,” The Sousa Foundation, <http://www.sousafoundation.net/Default.aspx?ID=39> (accessed January 28, 2013).

Not only was this an honor for Jones and the current HMB members and staff, but it was also a testimony to the work of the many directors, staff and students who had come before and made the organization what it was. A complete list of Sudler Trophy recipients is found in Appendix L.

Conclusion

Late in the spring 1991, Jones unexpectedly announced his resignation as Director of the Hawkeye Marching Band. He recalled that he had enjoyed his time, but after thirty years of teaching band and eighteen at Iowa, it was time for him to move on to a new chapter in his life.⁴⁴⁴ When asked about what he felt were the greatest developments of the band during his time, he said that the awarding of the Sudler Trophy was an obvious high point. However, he felt his greatest accomplishment was the development of the performance style of the band from the high-step, picture-oriented approach to the low-step, free-form approach modeled after the drum and bugle corps movement.⁴⁴⁵

In 1996, he was asked to return for one year on an interim basis while the School of Music conducted a national search for a new director. While the band had gone through two different directors since he left in 1991, it was still a high-performing musical ensemble. His only desire during his brief return was to maintain the excellence of the program and keep it steady for the next director. After his first year back, the search failed, so he agreed to stay for a second year. He officially resigned in the spring 1998.

⁴⁴⁴ Morgan J. Jones, interviewed by author, November 5, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁴⁵ Ibid.

After retirement, Jones continued to live in Iowa City, pursuing several business interests. However, he was not completely finished with music. He was still active as a judge and clinician throughout the state, and he even helped to organize the Iowa Ambassadors of Music – an organization that invites high school music students from across the state to join together for an international tour every two years. He currently resides in Arizona.

CHAPTER 8

DAVID WOODLEY AND DAVID HENNING

David Woodley (1991-1993)

Biographical Information

David Woodley was born in Winterset, Iowa, in 1960. His family nurtured his musical talents by introducing him to the piano through private lessons, which he participated in for ten years.⁴⁴⁶ As was the case in many schools at the time, band started in the fifth grade. Woodley joined the band then and started playing the trombone.⁴⁴⁷ He continued both the trombone and piano throughout his middle school and high school years, and then he decided to pursue music as his career.⁴⁴⁸

During his senior year in high school, Woodley received a scholarship offer to attend The University of Iowa as well as a scholarship offer for athletic training to another university.⁴⁴⁹ He opted to attend Iowa, where he studied music and took coursework towards a coaching certification for basketball.⁴⁵⁰ While at Iowa, Woodley was active in the School of Music. He studied trombone with John Hill his first year, and after Hill moved into an administrative position, he studied with Randy Melton. He also

⁴⁴⁶ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁴⁷ Ibid.

⁴⁴⁸ Ibid.

⁴⁴⁹ Ibid.

⁴⁵⁰ Ibid.

was a member of the Symphony Band under the direction of both Mr. Piersol and Dr. Welch.

In addition to his trombone studies and participation in the Symphony Band, Woodley was heavily involved with the HMB under the direction of Dr. Jones. He was a member of the work crew for four years, serving as band manager in 1980. From 1981 to 1982, he was chosen to lead the band as drum major.⁴⁵¹ Woodley's involvement with the band led to a desire to learn more about the performance side of the ensemble, so he began studying drill writing and music arranging with Jones. This became a number one obsession that remained throughout his career.⁴⁵²

Woodley graduated from Iowa in 1983 with a Bachelor of Music Education and decided to stay to complete a Masters degree in band conducting under the tutelage of Welch. During this time, he continued to stay active with the HMB, serving as a TA with the band department, and arranging both music and drill for the band.⁴⁵³ He graduated with a Master of Arts degree in conducting in 1985, and stayed at Iowa for one more year as a part-time instructor in music.⁴⁵⁴

In 1986, Woodley was hired as Assistant Director of Bands at the University of Louisville. There he directed all of the athletic bands, including the marching band and basketball pep bands, and he also conducted the second concert band. In addition to his

⁴⁵¹ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA; Drill Chart Compilations – 1979-1982, The University of Iowa Bands.

⁴⁵² David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁵³ Ibid.

⁴⁵⁴ Ibid.

directing duties, he taught classes in arranging, marching band techniques and wind band score study.⁴⁵⁵

When Morgan Jones resigned as Director of Bands at Iowa late in the spring 1991, Woodley took a leave of absence from his position at Louisville to become the Interim Director of the Hawkeye Marching Band.⁴⁵⁶ Woodley was a good fit for the position because of his history of involvement with the band. He applied for the permanent position in the spring 1992, but was not offered the job. The School of Music did not fill the position, so he agreed to stay for a second year as the Interim Director.⁴⁵⁷ Following the success of the band that occurred while under the leadership of Jones was a formidable task. Woodley strove to continue the development of the band following his predecessor's model.⁴⁵⁸ Therefore, he instituted no big changes for the band.

Staff Structure and Band Size

The size of the band remained consistent to previous years. There was, however, one noticeable difference in the makeup of the ensemble. In the spring 1991 Jones had disbanded the flag corps. As a result, when Woodley arrived on campus, he encountered some "very angry females."⁴⁵⁹ With the absence of this auxiliary unit, the size of the band dropped by almost thirty students, but the number of wind and percussion players

⁴⁵⁵ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁵⁶ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁵⁷ Ibid.

⁴⁵⁸ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁵⁹ Ibid.

remained the same.⁴⁶⁰ However, there was no drop in the quality of the band with the exclusion of this group.⁴⁶¹

The TAs, of whom there were still three or four each year, remained involved in the daily operation of the HMB. Each assistant was assigned a different section of the band, and was responsible for running all music sectionals, and assisting with refining marching fundamentals and drill on the field.⁴⁶² In a sense, TAs were treated as “mini band directors.”⁴⁶³

Woodley felt it was important for these students to build their individual portfolios. This was an opportunity that had been given him as a TA with the band, and he wanted to continue this tradition. His goal was for each TA to have one complete show with drill and arrangements by the time he left the program. However, he stipulated that TAs needed to work with the band for one year to learn the system before they would be allowed to write for it.⁴⁶⁴

Woodley also utilized a small group of fifth-year students, much like Jones, to serve as staff members. These students were selected for their dedication to the band program, and they performed many of the same functions as the TAs, with the exception

⁴⁶⁰ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁶¹ Ibid.

⁴⁶² Ibid.

⁴⁶³ Ibid.

⁴⁶⁴ Ibid.

of administrative duties such as attendance and grade assignment.⁴⁶⁵ Other than Woodley, the TAs, and fifth-year staff members, the only other staff member was the percussion director, John Wooton. Wooton left Iowa in the spring 1992 and was replaced by Jerry Carpenter the following year.⁴⁶⁶

Under Woodley, undergraduate students played a significant role in the leadership of the HMB for the first time. Each music section was assigned two or three undergraduate staff members who were considered the top musicians and marchers of their group.⁴⁶⁷ No one was assigned as a section leader, but these students helped the TAs by keeping their ranks and sections abreast of vital information, including the fundamentals and traditions of the band.⁴⁶⁸

Other undergraduates who continued to play important roles in the band were the drum major, work crew and librarians. The drum major was considered the head undergraduate student in the band, and the work crew and librarians were students that not only worked for the HMB, but also for the entire band department.

Rehearsals

The band continued to rehearse outdoors at the Park Road field from Tuesday through Friday for two hours each day, and it continued to meet on Wednesday nights in the band room at the Voxman Music Building when they needed to rehearse new music.

⁴⁶⁵ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA. Under Jones, these students were referred to as Graduate Staff. Woodley dropped the term “Graduate” and just considered them staff.

⁴⁶⁶ Ibid.

⁴⁶⁷ Ibid.

⁴⁶⁸ Ibid.

A minor change Woodley made to the structure of the outdoor rehearsals, however, concerned the focus on music. Most of these rehearsals began in a thirty-minute music sectional before moving to work on the drill.⁴⁶⁹ According to Woodley, Jones was much more committed to putting the music and drill together on the field as quickly as possible.⁴⁷⁰

Performances

The HMB continued to perform a different halftime show for every game. This amounted to an average of six shows per season. Woodley wrote the drill, and often the arrangements, for each show, unless a TA was assigned a particular performance.⁴⁷¹

The style of the halftime shows varied significantly from Jones' years. Woodley had great respect for what he learned under the direction of Jones, but in Woodley's words, the HMB had developed a "classy" style of performance under Jones' leadership.⁴⁷² Jones wanted an "artistic band" that performed "very heady music" with contemporary drill.⁴⁷³ Jones often used in his shows the film scores of Lalo Schifrin, perhaps best known for his "Theme from *Mission: Impossible*." Jones also featured classical music such as the *1812 Overture* by Tchaikovsky. Because of Jones' leadership

⁴⁶⁹ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁷⁰ Ibid.

⁴⁷¹ Ibid.

⁴⁷² Ibid.

⁴⁷³ Ibid.

style, the students in the 1970s and 1980s readily adapted to this concept of using more advanced musical numbers.

However, in Woodley's opinion, he had developed a much keener understanding than Jones of what he thought people wanted to hear at a football game.⁴⁷⁴ He came to this realization while at the University of Louisville. His goal when he came to Iowa was to maintain the cutting edge style of drill while performing music that the season-ticket holders could recognize and enjoy.⁴⁷⁵ This was perhaps one of his biggest changes, and one that met with considerable resistance from the students, making it a difficult transition.⁴⁷⁶

One performance aspect that Woodley was certain to retain was the traditional pregame drill. Jones removed some of the customary formations his last year, and Woodley decided to bring them back.⁴⁷⁷ Woodley also re-introduced two formations, which Jones had used only intermittently during his tenure: the "Tigerhawk" and "Star," (see figs. 50 and 51).⁴⁷⁸ However, he made slight modifications to both. He flipped the "Tigerhawk" to now face to the left and the star was moved further backfield.

⁴⁷⁴ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁷⁵ Ibid.

⁴⁷⁶ Ibid.

⁴⁷⁷ Drill Chart Compilations – 1992, The University of Iowa Bands. The tapered "IOWA" and block "HAWKS" formations are shown in this year's archives. The 1991 season's charts are nonextant.

⁴⁷⁸ Ibid.

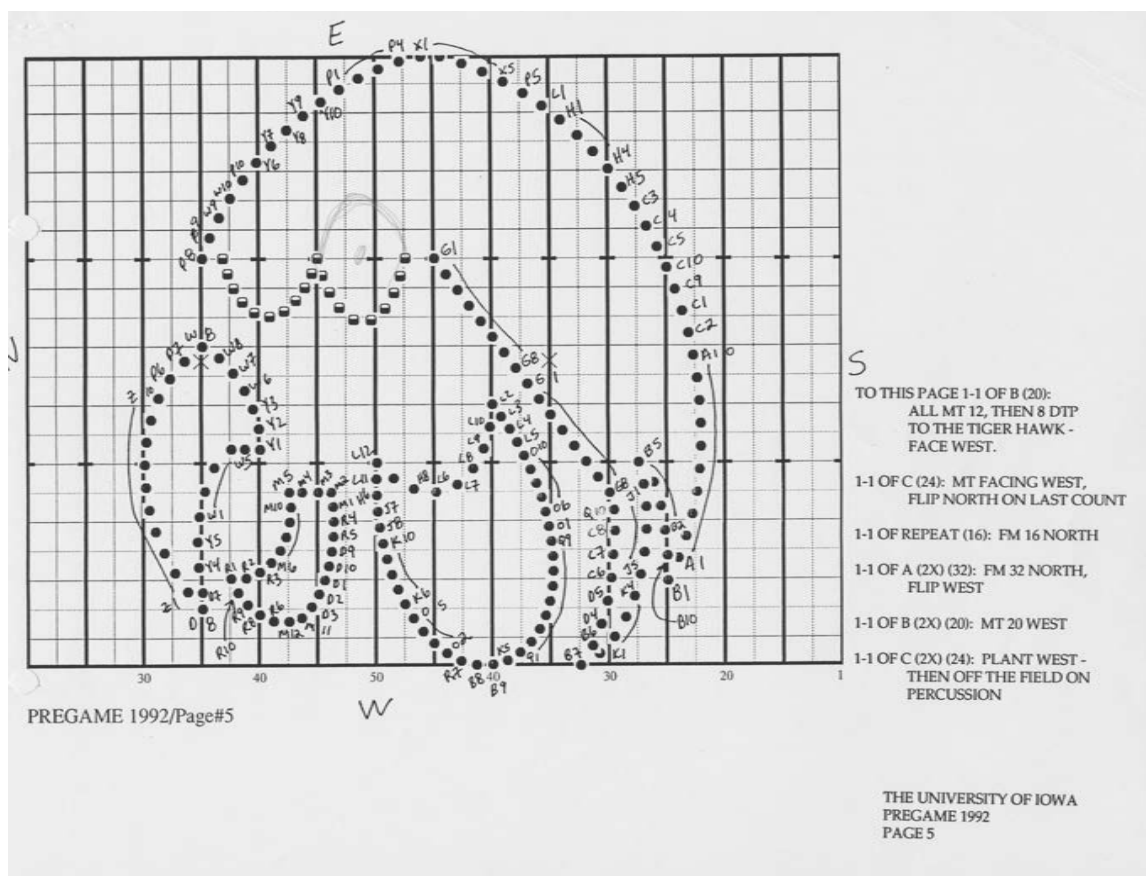


Figure 50 – “Tigerhawk” formation, Pregame 1992.

Source: Drill Chart Compilations – 1992, The University of Iowa Bands.

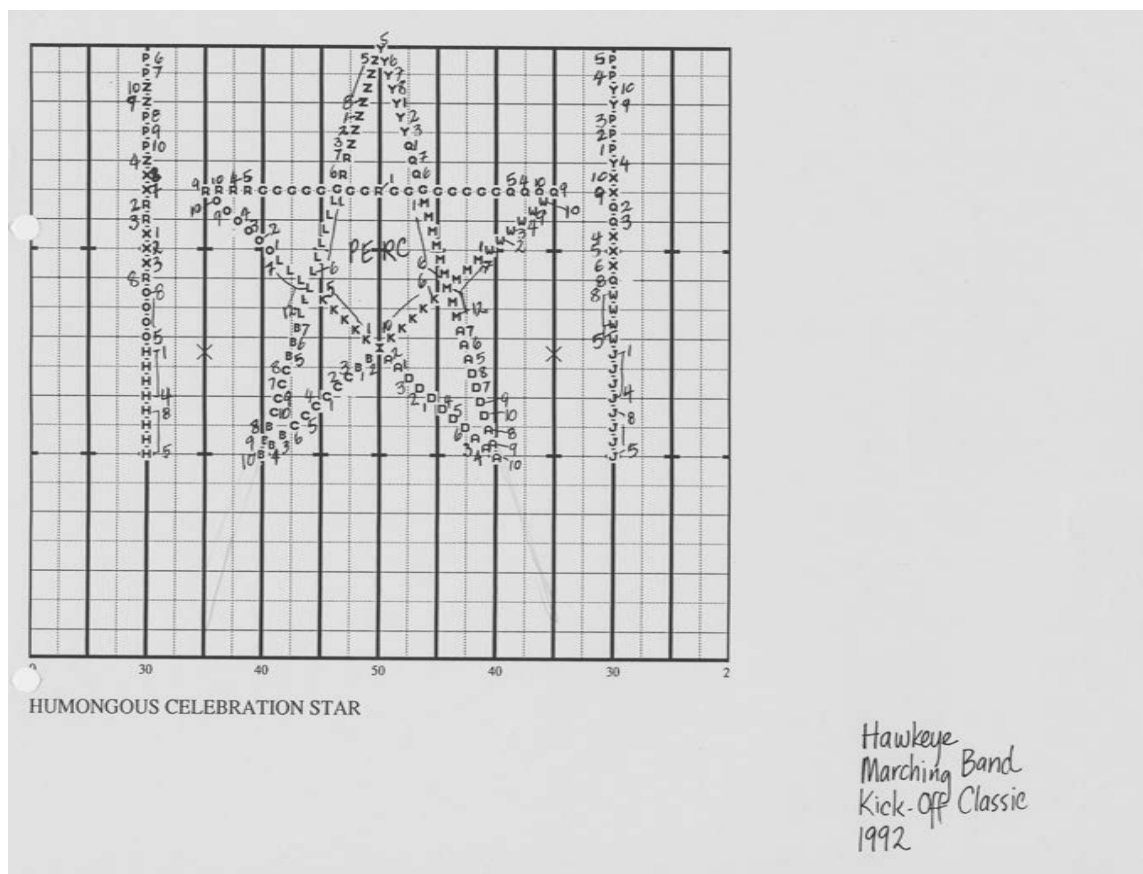


Figure 51 – “Star” formation, Pregame 1992.

Source: Drill Chart Compilations – 1992, The University of Iowa Bands.

Institutional Support

The Athletic Department continued its financial support of the marching band program during Woodley’s tenure. Woodley recalled that one of his first meetings after accepting the position was with Larry Bruner, business manager for the Athletic

Department. Woodley asked what the budget was, and Bruner replied, “You don’t have a budget...as long as you only buy what you need, we’re going to fund you 100%.”⁴⁷⁹

Due to the Athletic Department’s unwavering support, the HMB was still able to make its yearly travels to one Big Ten football game, the Iowa v. Iowa State football game, and bowl games. In 1992, The University of Iowa was invited to participate in the preseason Kickoff Classic at the Meadowlands in East Rutherford, New Jersey. The band traded in their Big Ten road trip in order to participate in this nationally televised football game.⁴⁸⁰

Conclusion

Once again in 1993, Woodley applied for the permanent position as Associate Director of Bands and Director of the Hawkeye Marching Band. When he wasn’t offered the job for the second time, he enrolled in the doctoral program at the University of Kansas.⁴⁸¹ Just before he moved to Kansas, Woodley was offered the position of Assistant Director of Bands at Indiana University.⁴⁸²

His two years as Director of the Hawkeye Marching Band was a period of transition.⁴⁸³ Following a beloved figure such as Jones was difficult, and, in Woodley’s

⁴⁷⁹ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁸⁰ Ibid.

⁴⁸¹ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁸² Ibid.

⁴⁸³ Ibid.

words, he had “lots of ideas and (he was) fairly naïve about some things.”⁴⁸⁴ However, the experience he gained was important in his future endeavors.⁴⁸⁵

Woodley continues to serve as Associate Director of Bands and Director of Athletic Bands at Indiana University. He is frequently sought out as an arranger and drill writer for high school and college bands and currently has over 475 marching and basketball band arrangements to his credit.⁴⁸⁶ While at Indiana, he co-founded the CBDNA Athletic Band Advisory Committee in 1995 with Jon Woods, Emeritus Director of The Ohio State University Marching Band. He also currently serves as co-chair of the Big Ten/Pac 12 Athletic Band Directors’ Association.⁴⁸⁷

David Henning (1993-1996)

Biographical Information

David Henning was born in Janesville, Wisconsin, in 1956. His parents, who played both the piano and organ, exposed him to music from an early age.⁴⁸⁸ They also encouraged him to study music and enrolled him in piano lessons at the age of five. After

⁴⁸⁴ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁸⁵ Ibid.

⁴⁸⁶ “David C. Woodley,” Indiana University Bands, http://music.indiana.edu/departments/academic/bands/faculty.php?faculty_profile_url=http://info.music.indiana.edu/sb/page/normal/847.html (accessed February 4, 2013).

⁴⁸⁷ David Woodley, interviewed by author, May 24, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁸⁸ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

a couple of years of piano lessons, he started playing the cornet in the school band at the early age of seven.⁴⁸⁹

Henning continued to play the cornet and trumpet in the band through middle school and into high school. During these years, he also started playing the bass guitar.⁴⁹⁰ When his high school band director began looking for a new tuba player, Henning offered to try it out since he was already familiar with reading bass clef.⁴⁹¹ He finished his high school career on the tuba and continued playing through college.

In 1974, Henning enrolled at the University of Wisconsin-Madison to major in music education and study tuba with both Fritz Kaenzig and Mitch Gershenfeld. He also participated in the band program under the direction of several individuals including H. Robert Reynolds, Eugene Corporon and Michael Leckrone.⁴⁹²

Henning was actively involved in the drum and bugle corps movement during his time at Wisconsin. He marched and played baritone in the Madison Scouts Cadets in their 1970 season, and also served as Assistant Director of the all-girl drum and bugle corps, The CapitolAires, from 1979 to 1980.⁴⁹³

Henning graduated from the University of Wisconsin in 1979 with a Bachelor of Music Education. After teaching in the Wisconsin public schools for one year, he moved to Texas in 1980 to attend graduate school at Texas Christian University in Fort

⁴⁸⁹ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁹⁰ Ibid.

⁴⁹¹ Ibid.

⁴⁹² Ibid.

⁴⁹³ Ibid.

Worth.⁴⁹⁴ While at TCU, Henning studied conducting with Director of Bands Jim Jacobsen and played the tuba in the wind ensemble. As a graduate student at TCU, he was involved in the athletic band program, where he worked closely with Jacobsen and Curtis Wilson, Assistant Director of Bands, with the marching band and basketball pep bands.⁴⁹⁵ Henning graduated in 1982 with a Master of Music degree, writing his master's thesis on trombone pedagogy.⁴⁹⁶

In 1982, Henning began teaching in the Arlington Independent School District, between Dallas and Fort Worth, Texas. He first served as Assistant Director of Bands at James Martin High School where their marching band successfully qualified for the Texas State Marching Contest on a regular basis.⁴⁹⁷ Following his achievements at Martin, he was named Director of Bands at Sam Houston High School in the same district. He took over a struggling program and doubled the size of the band during his time there.⁴⁹⁸ While at Sam Houston, his band was featured in the Tom Cruise action film *Born on the Fourth of July*.⁴⁹⁹

In 1990, TCU Director of Bands Bob Blanton asked Henning to return to his alma mater to serve as Associate Director of Bands and Director of the TCU Marching Band. He served in this capacity for two years and was named Interim Director of Bands in

⁴⁹⁴ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁴⁹⁵ Ibid.

⁴⁹⁶ Ibid.

⁴⁹⁷ Ibid.

⁴⁹⁸ Ibid.

⁴⁹⁹ Ibid.

1992, while the school conducted a search to replace Blanton, who had resigned to return to the Klein Independent School District as their Director of Fine Arts.⁵⁰⁰

In 1993, Henning was hired as Assistant Director of Bands and Director of the Hawkeye Marching Band and served for three years. He viewed this position as a great opportunity, because he had a great respect for the Big Ten band tradition, he enjoyed working with collegiate bands, and it moved him closer to his family who still lived in Wisconsin.⁵⁰¹ Like many directors before him, Henning took charge of an already vibrant and successful program. He wanted to continue the strong tradition of the band while pushing to make it better and improve on what previous directors had accomplished.⁵⁰²

Staff Structure and Band Size

The size of the band did not significantly change under Henning. He recalled that the Athletic Department was always concerned with the size because of the cost.⁵⁰³ The band typically marched two blocks of ninety-six marchers for symmetrical drill along with the customary sixteen sousaphones and thirty to forty percussionists. This totaled approximately 250 students and this number remained fairly consistent.⁵⁰⁴

⁵⁰⁰ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA; “Robert Morris (Bob) Blanton,” Texas Bandmasters Association Hall of Fame, http://www.pbmalphalpha.org/pbmhalloffamebio.php?HOF_Number=224 (accessed February 5, 2013).

⁵⁰¹ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁰² Ibid.

⁵⁰³ Ibid.

⁵⁰⁴ Ibid.

The size of the staff stayed consistent as well. There continued to be four to five TAs, one of which worked exclusively with the percussion section. These TAs were majors in conducting or music education, but were expected to work with the marching band as part of their duties. Sandra Dillon still served as secretary for the band and stayed in this position until the summer 1996 when she moved to Texas.⁵⁰⁵ Henning also utilized the work crew and librarians as usual.

Rehearsals

The band continued to rehearse outdoors four days a week for two hours each afternoon. Henning retained the model begun by Woodley of starting each rehearsal in music sectionals directed by the respective TAs and section leaders.⁵⁰⁶ However, he did institute an attendance block that was signaled with the blow of a whistle. At the sound of the whistle, the band members were to find their spot in the block for attendance and daily announcements.⁵⁰⁷

Henning relied heavily on the TAs during these rehearsals for more than just the music sectionals. They were on the field with their sections helping to clean drill and fundamental marching technique.⁵⁰⁸ Depending on their desire to do so, Henning also wanted the TAs to have the opportunity to gain some teaching experience. So, he

⁵⁰⁵ Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁰⁶ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁰⁷ Ibid.

⁵⁰⁸ Ibid.

allowed them, with his guidance, to write and teach the drill segment for a song of a show.⁵⁰⁹ This was a significant change from previous directors.

Henning was a “hands-on” director.⁵¹⁰ He ran rehearsals from the tower, but he was also often down on the field in the middle of the drill correcting mistakes in both the drill and music.⁵¹¹ Many of the students were not used to this style, and they were at times resistant.

The band also continued to have music rehearsals indoors; however, the flood of 1993 caused temporary relocation of these rehearsals until after the first week of classes.⁵¹² Henning preferred to have most of the music rehearsals outside in concert arcs or show formations, since the band would be performing outside, but often the weather did not cooperate and the band was forced to move back indoors.⁵¹³

Performances

Henning kept the band abreast of the trends in marching performance, as far as music and drill were concerned for halftime performances. Henning, or one of the TAs, arranged most of the music, and he recalled that most of the music being arranged for marching band during this time featured redundant doubling of instruments on a particular musical line. Henning created his arrangements with less doubling and more

⁵⁰⁹ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵¹⁰ Ibid.

⁵¹¹ Ibid.

⁵¹² Myron Welch, interviewed by author, May 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵¹³ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

transparency of musical line, but he did utilize the doubling technique for more impact when appropriate.⁵¹⁴ Many of his arrangements are published.

In addition to learning new music, students also learned new drill for each game. Normally, a drill might comprise twenty-five to thirty pages, but Henning typically designated one show as their “Corps Style Exhibition Show,” which would contain higher drill velocity and approximately forty to fifty pages of drill.⁵¹⁵

Over the course of his three years as director, Henning’s drills exhibited a balance of symmetry that was easy to clean and asymmetry that was more difficult to learn, but often more appealing to the audience’s eye.⁵¹⁶ His drills also had a fair amount of performance to the back sideline, which had often been ignored by previous directors.⁵¹⁷

During his first year, however, the drill was almost exclusively symmetrical (see figs. 52 and 53). A particularly interesting drill sequence was in his first show. The band formed two concentric circles, and then, one by one, every eighth person in the circle marched toward the center of the ring creating a flower. By marching to an invisible barrier line and performing a “to-the-rear-march” move, the flower appeared to rotate before the audiences’ eyes (see figs. 54 and 55).

⁵¹⁴ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵¹⁵ Ibid.

⁵¹⁶ Ibid. Henning recalled that his drills were about sixty percent symmetrical to forty percent asymmetrical drill.

⁵¹⁷ Ibid. Henning recalled that the band performed to the back sideline about thirty percent of the time.

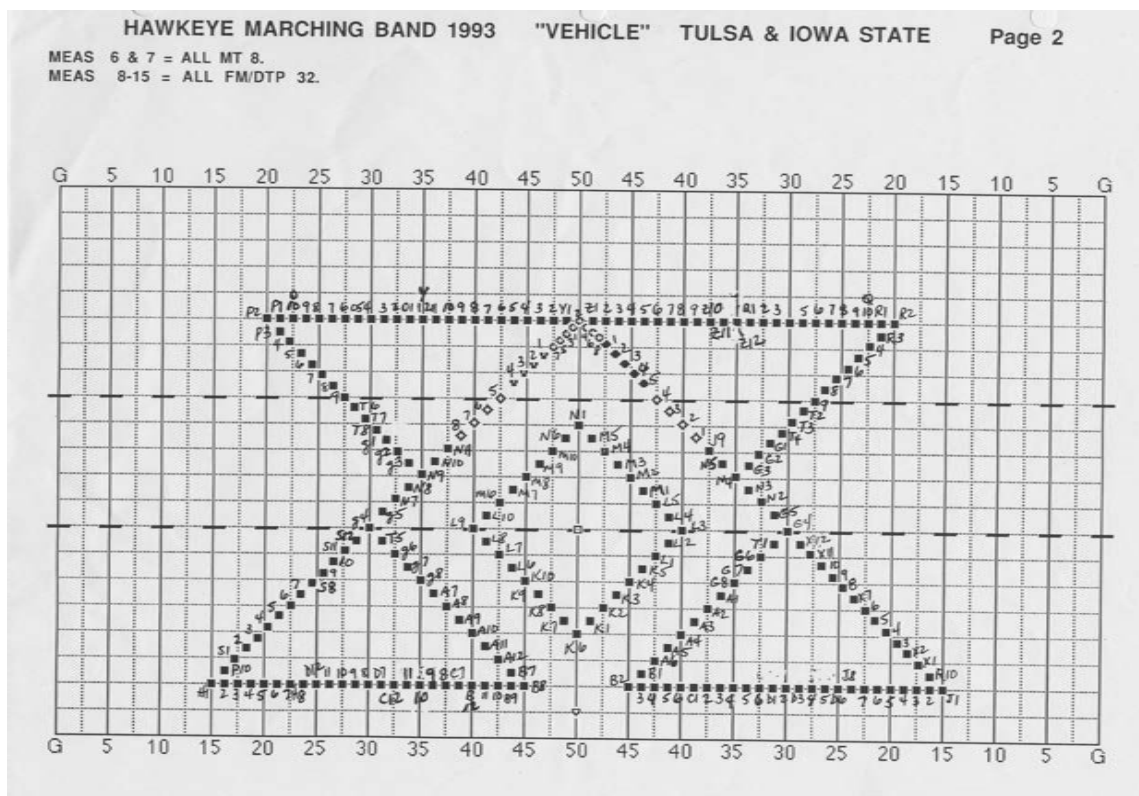


Figure 52 – Representative angular symmetrical form, September 4, 1993.

Source: Drill Charts, David Henning Personal Archives, Carrollton, TX.

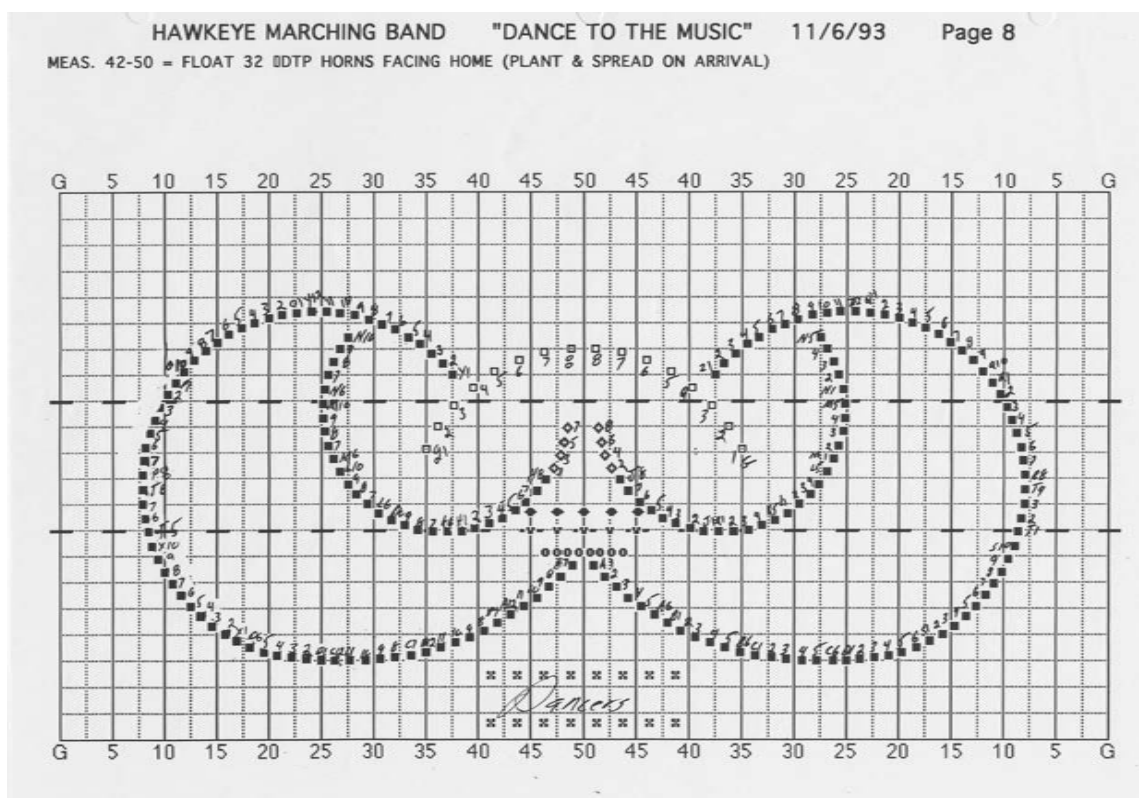


Figure 53 – Representative curvilinear symmetrical formation, November 6, 1993.

Source: Drill Charts, David Henning Personal Archives, Carrollton, TX.

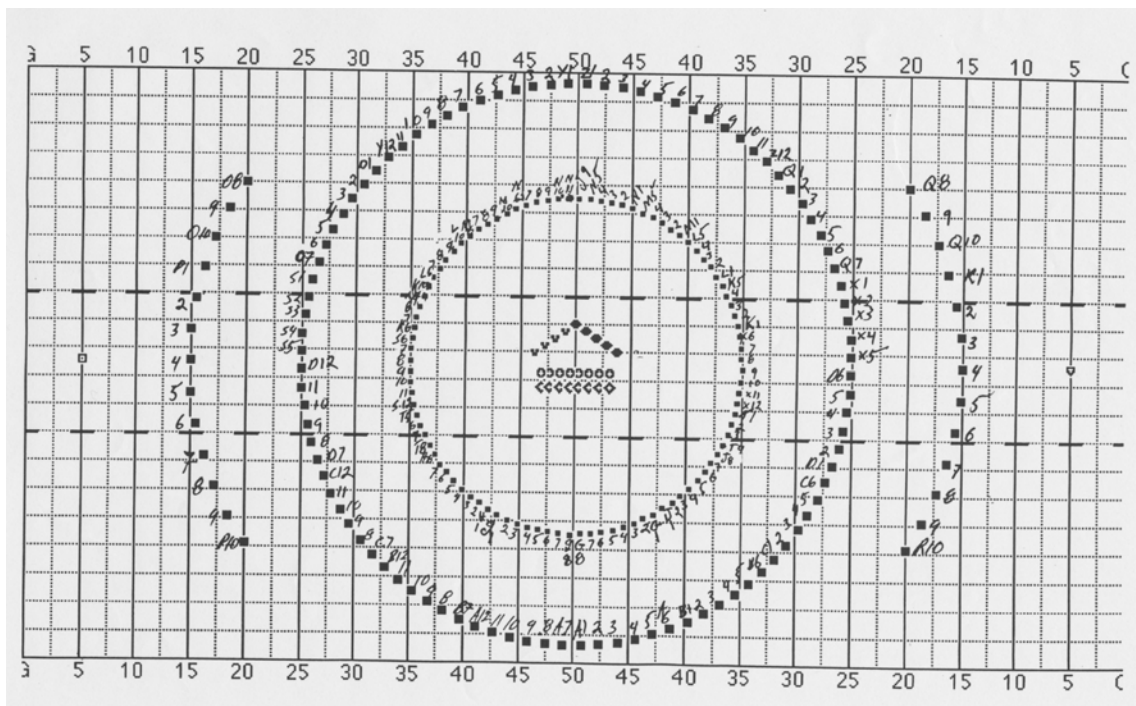


Figure 54 – Concentric circles preparing for the “Flower” drill, September 4, 1993.

Source: Drill Charts, David Henning Personal Archives, Carrollton, TX.

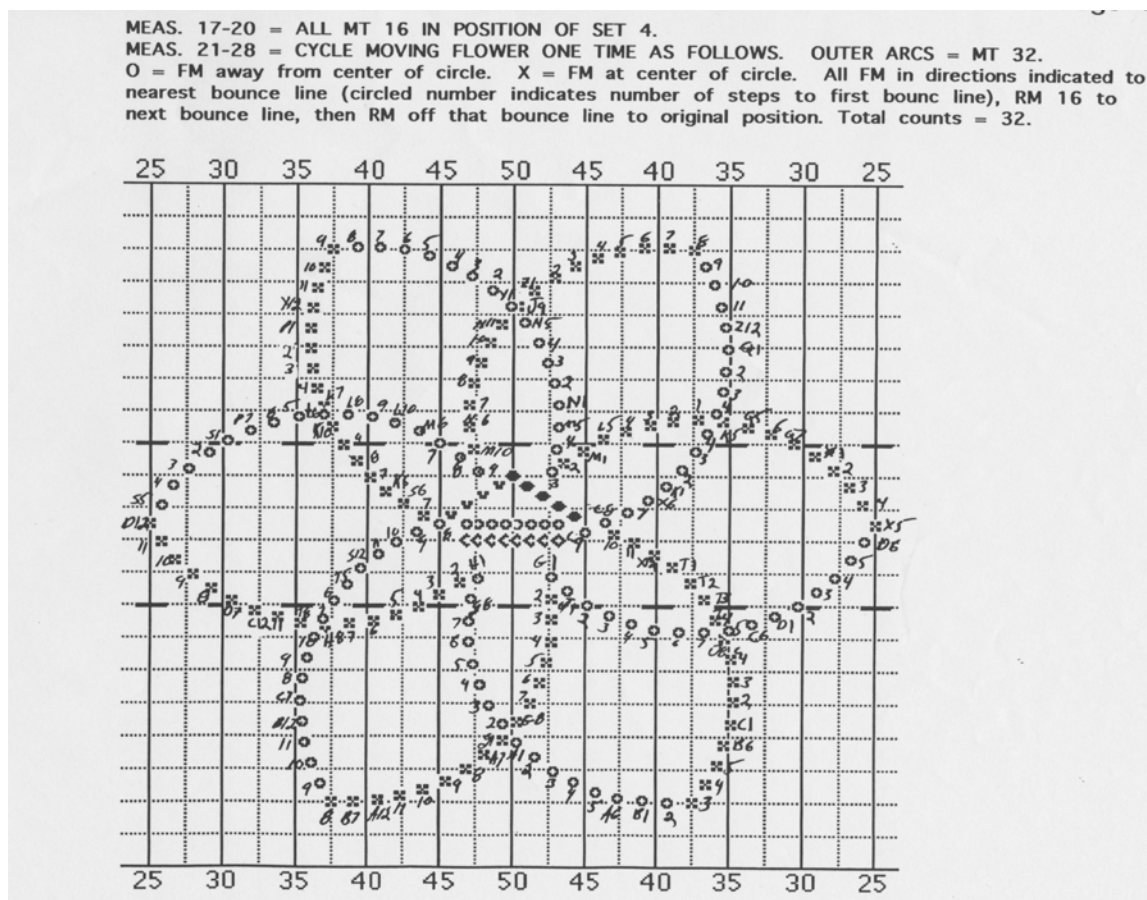


Figure 55 – “Flower” drill formation with instructions for “rotation,” September 4, 1993.

Source: Drill Charts, David Henning Personal Archives, Carrollton, TX.

The exception to the symmetry in 1993 was in the “Cowboys” show in November of that year. The closing musical number for the show was a throwback to the picture drill concept of the 1950s and 1960s. There was a cowboy who twirled his lasso and kicked his feet, a raging bull, and a series of “spell-outs” including the “Good,” the “Bad,” and the “Ugly.”⁵¹⁸

⁵¹⁸ Drill Charts, David Henning Personal Archives, Carrollton, TX.

By 1994, Henning was experimenting more with asymmetrical forms in his drill writing. Most of these instances were of a curvilinear nature, but they had a nice visual flow to the line (see fig. 56). Although Henning's later drills followed trends that were more contemporary, he did not completely abandon more traditional formations. These later shows occasionally featured recognizable shapes, picture formations, and spelled-out names or other entities for special recognition reminiscent of Big Ten band traditions.⁵¹⁹

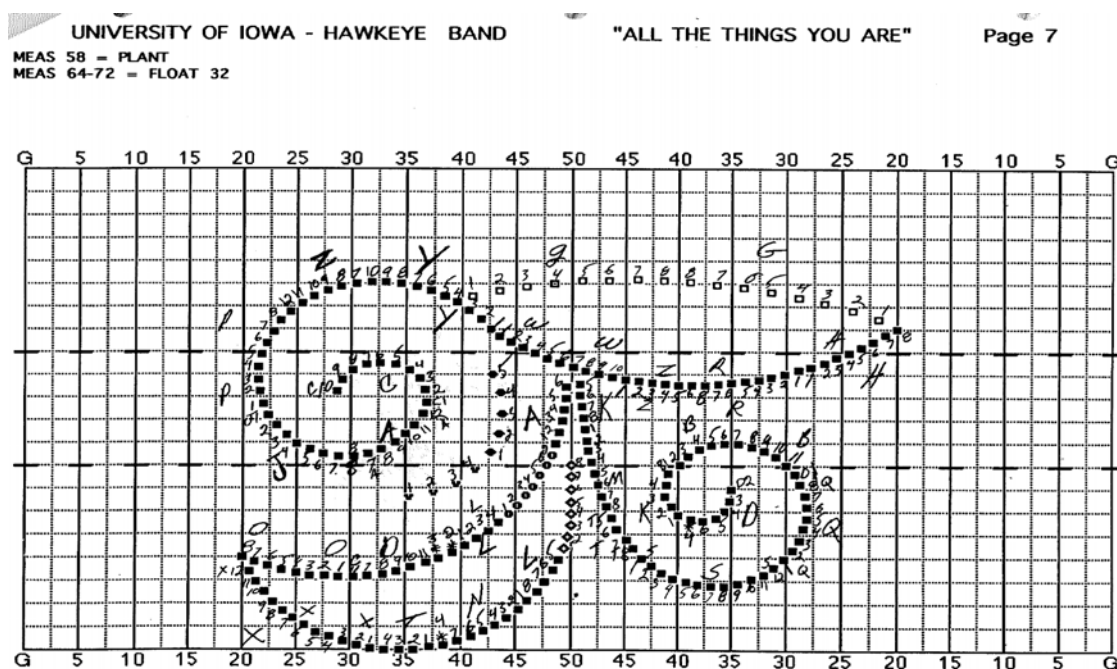


Figure 56 – Representative curvilinear asymmetrical formation, September 3, 1994.

Source: Drill Charts, David Henning Personal Archives, Carrollton, TX.

⁵¹⁹ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

Henning was mindful of the Iowa pregame traditions. He maintained the high-step marching style and played all of the traditional fight songs. However, he did make some changes. Whereas the band used to run on the field from the sideline, he opted to have them start their fast-paced, high-step run on from the tunnel in the northwest corner of the stadium.⁵²⁰ Upon arrival to their starting position on the field, the band performed a fanfare written by Henning titled “I-93 Fanfare” that was based on thematic material from the fight song “On Iowa.”⁵²¹

The HMB performed the other traditional music as in the past until after the playing of the national anthem. Records show that in 1995, “Rock and Roll, Parts I and II,” that was included in the pregame under Woodley, was replaced with an arrangement of the “Imperial March” from the *Star Wars* movie franchise.⁵²² However, Henning did not recall ever playing “Imperial March” on the field.⁵²³

Henning continued to use the “IOWA,” “HOWDY,” “HAWKS,” and “Tigerhawk” formations. Research illustrates that in 1995, Henning flipped the “Tigerhawk” to now face to the right, and the “HOWDY” formation was replaced with a

⁵²⁰ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵²¹ “Hawkeye Marching Band Game-Day Scripts – 1993-1995,” Lou Crist Personal Archives, Iowa City, IA.

⁵²² “Hawkeye Marching Band Game-Day Scripts – 1995,” Lou Crist Personal Archives, Iowa City, IA.

⁵²³ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

generic formation with the band performing to the back sideline.⁵²⁴ Again, Henning did not recall ever changing the “Tigerhawk” or stop using the “HOWDY” formation.⁵²⁵

Institutional Support

During Henning’s tenure, the Athletic Department continued to completely fund the marching band. This support allowed him to make two significantly needed purchases while he was at Iowa. The first was a new set of Yamaha Marching Percussion equipment, and the second was a new set of uniforms in the spring 1996.⁵²⁶ Thanks to a sponsorship with Sabian, the band also received free cymbals during his time.

Typically, a set of uniforms might last a band anywhere from eight to twelve years, with an average lifespan of ten. New uniforms had most recently been purchased in 1989. However, the materials chosen for the 1989 uniforms did not hold up to the wear and tear of a collegiate marching band, and many fans did not like the color scheme that included gold lamé. Therefore, Henning decided to return the band uniform to a more traditional “West Point military” look.⁵²⁷ The coats were white trimmed with gold buttons down each side, and “IOWA” was stitched across the breast of the coat. The band continued to wear plumes with their hats, but the new ones were considerably larger than the old eight-to-ten-inch style, as was a current trend in drum corps making the

⁵²⁴ “Hawkeye Marching Band Media Guides – October 14, 1995,” Lou Crist Personal Archives, Iowa City, IA.

⁵²⁵ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵²⁶ Ibid.

⁵²⁷ Ibid.

members appear taller.⁵²⁸ Another noticeable difference was the absence of the gold lame (see fig. 57).

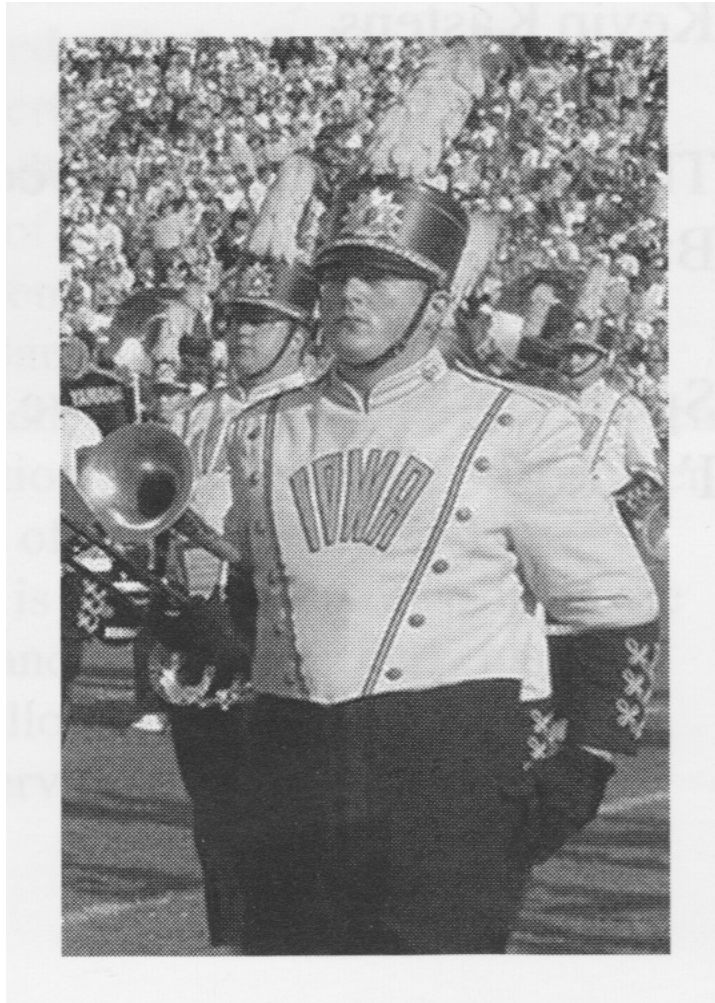


Figure 57 – New uniform in 1996.

Source: “Hawkeye Marching Band Media Guide – December 29, 2001,” Lou Crist Personal Archives, Iowa City, IA.

⁵²⁸ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

The financial support of the Athletic Department also enabled the band to continue traveling to one away game each year, in addition to the obligatory trip to Ames. Henning also arranged for the HMB to perform at halftime for several professional football games during his three years.⁵²⁹ In those years, the HMB marched once at Soldier Field in Chicago and once at the Metrodome in Minneapolis, where it performed a popular Veterans' Day patriotic show complete with a large American flag during the "Stars and Stripes" finale.⁵³⁰ The HMB also performed exhibitions for different high school competitions across the state, including at Cedar Rapids and Ankeny. When the football team was eligible, the band also traveled to post-season bowl games in San Antonio and El Paso, Texas.⁵³¹

Conclusion

In the spring 1996, Henning left Iowa to take a teaching position in Texas. He recalled the greatest developments of the band during his tenure: advancing the quality of the band both in drill and music; instilling more personal pride in the individual performance; and, striving to make the visual representation line up with the strong reputation of the program.⁵³²

Henning currently resides in Carrollton, Texas, where he has served as a band director in the Carrollton Farmers Branch Independent School District since 1996. His

⁵²⁹ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵³⁰ Ibid.

⁵³¹ Ibid.

⁵³² Ibid.

bands at Carrollton have consistently received top marks at regional and state contests and his Creekview High School marching band qualified for the Texas State Marching Contest each year of its first six years of existence, from when the school opened in 1998.⁵³³ He has presented clinics at statewide conventions, served as host for many different region band contests, adjudicated on the national level, and continues to be sought after as a music arranger and drill designer for high school and college bands.⁵³⁴

⁵³³ David Henning, interviewed by author, 3 August 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵³⁴ Ibid.

CHAPTER 9

L. KEVIN KASTENS (1998-PRESENT)

Biographical Information

L. Kevin Kastens was born in Chicago, Illinois, on March 19, 1955. He was the first musician in his immediate family, so he had little musical exposure until his early experiences in grade school.⁵³⁵ He started playing the alto saxophone in the fifth grade band and continued through high school. He focused his studies on the alto saxophone, but he also played the baritone saxophone in the jazz band during his freshman year.⁵³⁶

Kastens first developed an interest in majoring in music during his high school years. At the encouragement of his band director John E. Williamson, he began taking piano lessons to prepare himself.⁵³⁷ In 1973, he graduated from Wheeling High School and enrolled at the University of Illinois at Urbana-Champaign.

At Illinois, Kastens studied saxophone with Willis Coggins and music education with several different faculty, including Jerry Forsythe, Dan Kohut, G. David Peters, and Tom Wisniewski. He considered himself fortunate to have been at Illinois during a “special time” for music education.⁵³⁸ Kastens was also active in the historic band program at Illinois. He played the tenor saxophone in the University of Illinois

⁵³⁵ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵³⁶ Ibid.

⁵³⁷ Ibid.

⁵³⁸ Ibid.

Symphonic Band under the direction of Harry Begian for eight semesters.⁵³⁹ He was also a member of the Marching Illini (MI) from 1973 to 1975.⁵⁴⁰

The Director of the MI when Kastens was a member was Everett Kissinger, who had been hired as Assistant Director of Bands and Director of the Marching Illini in 1948.⁵⁴¹ During Kastens' time in the MI, Kissinger was nearing the end of his career. He was recycling many of his previous shows instead of keeping the band up to date with current trends.⁵⁴²

In 1976, Gary E. Smith was hired as Associate Director of Bands and Director of the MI.⁵⁴³ Unfortunately for Kastens, he was unable to participate as a student because he was student teaching that fall.⁵⁴⁴ He closely followed the progress of the MI under the direction of Smith, however, and his curiosity was so piqued that the following spring, he decided to pursue an assistantship with the MI for the fall 1977.⁵⁴⁵

Kastens graduated in May 1977 with a Bachelor of Science in Music Education and he was offered the assistantship for the fall. During that year, he learned a great deal

⁵³⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA. Kastens became a member of this group during his sophomore year.

⁵⁴⁰ Ibid.

⁵⁴¹ "The Legacy of Illinois Bands," University of Illinois Bands, <http://bands.illinois.edu/history> (accessed February 10, 2013).

⁵⁴² Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁴³ "The Legacy of Illinois Bands," University of Illinois Bands, <http://bands.illinois.edu/history> (accessed February 10, 2013).

⁵⁴⁴ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁴⁵ Ibid. At this time there was only one assistantship with the MI.

from working with Smith. In his own words, “ I don’t think I would be doing what I am today without having studied with Gary Smith.”⁵⁴⁶

In addition to working with Smith with the MI, Kastens also studied conducting with Begian and music education with Mary Hoffman, Richard Colwell and Charles Leonard.⁵⁴⁷ He graduated with a Master of Science in Music Education in May 1978.

Kastens’ first teaching job was a part-time (four-fifths) position as Assistant Director of Bands at Forest View High School.⁵⁴⁸ Coincidentally, this school was in the same district as his alma mater Wheeling. As Assistant Director, he assisted with the marching band and conducted the second concert band. He was also responsible for the entire jazz band program at the school.⁵⁴⁹

At the end of his first year, Kastens’ mentor Williamson resigned from Wheeling High School to become the Director of Bands at Central Michigan University. Kastens was unsure if he was qualified for this position, but he decided to apply for it.⁵⁵⁰ He was offered the position and in his own words, “The school took great pride in hiring one of their own.”⁵⁵¹ Kastens spent the next eight years as Director of Bands at Wheeling. During his tenure, all of the bands received numerous honors and awards. Among these awards were invitations to perform at the Mid-East Instrumental Music clinic in

⁵⁴⁶ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁴⁷ Ibid.

⁵⁴⁸ Ibid.

⁵⁴⁹ Ibid.

⁵⁵⁰ Ibid.

⁵⁵¹ Ibid.

Pittsburgh, PA; the Music Educators National Conference in Anaheim, CA; and in Dublin, Limerick and Galway, Ireland.⁵⁵²

Kastens left Wheeling in 1987 to become Assistant Director of Bands at Indiana University. While at Indiana, he assisted with the Indiana University Marching Band (The Marching Hundred), directed the Big Red Basketball Band, and conducted the third concert band. In addition to his directing duties, he taught Marching Band Techniques and an Arranging class that encompassed choral, string and band arranging.⁵⁵³

In 1993, Kastens applied for three different Associate Director of Bands positions – Iowa, Minnesota, and Missouri – and was a finalist for all three. He was offered positions at both Minnesota and Missouri, but he felt that there would be more opportunity for him at Missouri.⁵⁵⁴ Kastens was also drawn to Missouri for other reasons. There was a great opportunity to rebuild a marching band program that had been struggling for some time. Also, a former classmate from Illinois, Dr. Dale Lonis, was the Director of Bands at the time, and he strongly encouraged Kastens to choose Missouri.⁵⁵⁵

As Associate Director of Bands at Missouri, Kastens' primary responsibility was as Director of the Marching Mizzou. He also directed the Mini Mizzou men's basketball

⁵⁵² "Faculty & Staff," The University of Iowa Bands, http://www.uiowa.edu/~bands/UI_Bands/Faculty_%26_Staff.html (accessed February 11, 2013).

⁵⁵³ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁵⁴ Ibid.

⁵⁵⁵ Ibid.

pep band, conducted the Symphony Band, taught Marching Band Techniques, and served as Assistant Summer Music Camp Director.⁵⁵⁶

Kastens once again had the opportunity to apply for the Associate Director position at The University of Iowa in 1998 upon the resignation of David Henning. In his first interview in 1993, he had been impressed with the program and Dr. Welch, and the prospect of having the chance to work with him was intriguing. With five more years of university experience and a resumé of rebuilding a program, he was offered and accepted the position, becoming the tenth Director of the Hawkeye Marching Band.⁵⁵⁷

Prior to Kastens' arrival, Morgan Jones had returned as Interim Director of the HMB for two years. He had been hired to restore stability to the program following the departure of Henning.⁵⁵⁸ Although Henning had great intentions in his vision for the band, the students did not respond well to him. Kastens viewed his role coming into the position as needing to maintain the traditions of the band, especially in pregame, while continuing to move the band's performance style towards the more contemporary trends.

Staff Structure and Band Size

An early challenge Kastens encountered was maintaining the size of the band. His first year as director was also Hayden Fry's last year as head football coach. Unfortunately for Iowa, it also was its worst football season since Fry came to Iowa in

⁵⁵⁶ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁵⁷ Ibid.

⁵⁵⁸ Ibid.

1978.⁵⁵⁹ Just as the band grew in size in the early 1980s when the football team was winning, it was now going through a short period of time in which the numbers were low due to the team's lack of success.⁵⁶⁰ Fortunately, however, it did not take long for the new coach, Kirk Ferentz, to start winning again. By 2001, the team had a winning season, and it looked as if things were improving. This also meant an improvement in the numbers for the band. From this point to present, the band has maintained an average size of 250 students.

Kastens, however, typically accepts more than this number at the beginning of each season. He does so knowing that during camp week and throughout the season, some students will either drop the class or become ill or injured. Having a slightly larger than average number to start the year allows the band to field a healthy contingency of reserves.⁵⁶¹

For many programs, scholarships are available to attract students to participate in the program. Due to the strength and history of the HMB, recruiting students has never been much of a problem. Therefore, there has never been a need for a scholarship program. As with many university organizations that do not depend on scholarships, retaining membership is always a concern. The leadership quality of students with three or four years of experience can be invaluable to the band. Yet, it is often difficult to retain students for that length of time.

⁵⁵⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁶⁰ Ibid.

⁵⁶¹ Ibid.

In 2006, an alumnus of the band, Judd Truax, established the Truax Family Scholarship to honor and reward veteran members of the HMB for their service and participation in the band program. The award also stipulates that the recipient should provide confidential information to The University of Iowa Foundation through the Office of Student Financial Aid that documents their financial need.⁵⁶² This award is given annually to one or two deserving students who have been in the HMB for four or more years. With the exception of the Golden Girl Scholarship, this is the only band scholarship currently offered to students in the marching band.

Kastens continues to be the sole director working with the HMB. Both the former and current Directors of Bands Dr. Myron Welch and Dr. Mark Heidel, respectively, have played a hands-off role with the band. They have primarily made appearances at one or two rehearsals a week in addition to conducting the national anthem at all home games and attending all road trips.

Aside from Kastens, the other staff members working with the HMB on a daily basis are the team of five TAs. In his own words, Kastens considers them to be “assistant directors.”⁵⁶³ He sees this opportunity as essential professional development for the graduate students. Most of the TAs have had public school teaching experience and many of them have previously directed a marching band.⁵⁶⁴

Like previous directors, Kastens assigns each TA to be in charge of a section, or sections of the band. Their primary responsibilities are to lead large music sectionals,

⁵⁶² Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁶³ Ibid. The collective group of TAs is now known as the Graduate Staff.

⁵⁶⁴ Ibid.

establish reserve status for students, take attendance and determine grades. In addition, one TA is assigned responsibility of the instrument inventory.⁵⁶⁵ Kastens also strives to provide opportunities to conduct and teach the group as early in the year as possible, so the band can become accustomed to seeing the entire staff working as a team instead of a single director with the occasional graduate student.⁵⁶⁶

Kastens has also made a continued the tradition of providing opportunities for each TA to both write drill and arrange music for the band.⁵⁶⁷ When a TA is assigned a show, he is given full control of teaching both the music and drill. Kastens feels that his primary responsibility in these situations is to assist with the pacing of the rehearsal, simply by shadowing the TA.

One significant change Kastens made to the structure of the staff was the elimination of the use of fifth-year students as Graduate Staff. His goal was to better define the role of the undergraduate leaders in the band.⁵⁶⁸ In doing so, he created a corps of students who serve as section leaders and drill leaders known as the Undergraduate Staff (UGS).⁵⁶⁹

Prior to Kastens' arrival, the section leaders were more or less considered in charge of their respective sections, and they were typically the most experienced students

⁵⁶⁵ The Director of Bands determines this assignment, as the TA is also responsible for the inventory or instruments issued for concert bands.

⁵⁶⁶ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁶⁷ Ibid.

⁵⁶⁸ Ibid.

⁵⁶⁹ Ibid.

in the band. Under Kastens' leadership, the section leader is now the strongest musician and therefore responsible for the musical performance of their section.⁵⁷⁰ Although many section leaders are music majors, many non-majors have been given this designation. Within each section, three or four more students are also designated as UGS. These students have a firm knowledge of the fundamentals of marching used in the HMB, good personal skills and the ability to work well with others. This last quality is especially important since the UGS are the first contact new students have with the band.⁵⁷¹

The HMB maintains a work crew of three members and two librarians, and in 2012, Kastens made a decision to hire an additional person to serve on the work crew whose sole responsibility would be to work with the uniforms. This hire was born out of a need for better organization and distribution with this equipment and it was a one-time situation due to the strength of the individual's interview.⁵⁷²

An additional member of the staff who is not out at the field, but is just as vital to the success of the organization is the band secretary. During the last fifteen years only two people have filled this position: Maynard Cuppy from 1998 to 1999, and Rita Schmidt from 2000 to present. These individuals work tirelessly for the program, often behind the scenes, and they are vital to the success of the program.

⁵⁷⁰ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁷¹ Ibid.

⁵⁷² Ibid.

Rehearsals

The band continues to rehearse four days a week at the Park Road outdoor field once used by the Highlanders. The structure of these rehearsals has remained relatively unchanged during Kastens' time. The first twenty to thirty minutes of each rehearsal are spent working on music in sections. These sectionals are run either by the section leaders or their respective graduate students.⁵⁷³

According to Kastens, around the year 2005 the University was starting to pull back on the availability of certain courses by limiting the number of sections available due to budget concerns.⁵⁷⁴ What this inevitably began to create was more course conflicts with the band rehearsal time. This early sectional time became more important because it allowed for a buffer of time to permit students to get to the full band portion of rehearsals.

Kastens' approach to learning a new show in these rehearsals, which he developed from his experiences with Smith at Illinois, is well structured and varies little from year to year. First, the drill is learned one set at a time, while periodically sequencing several sets. Once the drill is learned, the music is gradually merged in the same manner until the entire show can be marched and played simultaneously.⁵⁷⁵

The band also rehearsed indoors in the band room at Voxman Music Building for their weekly evening rehearsals of new music, and in cases where inclement weather did not allow outside rehearsal. However, early in the summer 2008, the campus of The

⁵⁷³ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁷⁴ Ibid.

⁵⁷⁵ Ibid.

University of Iowa was severely crippled by a massive flood, damaging multiple buildings.

Among the buildings damaged beyond repair were Hancher Auditorium, Clapp Recital Hall and Voxman Music Building, displacing the entire School of Music. Through the generosity of the Iowa City Community School District and band directors Rob and Rich Medd, the band was able to relocate its indoor rehearsals to West High School.⁵⁷⁶ The outdoor rehearsal space was unaffected by the flood.

In 2009, in an attempt to get indoor rehearsals moved back to campus, the Athletic Department allowed the band to rehearse at the Recreation Building adjacent to historic Kinnick Stadium. After a few rehearsals in this space during camp week in the summer 2009, it was determined that this facility would not suffice. The acoustics of the room made it difficult to communicate to the students and the lack of central air made rehearsals uncomfortable.⁵⁷⁷ Kastens quickly moved to secure the use of a new facility that had been purchased by the University as a temporary location for part of the School of Music: Riverside Recital Hall.⁵⁷⁸ Since early 2009, Riverside has been the indoor rehearsal facility for the HMB.

Plans have been approved for the building of a new practice facility as an addition to the Hawkeye Tennis and Recreation Complex on the west side of campus. It will include both an indoor and outdoor full regulation length FieldTurf football field as well

⁵⁷⁶ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁷⁷ Ibid.

⁵⁷⁸ Ibid. Riverside Recital Hall is the former building for St. Thomas More Catholic Church in Iowa City.

as office space and storage space for instruments and uniforms. This facility will be shared with Recreational Services and the Athletic Department.⁵⁷⁹ Currently, the project is scheduled to break ground in August 2013.

Performances

Kastens continues the tradition of performing a new show for each home game. In a typical season, he writes at least two shows and the TAs do the rest; however, he is involved in making the final selection for all musical programs.⁵⁸⁰ The selection of these musical programs is perhaps where Kastens has made the most significant changes. Much like Woodley, Kastens has a keen sense of what the audience wants to hear. Therefore, the demographic of the fan base in the stadium is one of the greatest factors he considers when determining the music for the season.⁵⁸¹

Since the average age of the season ticket holder for football games at Iowa is sixty to sixty-two, the majority of the shows revolve around the classic rock music of the 1960s, 1970s and 1980s. Some examples include music from The Beatles, Earth Wind and Fire, and The Who.⁵⁸² This is not to say that classic rock is the only genre of music the HMB performs. Kastens is conscious of providing a variety of styles. Shows that focus on the celebration of patriotism are quite common, and the many veterans in attendance welcome them. These shows were particularly frequent immediately

⁵⁷⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁸⁰ Ibid.

⁵⁸¹ Ibid.

⁵⁸² Ibid.

following the events of September 11, 2001.⁵⁸³ Under Kastens' leadership, the band has also performed shows focusing on jazz, Latin music, the cinema, video games, and contemporary musical artists such as Lady Gaga, Carly Rae Jepsen, and Katy Perry.⁵⁸⁴

Kastens has even experimented with bringing classical music to the football field. However, the reception for these performances has been lukewarm at best. One example he recalls is when he programmed an opera show. The featured music included selections from the Bizet's popular opera *Carmen*, and Andrew Lloyd Webber's *Phantom of the Opera*.⁵⁸⁵ Although this music was well known to most people, Kastens still received letters saying fans "didn't want to hear that (kind of music) at football games."⁵⁸⁶ This event reaffirmed his position on programming to the audience.

A significant change that has occurred under the watch of Kastens that directly affects the musical programming is the inclusion of the Iowa Dance Team (IDT) in the halftime performances with the HMB.⁵⁸⁷ When Kastens was hired, he immediately developed a strong relationship with the Director of The University of Iowa Spirit Squads, Gregg Niemiec.⁵⁸⁸ This, in turn, led to collaboration with the IDT. At first, the IDT only occasionally performed at halftime with the band. However, it was not long

⁵⁸³ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁸⁴ Drill Chart Compilations – 1998-2012, The University of Iowa Bands.

⁵⁸⁵ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁵⁸⁶ Ibid.

⁵⁸⁷ The Iowa Dance Team (IDT) is not an official auxiliary unit of the HMB, but it is affiliated with the HMB through the Athletic Department.

⁵⁸⁸ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

before it was an integral part of each performance.⁵⁸⁹ The presence of the IDT provides many possibilities for musical selections, but it also has its challenges.

It is relatively simple to come up with a selection for the dance team when the show is based on classic rock or modern pop music. The challenge arises when the music strays from this path. Determining a dance selection for a show based on video games or music from the cinema can be difficult. Kastens, or the show's arranger, has to be creative in their design.

A recent example of this creativity was in the "Music of Danny Elfman Show" performed in 2010. Elfman's close working relationship with director Tim Burton often compels people to stereotype his music as dark, sinister or spooky. However, his early rock experiences greatly influence his cinematic scoring. The arranger was able to find a selection that worked well for the IDT. It was an upbeat, rock-inspired selection from Elfman's score for the movie *Charlie and the Chocolate Factory*, "Violet Beauregarde."

The drill style of the HMB has continued to evolve during the last fifteen years. The band still utilizes the drum corps style, low-step during its halftime performances; however, it occasionally includes a stylized step such as the high-step for visual effect. The trend of the HMB drill style shows a move to include a greater percentage of asymmetrical patterns. Many of these formations have an appealing curvilinear flow to them, similar to those in Henning's drills. However, Kastens provides added interest by juxtaposing contrasting formations of both linear and curvilinear design (see fig. 58).

⁵⁸⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

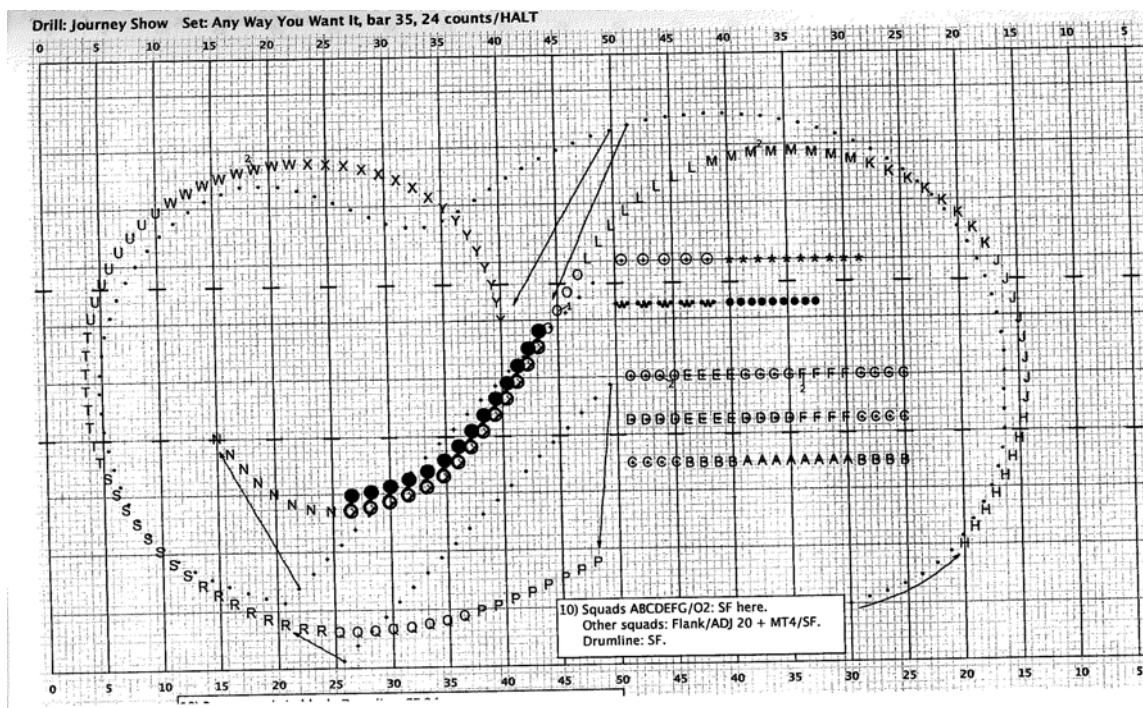


Figure 58 – Combination of linear and curvilinear formations, September 16, 2006.

Source: Drill Chart Compilations – 2006, The University of Iowa Bands.

Pictures are used on occasion under Kastens as well, but they are not as common as they once were. Some of the more recent examples of pictures in the drill include an army tank for a 2012 show honoring veterans (see fig. 59), the Batman symbol for the 2010 “Music of Danny Elfman Show” (see fig. 60), and a Nintendo game controller for the 2007 “Video Game Show” (see fig. 61).

Another modern technique occasionally employed by Kastens is the diamond cutter. This was a technique made popular by a DCI drum and bugle corps, the Cavaliers. The basic principle of this move is a sequence of small, four-person rotations within the formation of a larger block (see fig. 62).

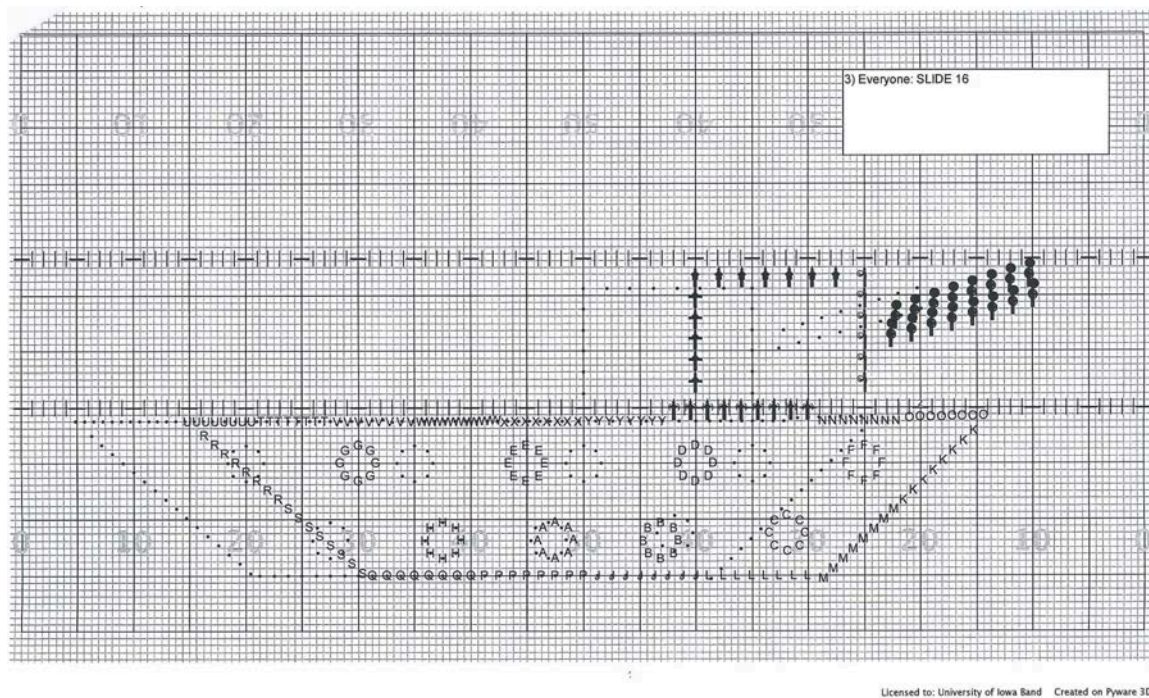


Figure 59 – “Army Tank” formation, November 10, 2012.

Source: Drill Chart Compilations – 2012, The University of Iowa Bands.

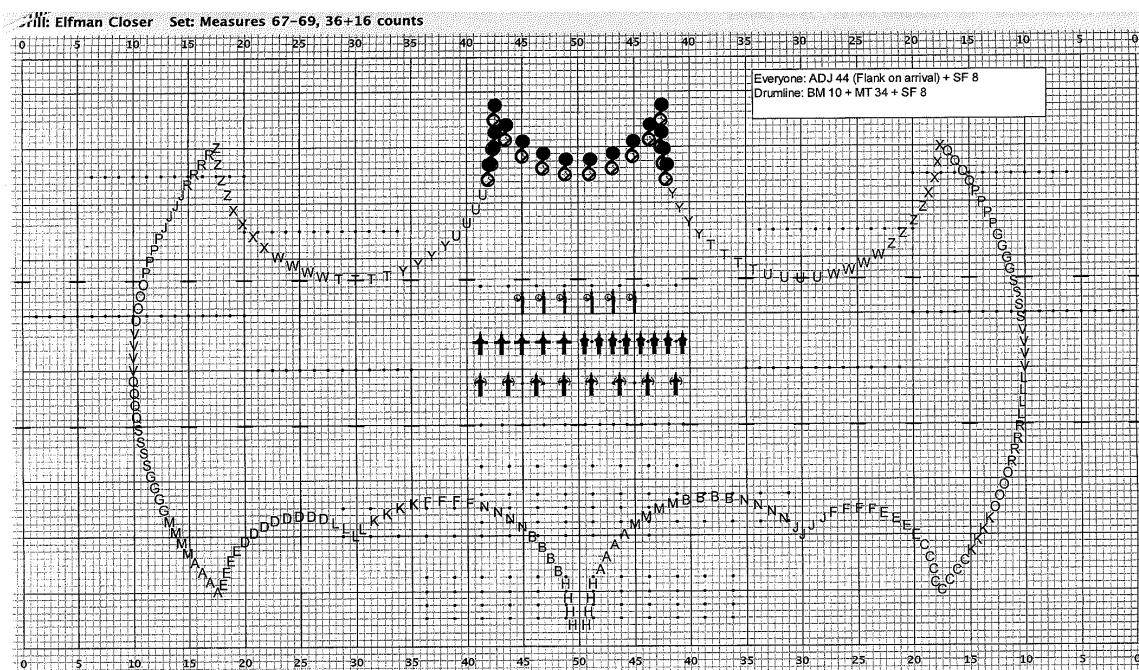


Figure 60 – “Batman Symbol” formation, October 30, 2010.

Source: Drill Chart Compilations – 2010, The University of Iowa Bands.

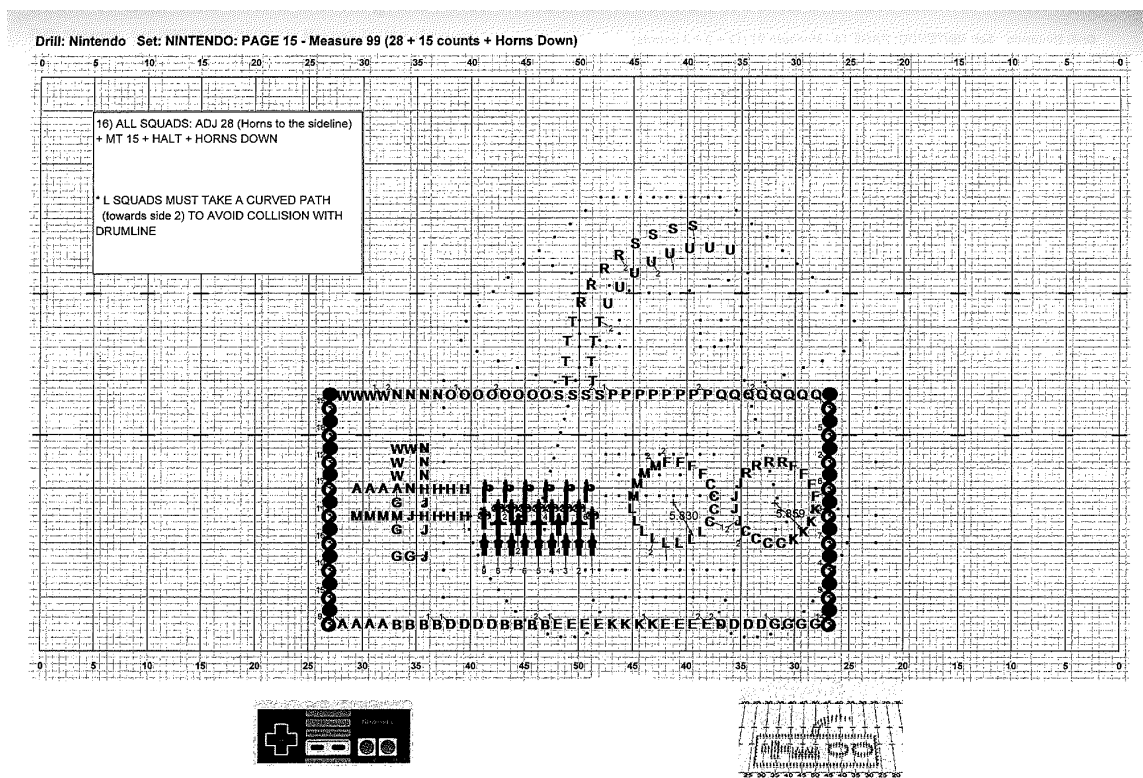


Figure 61 – “Nintendo Game Controller” formation, November 10, 2007.

Source: Drill Chart Compilations – 2007, The University of Iowa Bands.

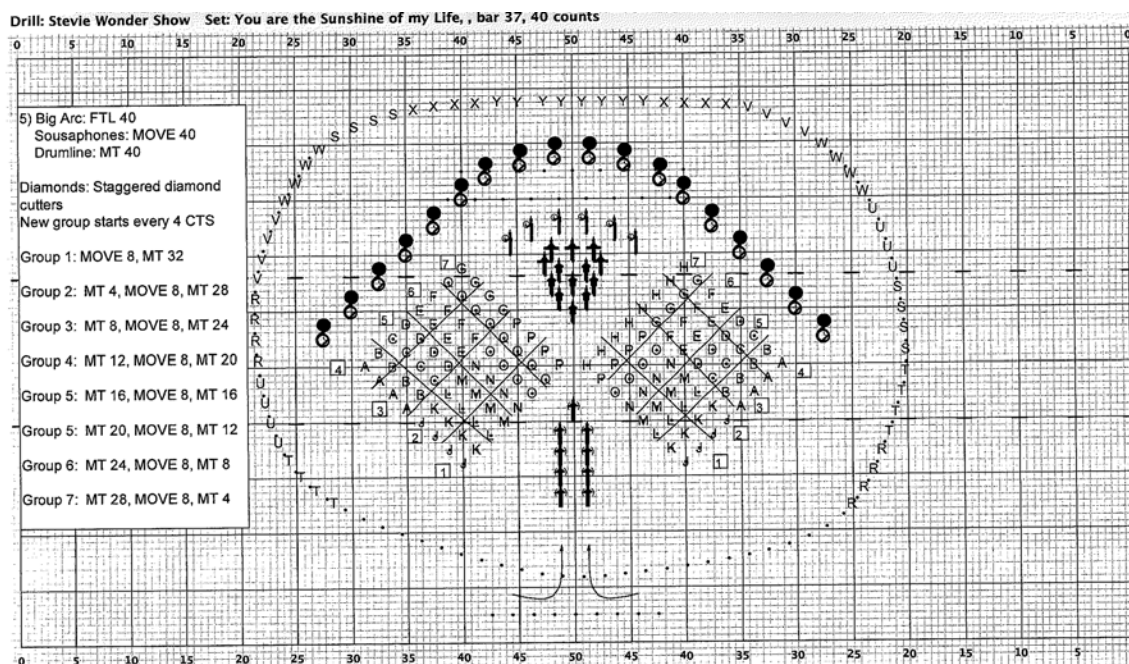


Figure 62 – “Diamond Cutters” formation, November 5, 2011.

Source: Drill Chart Compilations – 2011, The University of Iowa Bands.

Note: Notice how the larger blocks are divided into four-person groups. The instructions given provide for the sequenced effect.

Other favorite techniques used by Kastens are the use of visual effects such as horn flashes and knee bends, and tactics such as contrary motion to give the illusion of higher marching velocity.

Another evolution in the band’s drill style is the inclusion of dance moves for the band.⁵⁹⁰ Two recent shows incorporating this element include the “Michael Jackson Thriller Show” in 2009 and the “Evolution of Dance Show” in 2011. In Kastens’

⁵⁹⁰ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

estimation, performances that include dance moves have received the highest praise from the audience, even though they garner mixed reactions from the band members.⁵⁹¹

While Kastens has introduced new elements, several factors, however, have led to a significant change in the amount of drill performed: the decreasing amount of time allotted for performance at halftime; the increasing number of shows needing to be learned each year;⁵⁹² and, the presence of the IDT.⁵⁹³ The current focus is not necessarily on the quantity of sets, but on the quality and execution.⁵⁹⁴

Kastens has focused on maintaining tradition within the pregame. The high-step is still used, and the band marches down the field into the block “IOWA” as it has in the past. The band also continues to perform the visiting team’s fight song and “The Star Spangled Banner.”

Over the last fifteen years, different formations have been used for the playing of the national anthem: a star in 1998 and 2000 (see fig. 63); an emblem in 1999 and 2001 (see fig. 64); and a diamond formation in 2002 to 2008 (see fig. 65).

In 2009, the Big Ten, at the recommendation of the coaches, agreed to have all players on the field for the singing of the national anthem. This moved the playing of “The Star Spangled Banner” to the end of the pregame. Kastens adjusted the sequence,

⁵⁹¹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA. This phenomenon has gained popularity among university bands in the last decade thanks to the presence of YouTube.

⁵⁹² This is due to the increasing number of home games being scheduled by the Athletic Department.

⁵⁹³ The band typically does not march during the IDT feature.

⁵⁹⁴ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

and the band now forms a basic block in the south end zone after the downfield march to “Roll Along, Iowa.”⁵⁹⁵

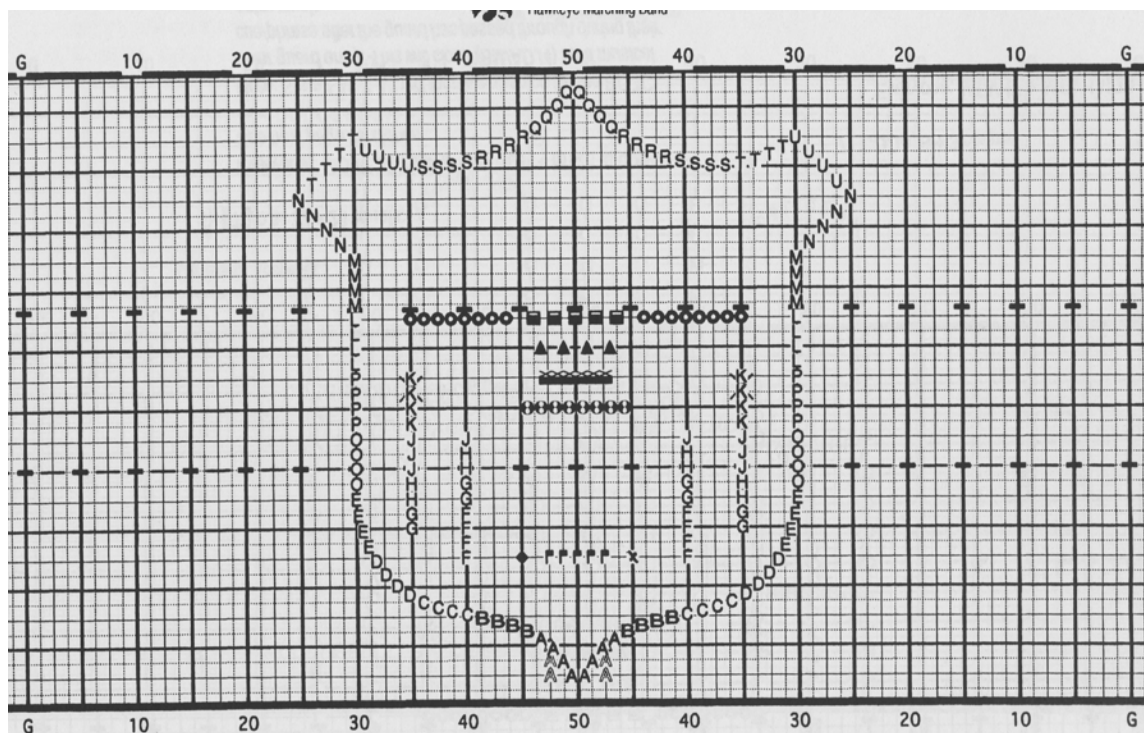


Figure 64 – “Emblem” formation, Pregame 1999 and 2001.

Source: Drill Chart Compilations – 1999 and 2001, The University of Iowa Bands.

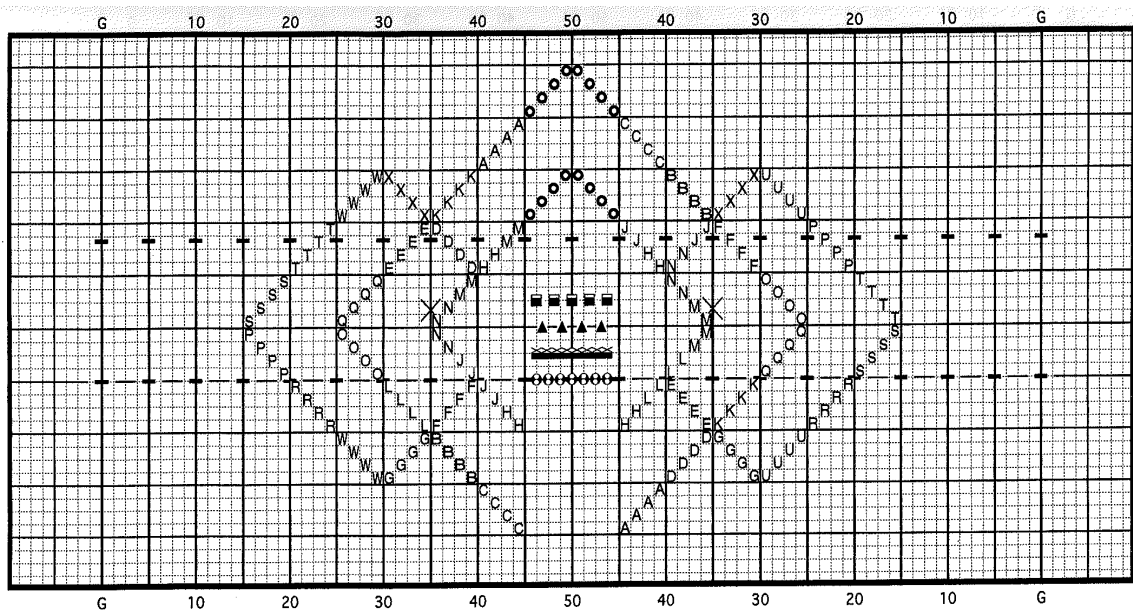


Figure 65 – “Diamond” formation, Pregame 2002-2008.

Source: Drill Chart Compilations – 2002, The University of Iowa Bands.

Prior to his first season, Kastens made a modification to the run-on. He instructed each rank to coil into a spiral on the sideline, and as the run-on progressed, each spiral would unwind into their respective ranks on the field.⁵⁹⁶ This was an element of the pregame routine he used at Missouri. However, he was quickly made aware that this was also a tradition of Iowa’s in-state rival, Iowa State University. Therefore, Kastens wisely opted to return the run-on to its traditional straight-line entrance.⁵⁹⁷

⁵⁹⁶ Drill Chart Compilations – 1998, The University of Iowa Bands.

⁵⁹⁷ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

Kastens has made several other changes, which are rooted in tradition. In 1999, he reinstated the playing of “Roll Along, Iowa” in the pregame sequence, which had not been included since 1974.⁵⁹⁸ In 2000, he inserted the use of what is known as the “Upside-Down HAWKS” formation. This formation is identical to the “HAWKS” formation, but it is performed to the east stands of the stadium.

Kastens is acutely aware of the importance of the alumni to an organization. In 2001, he offered the alumni band, under the direction of Tom Davis, the opportunity to perform the entire pregame show. Prior to this invitation, the alumni band only performed in a block at halftime with the HMB. Kastens hoped this offering would give the alumni a stronger sense of involvement with the homecoming activities. It was met with little resistance, and the alumni band continues to “Take Back the Field” each year at Homecoming.⁵⁹⁹ According to Kastens, the development of the relationship with the band alumni has been one his greatest accomplishments.⁶⁰⁰ He says that it is “rewarding for him to see his grads coming back for Alumni Band at Homecoming.”⁶⁰¹

In 2002, Kastens modified the appearance of the “IOWA” in pregame. For many years it tapered as in a school pennant. The tall “I” was maintained, but each of the other letters were adjusted to be the same height (see fig. 66). This was done to accommodate more marchers at pregame.

⁵⁹⁸ Drill Chart Compilations – 1999, The University of Iowa Bands.

⁵⁹⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁶⁰⁰ Ibid.

⁶⁰¹ Ibid.

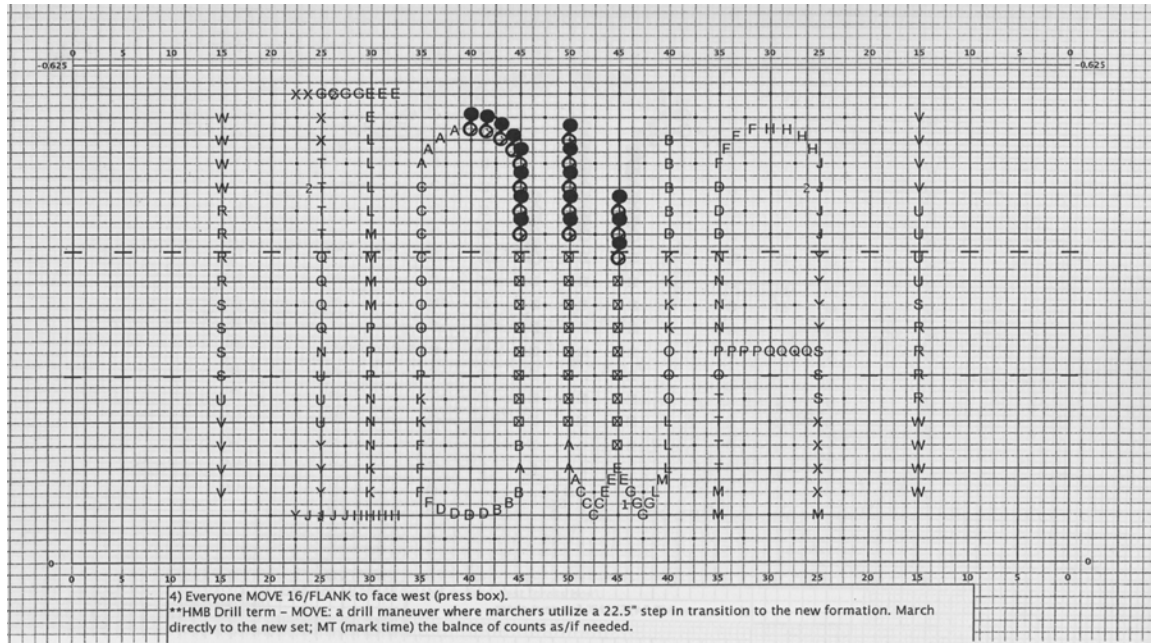


Figure 66 – New “IOWA” formation, Pregame 2002-2012.

Source: Drill Chart Compilations – 2011, The University of Iowa Bands.

In 2003, Herky, the school mascot, began to play a larger role in the pregame festivities. In fact, he was given his own announced entrance, with the band playing accompanying music.⁶⁰² Some of the different musical selections performed for Herky's entrance over the years have included the theme from *Superman*, the theme from *Rocky*, Aaron Copland's *Fanfare for the Common Man*, the theme from *Batman*, "Final Countdown," "Welcome to the Jungle," and a new selection in 2012, the theme from

⁶⁰² Drill Chart Compilations – 2003, The University of Iowa Bands.

Captain America.⁶⁰³ Many of the titles are selected based on Herky's choice of costume for that particular game.

In 2009, Kastens reintroduced a well-known logo to the pregame lineup, the "Tigerhawk."⁶⁰⁴ The last time this logo had been used was during the years that Henning was director. Kastens adapted the formation to more closely resemble the trademarked brand of the University, and when it was first performed it received high praise from the fans (see fig. 67).

Institutional Support

Over the course of the last fifteen years, the band has continued to be adequately funded by the Athletic Department.⁶⁰⁵ In keeping with the spirit of past years, Kastens continues to purchase only what is needed out of the band's general fund, and the Athletic Department continues to fully support the band.

Part of this support has come in the form of purchasing new instruments. During his time, Kastens has been able to purchase new instruments including mellophones, trombones, baritones and sousaphones – all in gold lacquer. The sousaphones were purchased directly by the Athletic Department, and all other instruments were purchased through funds raised by fan donations.⁶⁰⁶ According to Kastens, new instrument

⁶⁰³ Drill Chart Compilations – 2003-2012, The University of Iowa Bands.

⁶⁰⁴ Drill Chart Compilations – 2009, The University of Iowa Bands.

⁶⁰⁵ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁶⁰⁶ Ibid.

purchases after 2011 will have to be paid out of donations, thanks to an agreement made to give the band an increase in their general funding in return for this concession.⁶⁰⁷

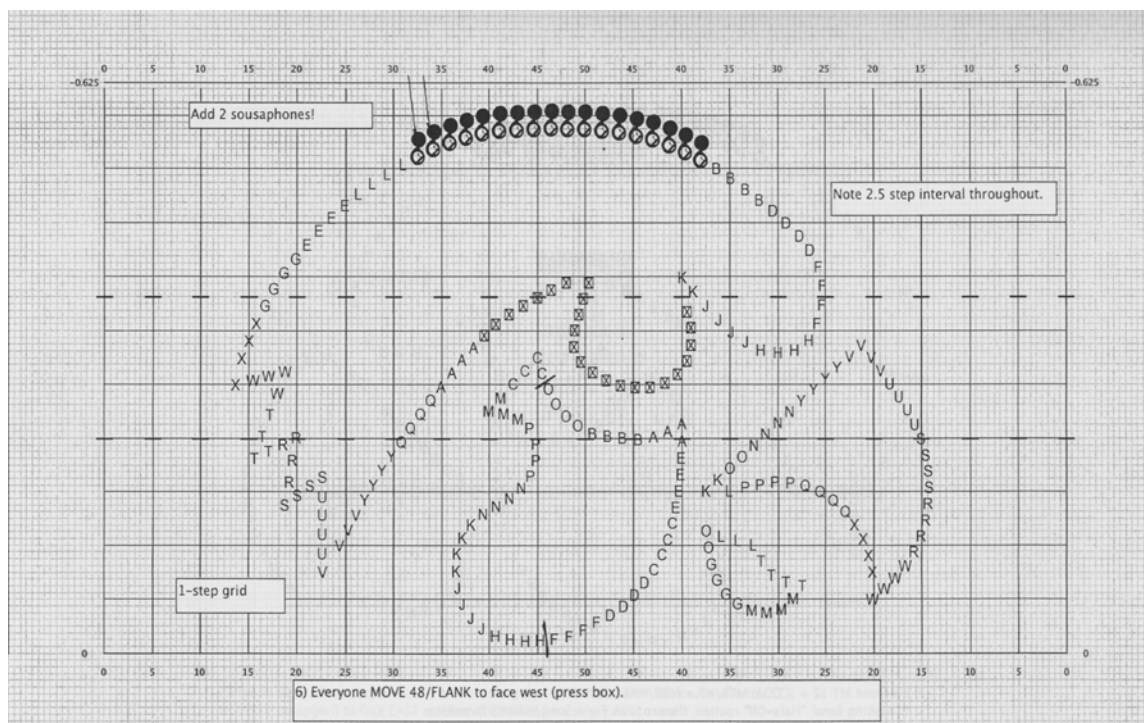


Figure 67 – Adjusted “Tigerhawk” formation, Pregame 2009-2012.

Source: Drill Chart Compilations – 2009, The University of Iowa Bands.

The band was also able to purchase a new set of uniforms in 2005,⁶⁰⁸ but Kastens made significant changes to the design. The previous uniform jackets were 100% wool and all white, which was difficult to clean and maintain. So, the uniforms quickly

⁶⁰⁷ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁶⁰⁸ Ibid.

became off-white, and, over time, this color yellowed severely.⁶⁰⁹ Another issue with the older jackets was that there were so many buttons on the front that many of them were coming off and were not holding up to the wear of the previous eight years of use.⁶¹⁰ Therefore, the new uniforms did not come with buttons. The black trousers were maintained with the addition of a gold stripe down the outside of each leg and white piping to enhance the color contrast.⁶¹¹ A gold panel was added to the shako, and a new logo with “IOWA” emblazoned within the “Tigerhawk” logo was designed by HMB alumni Johnny Gilbert to be used on the uniform (see fig. 68).⁶¹²

The Athletic Department has also been generous in its support for the band’s travel. Until 2009, the band was able to make its customary away trip to a different Big Ten university each year in addition to traveling to the annual Iowa State game in Ames. Due to travel and timing restrictions, the band has yet to travel to The Ohio State University, Penn State University, the University of Nebraska, or the University of Wisconsin under Kastens.

On several occasions, the band has taken a different trip in lieu of the Big Ten location. In 2000, it traveled to Kansas City to participate in the Eddie Robinson Football Classic against Kansas State University.⁶¹³ In 2007 and 2012, it traveled to Chicago to

⁶⁰⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁶¹⁰ Ibid.

⁶¹¹ Ibid.

⁶¹² Ibid.

⁶¹³ “Hawkeye Marching Band Game-day Scripts – 2000,” Lou Crist Personal Archives, Iowa City, IA.

perform at Soldier Field in non-conference games against Northern Illinois University.⁶¹⁴



Figure 68 – New uniform in 2005.

Source: “Band Extravaganza 2006 Advertisement,” Lou Crist Personal Archives, Iowa City, IA.

⁶¹⁴ Drill Chart Compilations – 2007 and 2012, The University of Iowa Bands.

Due to the downturn in the economy in 2009, the band was asked to cut a significant part of its budget. In order to avoid losing general fund money, Kastens, at the strong urging of the Athletic Department, opted to eliminate the Big Ten trip in years that the band traveled to the Iowa State game.⁶¹⁵ The duration of the Big Ten trips were also shortened to only one overnight stay, with the band returning after the conclusion of the game on Saturday.⁶¹⁶

Despite these cutbacks in travel, the entire band is still able to travel with the team for postseason games. Like their regular season trips, the band's meals are paid for and they typically have excellent hotel accommodations. Unlike the regular season trips where they are bussed to the location, the band always flies to their destination.⁶¹⁷ Since Kastens arrived in 1998, the band has been fortunate to attend the following bowl games: the Alamo Bowl in San Antonio, Texas (2001 and 2006); the Outback Bowl in Tampa, Florida (2004, 2006 and 2009); the Capitol One Bowl in Jacksonville, Florida (2005); the Orange Bowl in Miami, Florida (2003 and 2010); and the Insight Bowl in Tempe, Arizona (2010 and 2011).⁶¹⁸

In addition to these travel experiences, the HMB frequently performs at different high school exhibitions across the eastern region of Iowa. Every three years, it is invited to perform at the annual Cedar Rapids Marching Band Classic, held indoors at a local

⁶¹⁵ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁶¹⁶ Ibid.

⁶¹⁷ Ibid.

⁶¹⁸ Drill Chart Compilations – 2001-2011, The University of Iowa Bands.

arena in downtown Cedar Rapids.⁶¹⁹ In 2012, this event was moved outdoors to Linn-Mar High School in Cedar Rapids due to renovations on the indoor venue. In 2010, HMB alumnus Jim Bawden in the Davenport Area arranged for the band to perform at the inaugural Davenport marching band showcase.⁶²⁰

Conclusion

For the past fifteen years, the HMB has continued to thrive under the steady guidance of Kevin Kastens. He has been able to maintain the quality and tradition of a Big Ten marching band program with consistency. His communication and relationship-building abilities have been key in maintaining a positive relationship between the band, the Athletic Department, and the alumni. The band will continue to grow under his leadership, hopefully for many years to come.

⁶¹⁹ Kevin Kastens, interviewed by author, July 16, 2012, Iowa City, transcribed phone interview, Iowa City, IA.

⁶²⁰ Ibid.

CHAPTER 10

SUMMARY

The Hawkeye Marching Band has a rich and storied past at The University of Iowa. From its beginnings as a fledgling group in the Military Department to the 250-member marching musical ensemble it is today, the HMB is considered to be one of the finest collegiate marching bands in America.

Its early years in the Military Department were marked not only with significant strides, but also with considerable setbacks. The military leaders were eager to have an ensemble available to perform for various functions, but the support for the group was not always returned in kind. Early student leaders of the band performed admirably in moving the direction of the band forward, but the inconsistency of leadership from one year to the next hampered true progress.

The organization was deemed worthy of proper instruction when, in 1906, the University hired its first professional bandmaster, Henry G. Cox. Five years later, Orie E. Van Doren, the last student director of the band, was hired as the first official Director of Bands. Van Doren laid the groundwork for the modern era of The University of Iowa Marching Band.

Shortly after the band moved out from the Military Department into the School of Music, Charles B. Richter was hired to replace Van Doren. He immediately set out to restructure not only the organization, but also the style of instruction and appearance of the band in performance. In addition, he worked to grow the size of the program, which proved difficult due to the strength of established programs already within the School of Music and the presence of the Scottish Highlanders in the Military Department.

In 1954, the football team had only had four winning seasons in the previous twenty years, but head coach Forest Evashevski was confident that Iowa was on the verge of a breakthrough. To match this confidence, he wanted a band worthy enough of performing in the grandest of all bowl games, the Rose Bowl. Frederick C. Ebbs was charged with this task. Ebbs' creative imagination brought a new fast-paced and upbeat show-band style to the Hawkeye Marching Band.

Frank Piersol, who was hired in 1967, oversaw the transition of the direction of the Hawkeye Marching Band from the responsibility of the Director of Bands to that of the Associate Director. Thomas L. Davis, who had served as assistant to both Ebbs and Piersol, took over in 1968 and utilized his talent for composition to create fresh musical arrangements for the HMB. He also supervised the reintroduction of women back into the marching band for the first time in almost thirty years.

Morgan Jones' leadership saw the greatest growth not only in numbers for the band, but also in quality. His stint of eighteen years as Director of the HMB included major changes in the halftime performance style of the band as well as in the uniform. The band performed in many bowl games after the University hired head football coach Hayden Fry including three more Rose Bowls. This made Jones the only person associated with the band to participate in all five Iowa Rose Bowls. His tenure was capped with the awarding of the prestigious Sudler Trophy in 1990.

The HMB entered a period of transition in the 1990s. David Woodley, an alumnus of the program, was hired as Interim Director in 1991. However, his term would be short-lived when David Henning was hired as Director in 1993. Although Henning had great vision for the program, his tenure was also brief, and he left the University in

1996. Jones was brought back as Interim Director for two years to help restore stability to the program.

After two years of searching, L. Kevin Kastens was hired as the tenth Director of the Hawkeye Marching Band.⁶²¹ In addition to restoring key traditions in the pregame, he has continued to build on the past while making provisions for the future growth of the program.

Several common themes emerged during the research into the history of the HMB. Each director was dedicated to preserving the traditions of the band while introducing exciting innovations in the manner of music, marching, drill, and uniform styles. Each was also committed to using student leadership both with undergraduate and graduate students, helping to instill a sense of personal investment in the organization. These themes – tradition, innovation, and student leadership – are three hallmarks of any successful university band program. The Hawkeye Marching Band continues to espouse these ideals while promoting excellence in performance as a true symbol of The University of Iowa that has touched thousands of lives in its 130-plus years of existence.

Recommendations for Further Study

The field of marching band pedagogy and methodology continues to grow. Analyzing the development of marching band trends and techniques as well as factors influencing students' decisions to participate in any university marching band programs are just two examples of additional studies that could expand the literature on marching bands.

⁶²¹ Kastens is technically the ninth different Director of the Hawkeye Marching Band. Dr. Jones served two separate terms as Director (1973-1991 and 1996-1998).

Except for Michigan State University, every Big Ten marching band program has been thoroughly researched. However, there is a dearth of studies on Division I university marching band programs outside of the Midwest. Several major programs that deserve attention include the following: Texas A&M University, Texas Tech University, University of Alabama, University of California Los Angeles, University of Oregon, and University of Texas. Comparison studies similar to previous studies completed on the Southeastern Conference⁶²² and Big Ten programs⁶²³ could include examinations of the marching bands of Pac-12, Big Twelve, Atlantic Coast and Big East Conferences.

The current study on the history and development of The University of Iowa Marching Band program is only one of the potential subjects that can be explored within The University of Iowa School of Music. Other ensembles and their directors that deserve potential exploration include the university choirs, jazz ensembles and opera. Study into the history and development of these groups could enhance the quality of research about the school.

Prior studies have been completed on the history of the university orchestras in 1978⁶²⁴ and the Center for New Music in 1991.⁶²⁵ However, a more thorough and updated study would further enhance the scholarship of these two ensembles. Other

⁶²² Harry Crozier Patzig, "A Description of the Ten Southeastern Conference Marching Band Programs" (Ph.D. diss., Louisiana State University and Agricultural and Mechanical College, 1983).

⁶²³ John Allen Fuller, "A Descriptive Analysis of the Eleven Big Ten Conference Marching Band Programs" (Ph.D. diss., The Ohio State University, 1995).

⁶²⁴ Daniel Huber Culver, "A History of The University of Iowa Symphony Orchestra" (DMA thesis, The University of Iowa, 1978).

⁶²⁵ Barbara C. Phillips Farley, "A History of the Center for New Music at The University of Iowa, 1966-1991" (DMA thesis, The University of Iowa, 1991).

previous studies by Stinehart⁶²⁶ and Johnson⁶²⁷ provide a historical overview of the musical activities on campus from 1847 to 1944. The School of Music has developed considerably in the last seventy years, so a thorough examination of its recent history is another prime subject.

The percussion department was one of the first collegiate percussion studios in the United States. Its founder, Thomas Davis, was also an Associate Director of Bands and Director of the Hawkeye Marching Band. In addition to this, he was responsible for the establishment of the jazz studies program at Iowa. His contributions alone to the development of the School of Music deserve further research.

A recent essay was completed on the life and career of long-time faculty member and School of Music Director Himie Voxman.⁶²⁸ Voxman is only one of a long list of well-respected faculty, both past and present, from The University of Iowa School of Music. Essays that focus on the biographies and contributions of many of these individuals, such as Director of Bands Emeritus Myron Welch, Professor Emeritus William Preucil and former Director Philip Greeley Clapp would also advance the historical study of this department.

These examples are just a small sampling of possibilities for future study. In combination, they can begin to provide an all-inclusive glance at the development of the School of Music and perhaps provide insight into future progress.

⁶²⁶ James Senior Stinehart, "History of the State University of Iowa: Musical Activity to 1915" (MA thesis, The State University of Iowa, 1941).

⁶²⁷ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (MA thesis, The State University of Iowa, 1944).

⁶²⁸ Michele Ann Bowen Hustedt, "The Life and Career of Himie Voxman" (DMA thesis, The University of Iowa, 2010).

APPENDIX A

UNIVERSITY BAND WRITTEN HISTORIES

Histories Specific to Marching Band Programs

Arizona State University – “Sun Devil Pride: A History of the Sun Devil Marching Band” by Leslie A. Anderson (Masters report, Arizona State University, 1979)

Hardin-Simmons University – *The World Famous Cowboy Band, 1923-1973: A History of the First Fifty Years of The Cowboy Band, Hardin-Simmons University, Abilene, Texas* by Dorothy May McClure (Abilene, TX: Hardin-Simmons University, 1983)

Northwestern University – *Pride and Guts: A History of the Northwestern University Marching Band, 1887-1991* by J. Frank Vespa-Papaleo (Evanston, IL: Manuscript, 1992)

Pennsylvania State University – “A Concise History of the Penn State Blue Band to 1982” by Orrin Richard Bundy, Jr. (Masters report, Pennsylvania State University, 1982)

Pennsylvania State University – *Into the Game: the Penn State Blue Band, 1999-2009* by Thomas E. Range (Philadelphia, PA: Xlibris, 2010)

Pennsylvania State University – *The Penn State Blue Band: A Century of Pride and Precision* by Thomas E. Range (University Park, PA: Pennsylvania State University, 1999)

The Ohio State University – *Script Ohio: The Ohio State Marching Band* by Eric Aho (Columbus, OH: The Ohio State University Kappa Kappa Psi, 1979)

The Ohio State University – *Script Ohio: 125 Years of The Ohio State Marching Band: 1878-79 – 2003-04, Evolution* by Jonathan Fairman (Columbus, OH: The Ohio State University Marching Band, 2004)

The Ohio State University – *Script Ohio: The Ohio State Marching Band, Columbus, Ohio 1878-79 – 1988-1989, Time and Change* (Columbus, OH: The Ohio State University Kappa Kappa Psi, 1989)

University of Arkansas – *The University of Arkansas Razorback Band: A History, 1874-2004* by T. T. Tyler Thompson (Fayetteville, AR: The University of Arkansas Press, 2004)

University of California – Davis – *The California Aggie Marching Band: Its Origins and Early History, 1929-1986* by James Edwin Berry (Davis, CA: J.E. Berry, 1986)

University of Georgia – “The University of Georgia Red Coat Band, 1962-1981” by Frank Folds (Masters report, University of Georgia, 1981)

University of Georgia – *The University of Georgia Redcoat Band, 1905-2005* by Robin J. Richards (Charleston, SC: Arcadia Publishing, 2004)

University of Massachusetts – *Through These Doors: The History of the University of Massachusetts Minuteman Marching Band, 1863-2003* by Kerstin H. Becker (Amherst, MA: Old Chapel Press, 2004)

University of Michigan – *A Portrait of Tradition: One Hundred Years of the Michigan Marching Band* (Ann Arbor, MI: University of Michigan Marching Band, 1998)

University of Notre Dame – *100 years of the Notre Dame Victory March: A Centennial Celebration of the Band of the Fighting Irish Performing the Greatest of all University Fight Songs* (Notre Dame, IN: University of Notre Dame Bands, 2008)

University of Notre Dame – *The Band of the Fighting Irish : A Pictorial History of the Notre Dame Band, Memory Book* (Notre Dame, IN: University of Notre Dame Bands, 2002)

University of Oklahoma – *100 Years of Pride 1904-2004: A Documented History of the Pride of Oklahoma Marching Band* by Terri Cooter (Oklahoma: T. Cooter, 2004)

Histories of Comprehensive University Band Programs

Auburn University – *A History of the Auburn University Band, 1897-1972* by Auburn Band Alumni Council (Auburn, AL: Auburn Band Alumni Council, Auburn University, 1972)

Auburn University – *The Auburn University Band: A Centennial History, 1897-1997* by Dorothy Wanless and Johnnie B. Vinson (Auburn, AL: Auburn University Band, 1997)

Eastern Michigan University – “A History of Bands at Eastern Michigan University, 1894-1964” by John H. Munn (MA thesis, Eastern Michigan University, 1979)

Florida State University – “A History of the Band Program at Florida State University: 1969-1987” by Timothy Allen Paul (Masters thesis, The Florida State University, 1989)

Indiana University – *Celebrating One Hundred Years of Musical Excellence, 1896-1996, Centennial Celebration, Indiana University Department of Bands* (Bloomington, IN: Indiana University, 1996)

- Ohio University – *Diamond Ohio: A History of the Ohio University Bands* by George A. Brozak (Athens, OH: Diamond Ohio Press, 2004)
- Purdue University – *Heartbeat of the University: 125 Years of Purdue Bands* by John Norberg (Lafayette, IN: Purdue University Press, 2011)
- Sam Houston State University – “The History of the Band at Sam Houston State Teachers College” by Fay F. Dabney (Masters thesis, Sam Houston State Teacher’s College, 1963)
- Stephen F. Austin University – “A Brief History of the Band Program at Stephen F. Austin University Since Its Inception to the Present (1926-98)” by Christopher M. Atkins (MA thesis, Stephen F. Austin State University, 1998)
- University of Arizona – *The Pride of Arizona: A History of the University of Arizona Band, 1885-1985* by Paul L. Grimes (Tucson, AZ: Arizona Lithographers, 1985)
- University of Illinois – *We’re Loyal to You, Illinois: The Story of the University of Illinois Bands Under Albert Austin Harding for 43 years* by Gary Clive Burford (Danville, IL: The Interstate, 1952)
- University of Illinois – “A History of the Illinois Industrial University/University of Illinois Band, 1867-1908” by Peter James Griffin (Ed.D. diss., University of Illinois at Urbana-Champaign, 2004)
- University of Colorado – “Bands at the University of Colorado: An Historical Review, 1908-1978” by David Herbert Beier (Ph.D. diss., University of Colorado at Boulder, 1983)
- University of Florida – *The Biggest Boom in Dixie, The Story of Band Music at the University of Florida* by Harold B. Bachman (Jacksonville, FL: Paramount Press, Inc., 1968)
- University of Georgia – “The History of a Major Educational Influence: The University of Georgia Band” by Andrew Davidson (Masters report, University of Georgia, 1962)
- University of Minnesota – *Minnesota, Hats Off to Thee: University of Minnesota Bands, 1892-1992* by Frank Bencriscutto (Minneapolis, MN: University of Minnesota Band Alumni Society, 1992)
- University of Nebraska – *Pride of the Cornhuskers* by Gary R. Steffens (Lincoln, NE: University of Nebraska Band Alumni Association, 1981)
- University of Oklahoma – “A History of the Oklahoma Band to 1971” by John Michael Knedler (Ph.D. diss., University of Oklahoma, 1994)

University of Southern California – “A History of the Bands of the University of Southern California, 1890-1952” by John DelMonaco (Masters thesis, University of Southern California, 1952)

University of Southern Mississippi – *The Pride, 1920-1970* by Gilbert T. Saltre (Hattiesburg, MI: University of Southern Mississippi Press, 1969)

University of Wisconsin – *Songs to Thee Wisconsin: 110 Years* by Michael Leckrone (Madison, WI: University of Wisconsin Bands, 1995)

University of Wisconsin – *Songs to Thee Wisconsin: 100 Years* (Madison, WI: University of Wisconsin Bands, 1985)

APPENDIX B

STUDENT LEADERS, 1881-1906

1881-1882 – A.A. Ladd⁶²⁹

1882-1883 – T.B. McAuley, Leader; Albert Xanten, Musical director

1883-1884 – C.W. Wilcox, Executive leader; Albert Xanten, Musical director

1884-1885 – C.W. Wilcox, Leader; A.J. Maughlin, Musical director

1885-1886 – V.R. Lovell, Leader, J.H. Dickey, Musical director

1886-1887 – John H. Sinnett, Leader and manager; Frank S. Aby and F.B. Tracy,

Musical directors

1887-1888 – John H. Sinnett, Leader; F.B. Tracy, Musical director

1888-1889 – F.E. Smith, Leader; W.B. LaForce, Musical director

1889-1890 – F. Spevacek, Musical director

1890-1893 – F.W. Thompson, Musical director and leader

1893-1894 – U.R. Bills and Mill Hess, Leaders and directors

1894-1895 – Hugh A. Whittemore, Leader

1895-1896 – R.J. Gaines and F. McClelland, Leaders

1896-1898 – F. McClelland, Leader

1898-1903 – O.A. Kuck, Director and captain

1903-1905 – F.R. Molsberry, Director and captain

1905-1906 – Orie Elmer Van Doren, Director and captain

⁶²⁹ Rockwood, 310. All entries are found in this source.

APPENDIX C

DRUM MAJORS (BY DATE)

1887 – Don Love⁶³⁰

1888 – Unknown

1889 – Unknown

1890 – Milton I. Powers⁶³¹

1891 – Charles Dutcher⁶³²

1892 – H.C. Ring⁶³³

1893 – Unknown

1894 – Unknown

1895 – Unknown

1896 – Unknown

1897 – Unknown

1898 – Unknown

1899 – Charles Goettsch⁶³⁴

1900 – Frederick Henry Luhman⁶³⁵

⁶³⁰ *Hawkeye, Vol. 18* (Iowa City, IA: The University of Iowa Press), 137. This year is only suspected as the name was mentioned in a remembrance in the 1909 yearbook. The author of this remembrance was in the class of 1887.

⁶³¹ *Hawkeye, Vol. 1* (Iowa City, IA: The University of Iowa Press), 201.

⁶³² *Hawkeye, Vol. 2* (Iowa City, IA: The University of Iowa Press), 145.

⁶³³ *Hawkeye, Vol. 3* (Iowa City, IA: The University of Iowa Press), 125.

⁶³⁴ *Hawkeye, Vol. 10* (Iowa City, IA: The University of Iowa Press), 161.

⁶³⁵ *Hawkeye, Vol. 11* (Iowa City, IA: The University of Iowa Press), 48.

1901 – Unknown

1902 – W.L. Baughn⁶³⁶

1903 – R.V. Mills⁶³⁷

1904 – Unknown

1905 – A.C. Wallace⁶³⁸

1906 – J.E. Burgy⁶³⁹

1907 – J.E. Burgy (1909 – 39)⁶⁴⁰

1908 – Unknown

1909 – Walter T. Gutz⁶⁴¹

1910 – Harvey W. Miner⁶⁴²

1911 – Harvey W. Miner⁶⁴³

1912 – Guy W. Taylor⁶⁴⁴

1913 – Guy W. Taylor⁶⁴⁵

⁶³⁶ *Hawkeye, Vol. 13* (Iowa City, IA: The University of Iowa Press), 152.

⁶³⁷ *Hawkeye, Vol. 14* (Iowa City, IA: The University of Iowa Press), 207.

⁶³⁸ *Hawkeye, Vol. 16* (Iowa City, IA: The University of Iowa Press), 272.

⁶³⁹ *Hawkeye, Vol. 17* (Iowa City, IA: The University of Iowa Press), 175.

⁶⁴⁰ *Hawkeye, Vol. 18* (Iowa City, IA: The University of Iowa Press), 39.

⁶⁴¹ *Hawkeye, Vol. 20* (Iowa City, IA: The University of Iowa Press), 317.

⁶⁴² *Hawkeye, Vol. 21* (Iowa City, IA: The University of Iowa Press), 287.

⁶⁴³ *Hawkeye, Vol. 22* (Iowa City, IA: The University of Iowa Press), 142.

⁶⁴⁴ *Hawkeye, Vol. 23* (Iowa City, IA: The University of Iowa Press), 139.

⁶⁴⁵ *Hawkeye, Vol. 24* (Iowa City, IA: The University of Iowa Press), 201.

1914 – (No Name) Smith (1916 – 172)⁶⁴⁶

1915 – Unknown

1916 – Unknown

1917 – Unknown

1918 – Unknown

1919 – Joe Bengé⁶⁴⁷

1920 – Unknown

1921 – Unknown

1922 – Unknown

1923 – R.J. Dushinske⁶⁴⁸

1924 – John A. Phillips⁶⁴⁹

1925 – Ernest H. Gerdes⁶⁵⁰

1926 – Ernest H. Gerdes⁶⁵¹

1927 – Unknown

1928 – Floyd E. Barber⁶⁵²

1929 – Unknown

⁶⁴⁶ *Hawkeye*, Vol. 25 (Iowa City, IA: The University of Iowa Press), 172.

⁶⁴⁷ *Hawkeye*, Vol. 30 (Iowa City, IA: The University of Iowa Press), 40.

⁶⁴⁸ *Hawkeye*, Vol. 34 (Iowa City, IA: The University of Iowa Press), 214.

⁶⁴⁹ *Hawkeye*, Vol. 35 (Iowa City, IA: The University of Iowa Press), 111.

⁶⁵⁰ *Hawkeye*, Vol. 36 (Iowa City, IA: The University of Iowa Press), 170.

⁶⁵¹ *Hawkeye*, Vol. 37 (Iowa City, IA: The University of Iowa Press), 79 and 184.

⁶⁵² *Hawkeye*, Vol. 39 (Iowa City, IA: The University of Iowa Press), 52.

1930 – Unknown

1931 – Unknown

1932 – Unknown

1933 – Unknown

1934 – Unknown

1935 – Unknown

1936 – Unknown

1937 – Douglas Brooks, Paul Clemmensen, and Parley Wellstead⁶⁵³

1938 – Unknown

1939 – Jean Hedlund and Parly Wellstead*⁶⁵⁴

1940 – Jean Hedlund and James Burnside*

1941 – Unknown

1942 – Unknown

1943 – Mary Dumont⁶⁵⁵

1944 – Charles Hudson*

1945 – Unknown

1946 – John Du Mont⁶⁵⁶

1947 – Daylon E. McConkay and Charles W. McKinley*

⁶⁵³ “Charles Boardman Righter,” Papers of Faculty, Staff, Alumni, and Associates, The University of Iowa Archives, Iowa City, IA.

⁶⁵⁴ Names marked with * are found on The University of Iowa Bands website.

⁶⁵⁵ *Hawkeye*, Vol. 54 (Iowa City, IA: The University of Iowa Press), 118.

⁶⁵⁶ *Hawkeye*, Vol. 57 (Iowa City, IA: The University of Iowa Press), 468.

1948 – Arno F. Knapper and Charles W. McKinley⁶⁵⁷

1949 – Unknown

1950 – Nate Ottens and Carmen Bonnacci⁶⁵⁸

1951 – Theodore P. Stecher and Malcolm K. Westley⁶⁵⁹

1952 – Rollie Bridge and Ray Bierschbach⁶⁶⁰

1953 – Gene Hedgeland and Nathan Ottens⁶⁶¹

1954 – Bob Clarke⁶⁶²

1955 – Ron Chesmore, Jack Glover⁶⁶³

1956 – Jack Glover⁶⁶⁴

1957 – Jack Glover and Robert Glover[^]

1958 – Robert Glover[^]

1959 – Robert Glover[^]

1960 – Robert Glover[^]

⁶⁵⁷ “Charles Boardman Righter,” Papers of Faculty, Staff, Alumni, and Associates, The University of Iowa Archives, Iowa City, IA.

⁶⁵⁸ Ibid; *Hawkeye*, Vol. 61 (Iowa City, IA: The University of Iowa Press), 210 and 218.

⁶⁵⁹ *Hawkeye*, Vol. 62 (Iowa City, IA: The University of Iowa Press), 230.

⁶⁶⁰ *Hawkeye*, Vol. 63 (Iowa City, IA: The University of Iowa Press), 194.

⁶⁶¹ “Charles Boardman Righter,” Papers of Faculty, Staff, Alumni, and Associates, The University of Iowa Archives, Iowa City, IA; *Hawkeye*, Vol. 64 (Iowa City, IA: The University of Iowa Press), 95.

⁶⁶² Fred Hunt, Jr., “Band Joins Drive for New ‘U’ Eminence,” Source – Unknown, Frederick C. Ebbs Personal Archives, Austin, TX.

⁶⁶³ “Band Readies New Routines for 1955,” *The Daily Iowan*, September 23, 1955, Frederick C. Ebbs Personal Archives, Austin, TX.

⁶⁶⁴ Names marked with ^ are found in the University of Bands Drill Chart Compilations for each respective year.

- 1961 – Gerald Kesler[^]
- 1962 – Gerald Kesler and Bill Parisi[^]
- 1963 – Gerald Kesler and Bill Parisi[^]
- 1964 – Gerald Kesler and Bill Parisi [^]
- 1965 – Bill Parisi[^]
- 1966 – Francis “Pete” Pederson and Bill Parisi^{^665}
- 1967 – Vince Paxcia[^]
- 1968 – John Gillenwater[^]
- 1969 – John Gillenwater[^]
- 1970 – Tom Leslie and Steve Murphy[^]
- 1971 – Tom Leslie and Steve Murphy[^]
- 1972 – Tom Leslie and Steve Murphy[^]
- 1973 – Vern Windsor[^]
- 1974 – Douglas Dederich[^]
- 1975 – Douglas Dederich[^]
- 1976 – Douglas Dederich[^]
- 1977 – Douglas Dederich[^]
- 1978 – John Nelles[^]
- 1979 – John Nelles[^]
- 1980 – Douglas Dederich[^]
- 1981 – David Woodley[^]

⁶⁶⁵ Pederson served as drum major through the October 29 game that season. Parisi returned as drum major for the remainder of the year. It is unclear why Pederson did not finish the year as drum major.

1982 – David Woodley^

1983 – Jim Purviance^

1984 – John Gilbert^

1985 – John Gilbert^

1986 – David Lang#⁶⁶⁶

1987 – David Lange#

1988 – Jeff Seville#

1989 – Jeff Seville

1990 – David Bowman^

1991 – David Bowman#

1992 – Eric Hojka^

1993 – Eric Hojka#

1994 – Charlie Taylor#

1995 – Charlie Taylor#

1996 – Chad Smith#

1997 – Chad Smith#

1998 – Chad Smith^

1999 – Pres Maxson^

2000 – Pres Maxson^

2001 – Pres Maxson^

2002 – Pres Maxson^

⁶⁶⁶ “Hawkeye Marching Band Game-Day Scripts – 1986 and 1987,” Lou Crist Personal Archives, Iowa City, Iowa. Names marked with # are found in Game-Day Scripts collected by Lou Crist, announcer of the Hawkeye Marching Band since 1981.

2003 – Dameon Place^

2004 – Dameon Place^

2005 – Jason Hillenbrand^

2006 – Jason Hillebrand^

2007 – Chet Aliga^

2008 – Chet Aliga^

2009 – Joe Piasecki^

2010 – Joe Piasecki^

2011 – Joe Piasecki^

2012 – Quentin Marquez^

APPENDIX D**SONGS OF THE UNIVERSITY OF IOWA**

- I. “On, Iowa” music and lyrics by W.R. Law (1919)
- II. “Iowa Fights” author and date unknown
- III. “Iowa Fight Song” music and lyrics by Meredith Willson (1950)
- IV. “Roll Along, Iowa” music and lyrics by John H. Woodman (1954)
- V. “Old Gold” – American and Irish folk tune with lyrics by John C. Parrish (1905)
- VI. “Alma Mater Iowa” music and lyrics by Gene Mills (1960)
- VII. “Iowa Corn Song” – music by Edward Riley and George Botsford, lyrics by Ray W. Lockhard and George Hamilton (1912)

"On Iowa"

2

ON IOWA

Words and Music by
W. R. LAW
Law 1904

Moderato

p

1. Let ev-'ry one of us who loves old I - o - wa, And who would cher-ish her name
2. Don't you re-mem-ber that day in Sep-tem-ber, It's two years-It's twen-ty a - way,

p

Gath-er to-geth-er in all kinds of weath-er and loud-ly her prais-es pro - claim. And
Was it in June that you left her in sad-ness, or it may have been East-er Day, It

when we are hear-ing that song so en-dear-ing Let all join the cho - rus cry, Haw, haw, hawk,
may have been down by old I - o - wa's wa-ters, Or out East on Col - lege Hill, When Haw,haw,hawk,

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On Iowa

By W.R. Law

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hi, hi, high, hawk-eye S. U. I. — So let each re-joice with a good hearty voice and let
hi, hi, high, gave your heart a thrill So wheth-er you're thin, or you're fat or you're fif - ty, Just

voic - es ring loud and clear. — Let no one re-frain just re-peat it a - gain To our
join in the ris - ing swell Don't try to tar - ry, don't be so un-war - y, just

Al - ma Ma - ter dear — And then when we're thro' let us sing it a - new, Let us
join us her praises to tell Don't fear that you'll bore us, but join in the cho - rus, All

pass all the oth - ers by. — Haw, haw, hawk, hi, hi, high, hawk - eye S. U.
sing in the glad re - frain Haw, haw, hawk, hi, hi, high, sing it once a -

I.
gain.

4 CHORUS

Tenor I. *p*
 On Io - wa proud-ly at the fore On Io - wa on for- ev - er - more.

Baritone
Bass.

p

Ev'ry loy-al son will give a rousing toast to you Ev'ry loyal daughter loves you true On

Io - wa with your wealth un-told a her-i-tage to us you did un-fold Love of family love of friend

Love of coun-try too, makes us proud for what you stand our dear old Gold. Gold.

Rit.

Who, wah, wah, who, wah, wah,

I - o - wa, I - o - wa, who, wah, wah, who, wah, wah, I - O - W - A. *D.S.*

D.S.

3.

Let every fellow without any yellow
 Who loves her — Old Iowa U.
 Let every daughter of our Alma Mater
 Whose pride is in Iowa too,
 Stand up for the fame and the honor so lasting,
 The memories that come by and by,
 Of haw haw hawk, hi hi high,
 Hawkeye S. U. I.

May they ever continue to thrive and to prosper,
 To mold and to aid in the fight,
 May they ever grow better because they have met her
 Enabled to win for the right.
 So let's tell the story of Iowa's glory
 Let's make the welkin ring,
 Haw haw hawk, hi hi high,
 Everybody sing.

Foot ball Chorus.

FIGHT, IOWA, never, never yield,
 FIGHT, IOWA, fight right down the field.
 Get in the game and watch the ball,
 Be a fighting man,
 Hit 'er hard, give Iowa all you can.
 FIGHT, IOWA, you'll be sure to hold,
 Were with you with the pep and love of old.
 FIGHT for family; FIGHT for friend:
 FIGHT for country too,
 But FIGHT hard today and win for dear OLD GOLD.

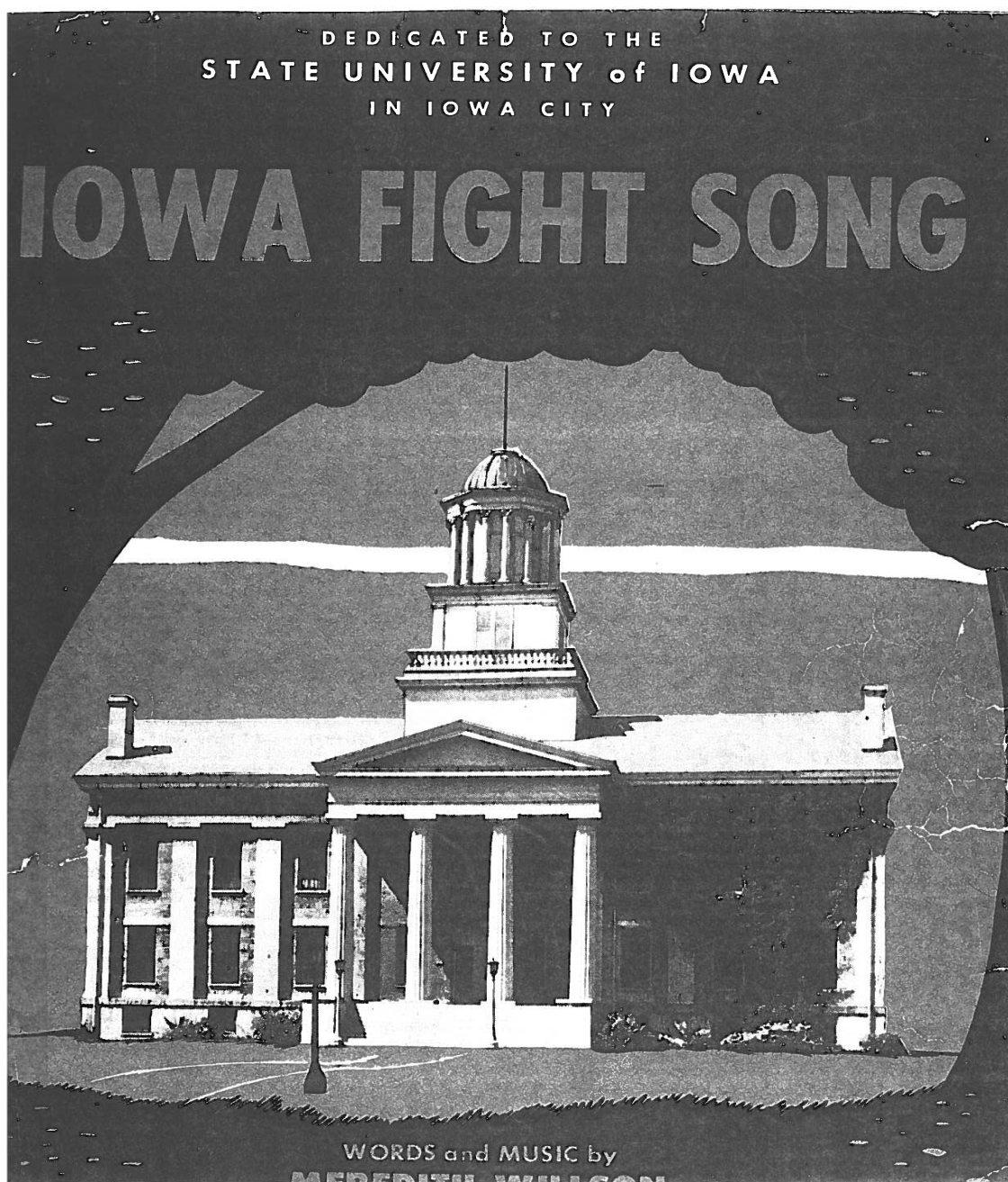
“Iowa Fights”

Lyrics only

Iowa fights for the strength of our nation,
Iowa fights with the brave and the true,
Iowa fights for this great university,
Iowa fights for her sons and daughters, too,
Iowa fights when the wrong is prevailing,
Iowa fights when she must preserve her rights,
And when we hear the call,
We will answer, one and all,
IOWA FIGHTS! IOWA FIGHTS!
IOWA FIGHTS!

Source: *Everybody Sing: Big Ten Rouser Songs*, Iowa City, IA: The University of Iowa Press, 1936 – Resource Guide to University Traditions and Songs, The University of Iowa Archives, Iowa City, IA.

"Iowa Fight Song"



Iowa Fight Song

By Meredith Willson

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Iowa Fight Song

3

Words and Music by
MEREDITH WILLSON



Tempo di Marcia

Piano *ff*

(Band) What's the word? (Crowd) FIGHT! FIGHT! FIGHT!

Voice

The word is "FIGHT! FIGHT! FIGHT! for I - O - WA,"

Let ev-'ry loy-al I - O - WAN sing; The word is

2331-3

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4

The musical score is written for a vocal melody and piano accompaniment. It consists of four systems of music. The first system has the lyrics "FIGHT! FIGHT! FIGHT! for I - O - WA," followed by "Un - til the". The second system continues with "walls and raft - ers ring," followed by "Come on and". The third system has "cheer, cheer, cheer, for I - O - WA" followed by "Come on and". The fourth system has "cheer un - til you hear the fi - nal gun," followed by "The word is". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are dynamic markings of *ff* (fortissimo) in the second and third systems. The lyrics are written below the vocal staff.

"FIGHT! FIGHT! FIGHT! for I - O - WA," Un - til the

walls and raft - ers ring, Come on and

cheer, cheer, cheer, for I - O - WA Come on and

cheer un - til you hear the fi - nal gun, The word is

"FIGHT! FIGHT! FIGHT! for I - O - WA' Un - til the

ff

game is won.

To next strain Fine

The word is

D.S. al Fine

"Roll Along, Iowa"

CONDUCTOR (Condensed Score) **Roll Along Iowa** John H. Woodman
fast March Tempo

cym. Solo

Roll a-long I-o-wa Roll down the field, On to

Vic-to-ry! Roll a-long I-o-wa

Don't ev-er yield. Al-ways a win-ner be.

Get that ball, give your all for dear "Old Gold",

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Raise her ban-ner high With firm en-

deav - or, Roll on for- ev - er S. U.

1. 1. 2. 3. Fine ff

D.S. al Fine

Cym. Solo

"Old Gold"

4

Old Gold

THE STATE UNIVERSITY OF IOWA SONG
AWARDED THE MacLEAN PRIZE, APRIL 3, 1905

Words by JOHN C. PARISH

O, I - o - wa, calm and se - cure on thy hill, Look - ing
We shall sing and be glad with the days as they fly In the

down on the riv - er be low, With a
time that we spend in thy halls, And in

dig - ni - ty born of the dom - i - nant will Of the
sad - ness well part when the days have gone by And our

men that have lived long a - go
path turns a - way from thy walls;

Source: "Old Gold" by John C. Parish, *University of Iowa Songs*, New York, NY: Hinds, Hayden & Eldredge, Inc., 1921 – Resource Guide to University Traditions and Songs, The University of Iowa Archives, Iowa City, IA.

Old Gold (concluded)

5

O — heir of the glo - ry of pi - o - neer days, Let thy
'Till the wa - ters no more in thy riv - er shall run, 'Till the

spir - it be proud as of old; — For —
stars in the heav - ens grow cold, — We shall

thou shalt find bless - ing and hon - or and praise In the
sing of the glo - ry and fame thou hast won And the

daugh - ters and sons of Old Gold. —
love that we bear for Old Gold. —

"Alma Mater Iowa"

ALMA MATER IOWA —
—to the SUI Alumni Association—

File Songs
G. Mills
arr. J. Quinn

Slowly, with feeling

S
mp Come all you sons of I - o - wa, and blend your voi-ces true; Sing

A
mp Come all you sons of I - o - wa, and blend your voi-ces true; Sing

T
mp Come all you sons of I - o - wa, and blend your voi-ces true; Sing

B
mp Come all you sons of I - o - wa, and blend your voi-ces true; Sing

prai-ses to our Al-ma Ma-ter, as good sons will do - - - Let's

prai-ses to our Al-ma Ma-ter, as good sons will do - - - Let's

prai-ses to our Al-ma Ma-ter, as good sons will do - - - Let's

Keep with-in our hearts a fire to mag-ni-fy her fame; Bring

Keep with-in our hearts a fire to mag-ni-fy her fame; Bring

Keep with-in our hearts a fire to mag-ni-fy her fame; Bring

Source: "Alma Mater Iowa" by Gene Mills, Manuscript – Resource Guide to University Traditions and Songs, The University of Iowa Archives, Iowa City, IA.

cre - dit to these no - ble halls where glo - ry and hon - or reign. The

cre - dit to these no - ble halls where glo - ry and hon - or reign. The

cre - dit to these no - ble halls where glo - ry and hon - or reign. The

day is near when com - rades here will bid fare - well and part;

day is near when com - rades here will bid fare - well and part;

day is near when com - rades here will bid fare - well and part;

but each Haw - Keye car - ries on, thy spi - rit in his heart. Oh!

but each Haw - Keye car - ries on, thy spi - rit in his heart. Oh!

but each Haw - Keye car - ries on, thy spi - rit in his heart. Oh!

mf I - o - wa, I - o - wa, we drink a toast to you; we

mf I - o - wa, I - o - wa, we drink a toast to you; we

mf I - o - wa, I - o - wa, we drink a toast to you; we

mf

pledge our e-ver-last-ing love for dear old Io-wa U.

pledge our e-ver-last-ing love for dear old Io-wa U.

pledge our e-ver-last-ing love for dear old Io-wa U. *p* The

p

p Ooh

p Ooh

p day is near when com-rades here will bid fare-well and part;

4

crescendo

Ooh

Ooh

mf but each Haw-keye car-ries on thy spi-rit in his heart. *fff* O --- h!

mf *crescendo* *fff*

I - o - wa, I - o - wa, we drink a toast to you. We

I - o - wa, I - o - wa, we drink a toast to you. We

I - o - wa, I - o - wa, we drink a toast to you. We

pledge our e-ver - last-ing love for dear old Io-wa U.

a. 2. pledge our e-ver - last-ing love for dear old Io-wa U.

pledge our e-ver - last-ing love for dear old Io-wa U.

Largo
a.2

5

pp Al-ma Ma-ter, I - o - wa.

pp Al-ma Ma-ter, I - o - wa.

pp Al-ma Ma-ter, I - o - wa.

pp

"Iowa Corn Song"



Rita Benton Music Library

Iowa Corn Song

Lyrics by Ray W. Lockard and George Hamilton

Music by Edward Riley and George Botsford

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Iowa Corn Song

Lyric by { RAY W. LOCKARD &
GEORGE HAMILTON

Music by EDWARD RILEY

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand. The vocal melody enters in the second measure. The lyrics are as follows:

We're might-y proud of old Des Moines, Yo - ho, yo - ho, yo - ho, Come
Our land is full of ripe-ning corn, Yo - ho, yo - ho, yo - ho, We've

I - O - WAY and with us join, Yo - ho, yo - ho, yo - ho Just
watched it grow both night and morn, Yo - ho, yo - ho, yo - ho. But

come a - long and join the throng, Sev - 'ral hun - dred thou - sand strong,
now we rest, we've stood the test, All that's good we have the best,

Note: Melody of Chorus borrowed "Traveling"

As you come just sing this song, Yo - ho, yo - ho, yo - ho. We're from
I - o - way has reached the crest, Yo - ho, yo - ho, yo - ho.

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

CHORUS

I - o - way, I - o - way. State of all the land,

The second system continues the chorus. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Joy on ev - 'ry hand. We're from I - o - way, I - o - way.

The third system continues the chorus. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

That's where the tall corn grows. We're from grows.

The fourth system concludes the chorus. It includes first and second endings, marked with '1' and '2' above the staff. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Iowa Corn Song - 2

APPENDIX E

PERMISSION LETTERS TO REPRINT



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Fax 212 246-7852*

May 3, 2013

Carter Biggers, D.M.A.
University of Iowa
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Iowa City, IA 52240
806-441-4733

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Music by Edward Riley and George Botsford
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April 29, 2013

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Carter Biggers, D.M.A.
University of Iowa
Carter-biggers@uiowa.edu

Dear Mr. Biggers,

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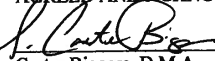
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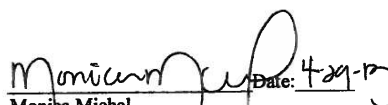
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 Date: 5-1-13
Carter Biggers, D.M.A.
Graduate Student

 Date: 4-29-13
Monica Michel
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APPENDIX F

WORK CREW AND LIBRARIANS

Work Crew (Years of service)

Aliga, Chet (2007-2008)⁶⁶⁷

Biderman, Ted (1967-1968)

Bobe, Larry (1973-1974), band manager (1974)

Boswell, Steven (2012)

Boyels, Jerry (1973)

Boysen, Andrew (1988)

Burk, Everette (1967)

Butters, Steven (1985-1986)

Devlin, Scott (1985-1987), band manager (1986-1987)

DoBell, Don (1981-1983), band manager (1982-1983)

Dusdieker, Nile (1968-1970)

Eklund, Peter (1977-1979), band manager (1979)

Enabnit, Kevin (1988)

Engelstad, Brad (2000)

Fesenmeyer, Tom (1975-1976), band manager (1976)

Forbes, Joe (1990-1991)

Frank, Jack (2012)

⁶⁶⁷ Drill Chart Compilations, The University of Iowa Bands; “Hawkeye Marching Band Game-Day Scripts,” Lou Crist Personal Archives, Iowa City, IA. “Faculty & Staff,” The University of Iowa Bands, http://www.uiowa.edu/~bands/UI_Bands/Faculty_%26_Staff.html (accessed February 11, 2013). All entries were found in these sources. Author was only able to locate the name of the band manager for the 1989 season.

Golden, Pat (1962)

Halvorsen, Ronald (1959)

Halvorson, Eric (1986-1987)

Hanson, Jeffrey (1975)

Hedstrom, Herbert (1962-1963)

Hektoen, Matt (1999-2001), band manager (2001)

Hempel, Doug (1970)

Hillenbrand, Jason (2004-2006)

Hills, Chris (1972)

Hobart, Robert (1962-1965)

Houk, Andy (1982-1984)

Johnson, Bloyce (1964-1966)

Johnson, James (1966)

Jurgensen, James (1984)

Kaser, Marc (1972-1973), band manager (1973)

Kennedy, Michael (1987)

Kesler, Gerald (1960-1963)

King, Steven (1983-1984), band manager (1984)

Kirk, Michael (2010-2011)

Klaver, Tom (1990-1991)

Kretschmer, Mark (1977-1978)

Larson, Darrell (1960-1961)

Lubaroff, Scott (1988-1989), band manager (1989)

Luke, Jack (1974-1975), band manager (1975)

Martin, David (1964-1965)

Mast, Andrew (1986-1988), band manager (1988)

McCleish, Nick (2001-2003)

McMann, Mike (1994-1995)

Mead, Jim (1990-1991)

Meier, Luther (1969-1970)

Menage, Michael (1966-1967)

Meyer, Russell (1976-1978), band manager (1977-1978)

Messenger, Brett (2007-2008), band manager (2007-2008)

Moehlmann, Matt (2005)

Moore, Duncan (1974)

Owen, Andy (1998-2000), band manager (2000)

Paarmann, Douglas (1975-1976)

Pape, Kyle (2011-2012), band manager (2012)

Parisi, Bill (1964)

Payne, Brandt (1998-1999), band manager (1999)

Petersen, Jeff (1971-1972)

Petersen, Matt (1969-1971)

Piasecki, Joe (2009-2011)

Place, Dameon (2002-2004), band manager (2004)

Plosch, Jason (1992-1994), band manager (1994)

Potts, Dan (1992-1995), band manager (1995)

Prueitt, Carl (1972-1973)

Reed, Brian (1979-1980)

Riggleman, Paul (1958, 1961)

Ross, Morgan (2012, assistant)

Rowley, William (1979-1981)

Scharberg, Bill (1970)

Schmitz, Chester (1958)

Schrader, David (1959-1960)

Schoeder, Adam (2007-2009), band manager (2009)

Schueller, Rod (1990-1993), band manager (1991-1993)

Schulkoski, Robyn (1973-1974)

Shawyer, David (1976)

Sherlock, Jim (1994-1997)

Simpson, Jean (1980-1982)

Simpson, Mike (1971-1972)

Skolnik, Barry (1977-1978)

Skolnik, Mark (1968)

Smith, John (1960-1961)

Stannard, Jeffrey (1990), band manager (1990)

Stark, Nathan (2009-2010), band manager (2010)

Stone, Michael (1974)

Terrell, Dan (2004-2006), band manager (2005-2006)

Throckmorton, Chuck (1983-1985), band manager (1985)

Trachta, Dave (1971)

Tullberg, Dave (1980-1981), band manager (1981)

Wadle, Tony (1996-1998), band manager (1998)

Weaver, Jim (1967)

Willetts, Jim (1982)

Williamson, Brad (1995-1997), band manager (1996-1997)

Wilson, Evan (1964-1966)

Wise, Ben (2001-2003), band manager (2002-2003)

Woodley, David (1979-1982), band manager (1980)

Wright, Hugh (1971-1973)

Young, Alex (2006)

Young, Greg (1988)

Librarians (Years of service)

Ballenger, Barbara (1975)⁶⁶⁸

Boshart, Sonja (1959)

Bouton, Ann (1990-1992), head librarian (1990)

Carolan, Linda (1974)

Dahn, LeAnn (2007)

Dowell, Dennis (1967)

Dytrt, Lee (1969-1973)

Emerson, Melissa (1990-1992)

⁶⁶⁸ Drill Chart Compilations, The University of Iowa Bands; "Hawkeye Marching Band Game-Day Scripts," Lou Crist Personal Archives, Iowa City, IA. All entries were found in these sources. Author was unable to locate librarian names for the 1989 season.

Fields, Missy (1988)

Fulton, Meghan (2000-2002)

Funk, Bill (1968)

Gish, Elizabeth (1985-1987), head librarian (1987)

Griffin, Barry (1968-1969)

Grisolano, Lynda (1983-1984), head librarian (1984)

Hays, Deborah (1982)

Holtz, Richard (1964-1966)

Howe, Dona (1990-1992)

Huxford, Gary (1962-1963)

Iserman, Kay (1978-1980), head librarian (1979)

Jones, Marilou (1976-1977)

Keeley, Barry (1960)

Kehrberg, Donald (1964, 1966)

Kirkwood, Kory (1997-1998)

Kluesner, James (1967)

Lawson, Cathleen (1985-1988)

Ledtje, Leah (2005-2006)

Lenz, Ronald (1960-1962)

Letcher, Amy (2003)

Lippert, Michelle (1993)

Lonis, Paige (2003-2005)

Lundberg, Amanda (1999-2002)

Luzum, Sharon (1977-1978), head librarian (1978)

Maher, Becky (2012)

McKnight, Kristen (1994-1995)

Mensing, Jerri (1993)

Metcalf, Amy (1998-1999)

Morton, Zack (2008)

Nichols, Sarah (1987-1988)

Novak, Vicky (1980-1981)

Palmer, Jessica (2009-2011)

Petersen, Jeff (1971-1972)

Piersol, Jim (1968-1969, 1971)

Potter, Kim (1981)

Runyon, Jessica (2012)

Schippers, Michelle (1993-1996)

Schlesinger, Emily (1993)

Schmidt, Rose (2009-2011)

Schmitz, Karol (1984-1986), head librarian (1985-1986)

Schmitz, Chester (1959)

Schulkoski, Robyn (1973-1974), head librarian (1974)

Sherry, Diana (1975-1977), head librarian (1975-1977)

Skolnik, Mark (1969)

Smoker, Paul (1962-1963)

Stack, Kimberly (1982)

Streble, Neal (1958)

VanHorne, Doug (1961)

Weaver, Laura (2004)

Williamson, Pam (1983-1984)

Wolf, Cara (1996-1997)

Wright, David (1963)

Yeoman, Kay (1979-1981)

Zimmerman, Christie (2006-2008)

APPENDIX G

TWIRLERS (BY DATE)

1943 – Rose Day, drum majorette⁶⁶⁹

1944 – Sally Fulton, majorette⁶⁷⁰

1945 – Joanne Huss and Lorna Goodpaster, drum majorettes⁶⁷¹

1946 – Joanne Huss and Lorna Goodpaster, drum majorettes⁶⁷²

1947 – Unknown

1948 – Unknown

1949 – Unknown

1950 – Unknown

1951 – Unknown

1952 – Unknown

1953 – Ellen Moody⁶⁷³

1954 – Janet Walter and Ellen Moody⁶⁷⁴

1955 – Janet Walter, Sandra Lamb, Ellen Moody and LaVonne Nolte⁶⁷⁵

⁶⁶⁹ *Hawkeye*, Vol. 54 (Iowa City, IA: The University of Iowa Press), 152.

⁶⁷⁰ *Hawkeye*, Vol. 55 (Iowa City, IA: The University of Iowa Press), 152.

⁶⁷¹ *Hawkeye*, Vol. 56 (Iowa City, IA: The University of Iowa Press), 188.

⁶⁷² *Hawkeye*, Vol. 57 (Iowa City, IA: The University of Iowa Press), 267.

⁶⁷³ *Hawkeye*, Vol. 64 (Iowa City, IA: The University of Iowa Press), 95. From 1953 forward, individuals are referred to twirler in their respective sources unless otherwise noted.

⁶⁷⁴ *Hawkeye*, Vol. 65 (Iowa City, IA: The University of Iowa Press), 309 and 313.

⁶⁷⁵ “Band Readies New Routines for 1955,” *The Daily Iowan*, September 23, 1944, Frederick C. Ebbs Personal Archives, Austin, TX.

- 1956 – Ron Chesmore, Sandra Lamb and LaVonne Nolte⁶⁷⁶
- 1957 – LaVonne Nolte and Ann Nita Ekstrom[^]
- 1958 – Ann Nita Ekstrom and Margaret Rossie[^]
- 1959 – Ann Nita Ekstrom and Margaret Rossie[^]
- 1960 – Ann Nita McDonald and Margaret Rossie[^]
- 1961 – Ann Nita McDonald, Dorothy Hartshorn, Margaret Rossie and Midge Snider[^]
- 1962 – Dennis Momyer, Margaret Rossie and Midge Snider[^]
- 1963 – Bobbie Jean Foulkes[^]
- 1964 – Bobbie Jean Foulkes[^]
- 1965 – Bobbie Jean Foulkes[^]
- 1966 – Mary Moffitt and Bobbie Jean Foulkes[^]
- 1967 – Mary Moffitt and Mary Harvey[^]
- 1968 – Mary Moffitt and Lani Jo Gill (First Golden Girl)⁶⁷⁷
- 1969 – Mary Moffitt and Lani Jo Gill[^]
- 1970 – Lani Jo Gill[^]
- 1971 – Lani Jo Gill[^]
- 1972 – Lani Jo Gill[^]
- 1973 – Nancy Shaw[^]
- 1974 – Nancy Shaw[^]
- 1975 – Nancy Shaw[^]

⁶⁷⁶ Names marked with ^ are found in the University of Bands Drill Chart Compilations for each respective year.

⁶⁷⁷ “Golden Girl,” The University of Iowa Bands,
http://www.uiowa.edu/~bands/HMB/Golden_Girl.html (accessed February 5, 2013).

1976 – Nancy Shaw[^]

1977 – Jane Stemmerman[^]

1978 – Jane Stemmerman[^]

1979 – Jane Stemmerman[^]

1980 – Linda Simon[^]

1981 – Linda Simon[^]

1982 – Laurie Broderick^{^678}

1983 – Laurie Broderick[^]

1984 – Laurie Broderick[^]

1985 – Laurie Broderick and Nikki Meredith (Hawkeye Twirler)^{^679}

1986 – Jayna Sanchez (Golden Girl) and Nikki Meredith (Hawkeye Twirler)^{^680}

1987 – Jayna Sanchez and Gayl Anderson (Iowa Girl)^{*681}

1988 – Jayna Sanchez and Gayl Anderson (Iowa Girl)^{*}

1989 – Gayl Anderson^{#682}

1990 – Gayl Anderson[^]

1991 – Gayl Anderson[#]

1992 – Tanya Pennock[#]

⁶⁷⁸ Drill Chart Compilations – 1982, The University of Iowa Bands.

⁶⁷⁹ Drill Chart Compilations – 1985 and 1986, The University of Iowa Bands.

⁶⁸⁰ Drill Chart Compilations – 1986, The University of Iowa Bands.

⁶⁸¹ “Hawkeye Marching Band Game-Day Scripts – 1987 and 1988,” The University of Iowa Bands. Names marked with * are found on The University of Iowa Bands website.

⁶⁸² “Hawkeye Marching Band Game-Day Script – 1997,” Lou Crist Personal Archives, Iowa City, Iowa. Names marked with # are found in Game-Day Scripts collected by Lou Crist, announcer of the Hawkeye Marching Band since 1981.

1993 – Tanya Pennock#
1994 – Tanya Pennock#
1995 – Tanya Pennock#
1996 – Tanya Pennock#
1997 – Julie Canterbury#
1998 – Julie Canterbury^
1999 – Julie Canterbury^
2000 – Julie Canterbury^
2001 – Julie Canterbury^
2002 – Diana Reed^
2003 – Diana Reed^
2004 – Diana Reed^
2005 – Diana Reed^
2006 – Diana Reed^
2007 – Chelsea Russell^
2008 – Chelsea Russell^
2009 – Chelsea Russell^
2010 – Chelsea Russell^
2011 – Chelsea Russell^
2012 – Whittney Seckar-Anderson^

APPENDIX H

GRADUATE TEACHING ASSISTANTS AND GRADUATE STAFF

Graduate Teaching Assistants (Years of service)

Aarhus, Craig (2000-2001, 2005)⁶⁸³

Amaral, Brian (2000-2001)

Baucum, Matt (1999)

Bechen, Gene (1989-1990, 1996-1997)

Beckler, Tim (2005-2006)

Bell, John (1989)

Berdahl, Jim (1969)

Belser, Robert (1986-1987)

Betts, Mikel (1980-1981)

Biggers, Carter (2009-2011)

Bird, Christopher (2000)

Bush, Eric (2012)

Carpenter, Jerry (1992-1993)

Catherman, Rick (1994-1995)

Chapman, Richard (2009-2010)

Chernick, Max (2001-2002)

Chevallard, Carl (1974-1976)

Collins, Carl (2003-2004)

⁶⁸³ Drill Chart Compilations, The University of Iowa Bands; "Hawkeye Marching Band Game-Day Scripts," Lou Crist Personal Archives, Iowa City, IA. "Game-Day Scripts," Frederick C. Ebbs Personal Archives, Austin, TX. All entries were found in these sources.

Cunningham, Blaine (2008)
Currie, Bruce (1977-1978)
Davies, Mike (1999-2000)
Davis, Gary (1982-1983)
Decker, Marc (2009-2011)
Dewald, Brian (1992-1993, 1997)
Dietz, Jen (2005)
Ditmer, Nancy (1981-1982)
DoBell, Don (1992)
Douglass, James (1979-1980)
Dowell, Dennis (1977-1978)
Drummond, Robert (1981)
Eklund, Peter (1980-1981)
Garmoe, Tony (1988-1989)
Geary, Michael (1983-1987)
Hadish, Cindy (1988-1989)
Hancock, Craig (1989-1990)
Hamilton, Don (1968)
Harris, Sean (2002-2003)
Hart, Michael (2007-2009)
Hatfield, Warren (1965)
Hodges, Woodrow (1970-1972)
Horne, Aaron (1973)

Jennings, Ernest (2005-2006, 2011-2012)

Karon, Randy (1989-1990)

Keck, Thomas (1996-1997)

Keiser, Doug (1988-1989)

Kelly, Mark (1965)

Kessler, Kevin (2012)

Knight, Michael (2002-2003)

Kramer, Russ (1998)

Langland, Donald (1986)

LaVoie, Karen (1991-1992)

Lewis, Gavin (1983)

Loes, Trevor (2006-2007)

Lubaroff, Scott (1997-1998)

Mahr, Timothy (1982, 1987)

Mallett, Lawrence (1979)

Masengarb, Mike (2001)

Mast, Andrew (1997-1998)

McKenzie, Melinda (1986)

McKinley, Ed (2004)

McReynolds, Myron (1993-1994)

Mietus, Ryan (2003-2004)

Miller, Donald (1995-1996)

Miller, Ward (2006-2007)

Mitchell, Larry (1967)

Molina, Oliver (2008-2011)

Mooney, John (1999-2000)

Munderloh (Kwiecien), Rose (2006-2007)

Nicholas, Chris (1999-2000, 2004)

Oehlerking, Darrin (2005-2006)

Perkins, Boyd (1998-2001)

Petersen, Larry (2004-2005)

Petrella, Nick (1994-1995)

Piersol, Michael (1996)

Popejoy, James (1986)

Prendergast, Curran (2009-2010)

Radanovic, Chris (1994)

Ramsey, Darhyl (1973-1975)

Reed, Jeffrey (1984-1985)

Rieck, Jenifer (1993)

Riley, Steven (2011-2012)

Ryder, Don (1993-1995)

Sagen, Dwayne (1976)

Severa, Richard (1982)

Spainhour, Bret (1987-1988)

Stotter, Doug (1991-1992)

Susevich, Randy (1992)

Taylor, Kevin (1986-1987)

Thompson, Kenneth (1996-1997, 2002-2003)

Veit, Andrew (2012)

Wach, Jessi (2001)

Wanken, Matthew (2008-2009)

Warfield, Duane (2004-2005, 2007-2008)

Woodley, David (1983-1984)

Whitlock, Mark (1984-1985, 1991)

Willmarth, John (1998)

Woodmansee, Troy (1995-1996)

Graduate Staff (Years of service)

Amos, Nelson (1969)⁶⁸⁴

Anfinson, Roland (1959)

Bade, Bruce (1974)

Barrett, Roger (1956)

Beatty, Kristin (1978-1981)

Becker, William (1959)

Beckford, John (1974-1975)

Belford, Marvin (1964-1965)

Benjamin, Paul (1955)

⁶⁸⁴ Drill Chart Compilations, The University of Iowa Bands; "Hawkeye Marching Band Game-Day Scripts," Lou Crist Personal Archives, Iowa City, IA. "Game-Day Scripts," Frederick C. Ebbs Personal Archives, Austin, TX. Author was unable to locate names of Graduate Staff for the 1989 season.

Berdahl, Jim (1968)

Bergman, Walt (1974-1975)

Berry, Jim (1990)

Berry, Lem (1971)

Betts, Mikel (1979)

Bishop, Steve (1977)

Bittner, David (1966)

Bowman, David (1992)

Boyd, Gordon (1964)

Brandau, Paul (1994)

Briceland, Don (1955)

Brock, Mark (1977)

Brown, Craig (1997)

Brown, Perry (1974)

Bruce, Robert (1956)

Bruner, Robert (1962-1963)

Buelow, Kevin (1978)

Cameron, John (1972)

Carer, Barbara (1973)

Clauser, Charles (1964)

Clothier, Richard (1959)

Cofer, Shayne (1991)

Cole, Philip (1978)

Coley, David (1977-1978)

Copeland, Arlene (1984)

Costello, Ann (1987)

Crocker, Ronald (1965)

Cryer, Todd (1991)

Culberson, Gail (1987)

Currie, Bruce (1979)

Dannenbring, Aaron (1994)

Davis, John (1972)

Davoux, Paul (1969)

DeFelice, Lee (1968)

Detweiler, Randy (1980-1981)

Devlin, Scott (1988)

DeDewald, Brian (1991)

Dillon, Sandra (1975)

DoBell, Donald (1983)

Dorr, Mark (1990-1991)

Dostal, Tom (1995)

Douglass, James (1981-1982)

Dowell, Dennis (1969, 1979)

Dusdieker, Nile (1971-1972)

Dykeman, Harry (1972)

Dytrt, Lee (1971-1972)

Early, Stephen (1985-1986)

Eckhardt, Marcus (1986)

Edlund, Kedric (1968)

Eklund, Peter (1982)

Erenberger, Brad (1980)

Eriksen, Greg (1977)

Falkner, Kenneth (1954)

Ferguson, Neil (1972, 1976)

Fortney, Brian (1992)

Fouts, Gordon (1965-1966)

Frank, Charles (1957)

Franklin, Jim (1967-1968)

Froseth, James (1965)

Funk, Bill (1970)

Fuoss, Calvin (1985)

Geissel, Leonard (1968, 1970)

Gifford, Bob (1971-1972)

Gillenwater, John (1970)

Glidden, Robert (1963-1964)

Glover, Scott (1986)

Goldberg, Joseph (1983-1984)

Goldberg, Stan (1976)

Goldis, Alan (1985-1986)

Gray, Thomas (1961)

Griggs, Dave (1988, 1990-1991)

Greener, Alan (1984)

Grisolano, Lynda (1984)

Hadish, Cindy (1990)

Hale, Scott (1985)

Hall, Robert (1986-1987)

Hamilton, Don (1962)

Hancock, Craig (1987)

Hans, David (1958)

Harrington, Charles (1965)

Hatfield, Warren (1958)

Hays, Deborah (1983)

Hearson, Robert (1964)

Hills, Richard (1954)

Hintz, Larry (1966)

Hiratzka, T. Douglas (1978)

Hodges, Woodrow (1969)

Holman, John (1959)

Honas, Kenneth (1987)

Honts, David (1974-1975)

Horst, Thomas (1978)

Houk, Andrew (1984)

Hudson, Rodney (1970)

Hufstader, Ron (1973)

Hughes, Don (1997-1998)

Huxford, Gary (1964-1965)

Icenogle, Larry (1971)

Jacobs, Richard (1960-1962)

Jeneary, Scott (1986-1988)

Jennings, Virginia (1958)

Johnson, Kimberly (1985)

Johnson, Rob (1993)

Johnston, James (1960-1963)

Jones, Morgan (1960-1961)

Jones, Wendell (1960)

Kahn, Jay (1974-1975)

Kahrl, John (1969)

Kehrberg, Don (1969)

Keipp, Don (1973)

Kesler, Gerald (1965)

Kloos, DuWayne (1960)

Knutson, James (1984-1985)

Konopik, George (1958)

Lampe, John (1987-1988)

Larson, Darrell (1962)

Lawson, Steve (1967)

Lee, Robert (1964)

Legette, David (1973)

Lemke, Dick (1970)

Lewis, Gavin (1979)

Lewis, Rhodes (1955)

Linkin, Larry (1960)

Loeffler, Steve (1969)

Marshall, George (1958)

Martin, Davis (1966)

Martin, Eugene (1959)

Masengarb, Mike (1996)

McCanless, Alton (1955)

McCloud, Linard (1976)

McDaniel, Ted (1967, 1972)

McDonald, Jim (1980)

McGlothlin, Donald (1965-1966)

McKenzie, Melinda (1985)

McKnight, Kristen (1995)

McMann, Mike (1996)

McMullen, Pat (1967-1968)

Meade, Loren (1958)

Meidt, Joe (1965)

Meier, Luther (1971)
Meinhardt, Ron (1972)
Melicher, Ed (1958)
Melting, Oliver (1957)
Messenger, Joe (1966)
Meyeraan, Steve (1985)
Miller, Ben (1976)
Miller, Fred (1963)
Millspaugh, Max (1968)
Minteer, Susan (1993)
Mitchell, Larry (1966)
Moninger, Robert (1964)
Morgan, Bob (1970)
Morton, Ron (1981)
Mundt, Kevin (1993)
Muzza, Roger (1955)
Nelles, John (1979)
Nervig, James (1978)
Oehrle, John (1957-1958)
Oliver, Sylvester (1971)
Oster, Dave (1990-1991)
Paarmann, Bill (1991-1992)
Parr, Jerry (1972-1973)

Paxcia, Vince (1968)

Pederson, Donald (1964)

Petersen, Matt (1971)

Pierce, Mickey (1974-1975)

Piersol, Jim (1970-1971)

Piersol, Jon (1963, 1966-1968)

Plosch, Jason (1995)

Poling, Deb (1994)

Popejoy, James (1985)

Popp, Harold (1965)

Raim, Rolland (1963)

Rankin, Barbara (1955)

Reinhold, Danielle (1980-1981)

Rick, Scott (1984)

Rieckhoff, Gus (1954)

Ries, Rose (1986)

Riggleman, Paul (1961-1962)

Ritsema, Herb (1967)

Rohrs, Dennis (1957)

Romine, Robert (1964)

Ryerson, Dan (1993)

Saker, James (1976-1977)

Salomon, Robert (1983)

Sanders, Michael (1977)

Schuster, Douglas (1987)

Severa, Dick (1980-1981)

Simpson, Mike (1972)

Schleuter, Stanley (1962, 1968)

Schmitz, Karol (1986)

Scott, David (1981)

Snyder, Cynthia (1987)

Slattery, Thomas (1964-1965)

Smith, Estus (1967)

Smith, Roderick (1975)

Sornsin, William (1984-1988)

Stagg, David (1971, 1980)

Stauffer, Dave (1990)

Steinhauer, Tony (1970)

Stickney, Steven (1985)

Stoelting, Karen (1990)

Sullivan, Dan (1962)

Susevich, Randy (1991)

Swanson, Tom (1963)

Syverson, Matt (1994)

Tamoglia, Michael (1982)

Taylor, Jeffrey (1986)

Thomas, Dale (1961)

Throckmorton, Charles (1985)

Tillapaugh, Stephen (1966, 1969-1970)

Tippett, David (1978-1979)

Valkema, Daniel (1984)

Van Beusekom, Mark (1970)

Von Wald, Harvey (1957)

Warner, Robert (1957)

Weingartner, Brad (1996)

Wenhardt, Brion (1979-1985)

Whaley, Robert (1964)

Whitlock, Mark (1983)

Wille, Lee (1970)

Williamson, Pam (1984)

Winkle, Ken (1971)

Wolf, Chad (1996)

Woodley, David (1983)

Young, William (1966-1967)

Zinn, Jerry (1969)

APPENDIX I
BAND ANNOUNCERS

1954-1955 – James Wehr⁶⁸⁵

1956 – Don Knoepfler

1956-1958 – Dave Carter

1959-1965 – Robert Snyder

1966 – Don Hein

1967 – Herb Ritsema

1968 – Ron Duffy and Henry Strozier

1969-1972 – Bob Steenrod

1973 – Steve Helle and Jeff Liddy

1974-1978 – Steve Helle

1979-1980 – Jim Berard

1981-2012 – Lou Crist

⁶⁸⁵ “Hawkeye Marching Band Media Guides,” Frederick C. Ebbs Personal Archives, Austin, TX; Drill Chart Compilations – 1956 to 2012, The University of Iowa Bands. All entries were found in these sources.

APPENDIX J

BAND DISCOGRAPHY

IOWA (c. 1960)⁶⁸⁶

Director – Frederick C. Ebbs

Format – LP

Producer – Fidelity Sound Recordings, Redwood City, CA

Jacket Notes – Jim Gallagher

Side One Selections:

“Iowa Fight Song” (Willson)

“Hawkeye Glory March” (King)

“Matador” (Cacavas)

“Iowa March” (Goldman)

“The Southerner March” (Alexander)

“Gerona – Pasadoble” (Lope)

“Iowa Centennial March” (King)

Side Two Selections:

“On Iowa” (Law)

“Goldman Band March” (King)

“Symphonic Suite” (Williams)

“Stars and Stripes Forever” (Sousa)

⁶⁸⁶ *IOWA*, The University of Iowa Hawkeye Marching Band dir. Frederick C. Ebbs, Fidelity Sound Recordings, 33 rpm, c. 1960. Located in Frederick C. Ebbs Personal Archives, Austin, TX.

The University of Iowa Presents... (c. 1961)⁶⁸⁷

Director – Frederick C. Ebbs

Format – LP

Producer – The State University of Iowa Alumni Association

Side One Selections:

“On Iowa” (Law)

“Iowa Fight Song” (Willson)

“Roll Along, Iowa” (Woodman)

“76 Trombones” (Willson)

“King Henry March” (King)

“Parisian Street Dances” (Green)

“Orange Bowl March” (Fillmore)

“Hands Across the Sea” (Sousa)

“The Gallant Boulevardier March” (Cacavas)

“Golden Gate March” (Goldman)

“Hawkeye Glory” (King)

Side Two Selections: Performed by Old Gold Singers

⁶⁸⁷ *The University of Iowa Presents...*, The University of Iowa Hawkeye Marching Band dir. Frederick C. Ebbs, The State University of Alumni Association, 33 rpm, c. 1961. Located in Frederick C. Ebbs Personal Archives, Austin, T.

Go Hawkeyes Go! (c. 1966)⁶⁸⁸

Director – Frederick C. Ebbs

Format – LP

Producer – Fidelity Sound Recordings, Redwood City, CA

Music Arrangers – Gates, Quinn, Davis, Maxwell, Fosha, Tillapaugh

Jacket Notes – Jim Gallagher

Side One Selections:

Drum Cadences (Traditional)

“Roll Along, Iowa” (Woodman)

“Iowa Fight Song” (Willson)

“On Iowa” (Law)

“Hello, Dolly!” (Herman)

“Seventy-Six Trombones” (Willson)

“Fatha’ Time” (Bunch)

“Sounding Brass” (Maxwell)

Side Two Selections:

Drum Yell (Traditional)

“Old Songs Fanfare” (arr. Fosha)

“Blues in the Night” (Arlen)

“Dry Bones/Old Black Magic” (Arlen)

“You’ll Never Walk Alone” (Rodgers)

“Ohio Special” (King)

“Jeepers Creepers” (Warren)

“America the Beautiful” (Traditional)

⁶⁸⁸ *Go Hawkeyes Go!*, The University of Iowa Hawkeye Marching Band dir. Frederick C. Ebbs, Fidelity Sound Recordings, 33 rpm, c. 1966. Located in Frederick C. Ebbs Personal Archives, Austin, TX.

Gametime! With the Hawkeye Marching Band (c. 1970)⁶⁸⁹

Director – Thomas L. Davis

Format – LP

Producer – Fidelity Sound Recordings, Redwood City, CA

Music Arrangers – Gates, Davis, Smoker, Dusdieker, Tillapaugh, Quinn, Funk

Side One Selections:

On to the Stadium! (Hawkeye Drum Section)

Entrance Cadence (Traditional)

“On Iowa” (Law)

“Iowa Fight Song” (Willson)

“I Got Rhythm” (Gershwin)

“Samson March” (King)

“Hey, Jude” (Lennon & McCartney)

“Get It On” (Chase)

“Proud Mary” (Fogarty)

Side Two Selections:

“Big ‘I’ Fanfare” (Traditional)

“There’ll Be Some Changes Made” (Overstreet & Henneman)

“Iowa Fight Song” (Willson)

“‘Warhorse’ Overture” (arr. Davis)

“All the Things You Are” (Kern)

“Bridge Over Troubled Water” (Simon)

“MacArthur Park” (Webb)

Drum Yell (Traditional)

“Roll Along, Iowa” (Woodman)

⁶⁸⁹ *Gametime! With the Hawkeye Marching Band*, The University of Iowa Hawkeye Marching Band dir. Thomas L. Davis, Fidelity Sound Recordings, 33 rpm, c. 1970. Located in The University of Iowa Bands departmental records, Iowa City, IA.

Saturday with the Hawkeye Marching Band (c. 1975)⁶⁹⁰

Director – Morgan J. Jones

Format – LP

Producer – The University of Iowa Bands

Music Arrangers – Chevallard, Dusdieker, Gates, Higgens, Jones, Luke, Mutchler

Jacket Design – Joan McCall

Side One Selections:

Entry Cadence (Traditional)

“Roll Along, Iowa” (Woodman)

“There’ll Be Some Changes Made” (Overstreet)

“Strike Up the Band” (Gershwin)

“Theme from S.W.A.T.” (De Vorzon)

“Zip a Dee Doo Dah” (Gilbert)

“Whistle a Happy Tune” (Rodgers)

“Convoy” (McCall, Fries, Davis)

“Lassus Trombone” (Fillmore)

“Chameleon” (Hancock)

“Beethoven’s Fifth” (Beethoven)

Side Two Selections:

Drum Series (Traditional)

“On Iowa” (Law)

“Iowa Fight Song” (Willson)

“There Is Nothing Like a Dame/Lover” (Rodgers)

“By the Time I Get to Phoenix/MacArthur Park” (Webb)

“Stout Hearted Men” (Romberg)

“I Am Woman” (Burton)

“Tiptoe Through the Tulips” (Burke)

”Old Man River” (Kern)

⁶⁹⁰ *Saturday with the Hawkeye Marching Band*, The University of Iowa Hawkeye Marching Band dir. Morgan J. Jones, The University of Iowa Bands, 33 rpm, c. 1975. Located in The University of Iowa Bands departmental records, Iowa City, IA.

Collage: Musical Scrapbook of the Seventies (1979)⁶⁹¹

Director – Morgan J. Jones

Format - LP

Producer – Mark Custom Records

Music Arrangers – Dusdieker, Eklund, Hiratzka, Jones, Mutcher

Jacket Design – Joan McCall, Sandra Dillon

Side One Selections:

Entry Cadence (Traditional)

“Roll Along, Iowa” (Woodman)

“On, Iowa” (Law)

“Iowa Fight Song” (Willson)

“Somewhere” (Bernstein)

“Malaguena” (Lecuona)

Drum Series (Traditional)

“Dream Machine” (Schifrin)

“Dixie with Love” (Emmett/Steffe)

“By the Time I Get to Phoenix/MacArthur Park” (Webb)

Side Two Selections:

“There is Nothing Like a Dame/Lover” (Rodgers)

“Tiptoe Through the Tulips” (Burke)

“Old Man River” (Kern)

“Let It Be Me” (Curtis/Delanoe/Becaude)

Dueling Drums (Traditional)

“Malaga” (Holman)

“Gauchos” (Schifrin)

“Moonlight Gypsies” (Schifrin)

Entry Cadence (Traditional)

“On, Iowa” (Law)

I-O-W-A (Traditional)

⁶⁹¹ *Collage: Musical Scrapbook of the Seventies*, The University of Iowa Hawkeye Marching Band dir. Morgan J. Jones, Mark Custom Records, CD, 1979. Located in The University of Iowa Bands departmental records, Iowa City, IA.

Live, Live, Live, Live Extravaganza (1984)⁶⁹²

Director – Morgan J. Jones

Format – LP

Producer – The University of Iowa Bands

Recording Engineers – Julie James, Steven Sergeant

Jacket Design – Jerry Best, Audiovisual Center, Graphics

Photography – Audiovisual Center, Photographic Services

Side One Selections:

“On, Iowa” (Law)

“Iowa Fight Song” (Willson)

“There is Nothin’ Like a Dame” (Rodgers)

“Stout Hearted Men” (Romberg)

“Shenandoah” (Traditional)

“Jesus Christ, Superstar” (Lloyd Webber)

“There’s No Business Like Show Business” (Berlin)

Drum Series (Traditional)

Side Two Selections:

“Pinball Wizard” (Townshend)

“Mission: Impossible” (Schiffrin)

Percussion Solo (arr. Sornsin)

“Moonlight Gypsies” (Schiffrin)

“Wide Willy” (Schiffrin)

Vocal Fun (Traditional)

“Volga Boatmen” (arr. Mahr)

“From Dixie with Love” (Emmett/Steffe)

⁶⁹² *Live, Live, Live, Live Extravaganza*, The University of Iowa Hawkeye Marching Band dir. Morgan J. Jones, The University of Iowa Bands, 33 rpm, 1984. Located in The University of Iowa Bands departmental records, Iowa City, IA.

The University of Iowa Hawkeye Marching Band: Traditions (1996)⁶⁹³

Director – David Henning

Format – CD

Producer – Soundwave Recording, Huron, OH

Recording Engineers – The University of Iowa Band Graduate Staff

Selections:

“Pregame Fanfare” (Henning)

“On Iowa” (Law)

“Iowa Fight Song” (Willson)

“Westside Story – Cool, Mambo, Maria, Tonight” (Bernstein)

“Main Theme from Batman” (Elfman)

“Born to Run” (Springsteen)

“The Circle of Life” (John)

“Saturday Night Fever” (Bee Gees)

“Macho Man/YMCA” (Village People)

“Light Cavalry Overture” (Von Suppe)

“Eleanor Rigby” (Lennon/McCartney, arr. Rood/Henning)

“Hey Jude” (Lennon/McCartney, arr. Davis)

“The Stripper” (Rose, arr. Holmes)

“In Heaven There is No Beer” (Neubach/Siegel)

“Iowa Alma Mater” (Mills)

Percussion Cadences 95 (Traditional)

“Iowa Forward Forever” (Henning)

“On Iowa – short version” (Law)

“Iowa Fight Song” (Willson)

⁶⁹³ *The University of Iowa Hawkeye Marching Band: Traditions*, The University of Iowa Hawkeye Marching Band dir. David Henning, Soundwave Recording, CD, 1996. Located in David Henning Personal Archives, Carrollton, TX.

On Iowa! (1998)⁶⁹⁴

Director – L. Kevin Kastens

Format – CD

Producer – Kurtz Kraft, Washington, IA

Recording Engineers – Rod Hanze, Brad Brummett, Steve Cable, Nick Schaub

Liner Notes – Kurtz Kraft, Washington, IA

Side One Selections:

“On Iowa” (Law, arr. Gates)

“Iowa Fight Song” (Willson, arr. Gates)

“On Iowa – short version” (Law, arr. Gates)

“Malaguena” (Lecuona)

“Tiger of San Pedro” (La Barbera, arr. Kastens)

“Zoot Suite Riot” (Perry, arr. Horney)

“Hey, Pachuco!” (Nichols, arr. Horney)

“Give it One” (Downey/Ferguson, arr. Stout)

“Brick House” (Williams/Ritchie, arr. Lubaroff)

Side Two Selections:

“Strike Up the Band!” (Gerswhin, arr. Kastens)

“Summertime/I Got Rhythm” (Gershwin, arr. Kastens)

“Phantom of the Opera” (Lloyd Webber, arr. Kastens)

“Time Warp” (O’Brien, Horney)

“Tribal Groove” (Willmarth)

“Hey Jude” (Lennon/McCartney, arr. Davis)

“On Iowa” (Law, arr. Gates)

I-O-W-A Cheer (Traditional)

Go Hawks! – Trumpet Cheer

Trombone Cheer

“Alma Mater Iowa” (Mills)

⁶⁹⁴ *On Iowa!*, The University of Iowa Hawkeye Marching Band dir. L. Kevin Kastens, The University of Iowa School of Music, CD, 1998. Located in The University of Iowa Bands departmental records, Iowa City, IA.

Roll Along Iowa! (2002)⁶⁹⁵

Director – L. Kevin Kastens

Format – Compact Disc

Producer – Kurtz Kraft, Washington, IA

Recording Engineers – Rod Hanze, Steve Cable, Nick Schaub, Bowen Kainer,
John Ritz, Brett Simon, Ofer Sivan

Selections:

Stadium Entry (Traditional)

“On Iowa” (W.R. Law, arr. Gates)

“On Iowa – short version” (W.R. Law, arr. Gates)

“Iowa Fight Song” (Meredith Willson, arr. Gates)

“Iowa Fight Song – short version” (Meredith Willson, arr. Gates)

“Roll Along, Iowa” (J.H. Woodman)

“Patriotic March Medley” (Traditional, arr. A. Horney)

“Music from Jurassic Park” (J. Williams, arr. K. Dye)

“Bohemian Rhapsody” (F. Mercury, arr. Aarhus)

“Get It On” (Chase & Richards)

“Beatles Medley” (Lennon & McCartney, arr. Aarhus)

“Salute to America” (Traditional, arr. A. Horney)

“Stuff Like That There” (Livingston, Evans & Goldsen, arr. A. Horney)

“Carry On Wayward Son” (K. Livgren, arr. K. Dye)

“Cool” (L. Bernstein, arr. T. Wallace)

“Thriller” (R. Temperton, arr. K. Kastens)

“The Stars and Stripes Forever” (J. P. Sousa, arr. A. Boysen)

“Cantina Band a la Sing, Sing, Sing” (J. Williams/L. Prima, arr. L. Clark)

“Theme from Austin Powers” (C. Strout, arr. K. Dye)

“Soul Bossa Nova” (Q. Jones, arr. K. Dye)

“Santa Esmerelda” (A. Morisod, arr. A. Horney)

“Malaga” (B. Holman, arr. G. Langford)

“Jump, Jive and Wail” (W. Curtis, arr. K. Dye)

“Hey Jude” (Lennon & McCartney, arr. T. Davis)

Trumpet Cheer (Traditional)

Trombone Cheer (Traditional)

I-O-W-A Cheer (Traditional)

“Alma Mater Iowa – instrumental” (G. Mills, arr. A. Boysen)

“Alma Mater Iowa – vocal” (G. Mills)

The Series (Traditional)

“Hawkeye Victory Polka” (Traditional)

⁶⁹⁵ *Roll Along Iowa!*, The University of Iowa Hawkeye Marching Band dir. L. Kevin Kastens, The University of Iowa School of Music, CD, 2002. Located in The University of Iowa Rita Benton Music Library.

Get Ready for the BOOM! (2008)⁶⁹⁶

Director – L. Kevin Kastens

Format – Compact Disc

Producer – The University of Iowa School of Music

Recording Engineers – Rod Hanze, Joel Boyer, James Edel

Graphic Design & Photos – Brian Kastens

Selections:

Stadium Entry (Traditional)

“On Iowa” (W.R. Law, arr. Gates)

“Iowa Fight Song” (Meredith Willson, arr. Gates)

“Roll Along, Iowa” (J.H. Woodman)

I-O-W-A Cheer (Traditional)

“On Iowa – short version” (W.R. Law, arr. Gates)

“Iowa Fight Song – short version” (Willson, arr. Gates)

“Vehicle”

“Dance Sister Dance”

“Black Magic Woman/Everybody’s Everything”

“Frankenstein”

“Thriller”

“You Really Got Me”

“On Iowa”/I-O-W-A Cheer

“A Mis Abuelos”

“Birdland”

“Don’t Stop Believin”

“Anyway You Want It”

“Phantom of the Opera”

“Hey Jude”

Trumpet Cheer

Trombone Cheer

“Hawkeye Victory Polka”

The Series

“Alma Mater Iowa – instrumental” (G. Mills)

“Alma Mater Iowa – vocal” (G. Mills)

⁶⁹⁶ *Get Ready for the BOOM!*, The University of Iowa Hawkeye Marching Band dir. L. Kevin Kastens, The University of Iowa School of Music, CD, 2008. Located in L. Kevin Kastens Personal Collection.

APPENDIX K
AUXILIARY COORDINATORS

Flag Corps Coordinators

1974 – Jannel Cockrum⁶⁹⁷
1975 – Jannel Cockrum
1976 – Cindy Nolen
1977 – Cindy Nolen
1978 – Lisa Veech
1979 – Kristin Beatty
1980 – Kristin Beatty and Elizabeth Hall
1981 – Kristin Beatty
1982 – James Douglass Douglass
1983 – Mark Whitlock
1984 – Pam Williamson
1985 – Mark Whitlock
1986 – Melinda McKenzie
1987 – Ann Costello
1988 – Unknown
1989 – Unknown
1990 – Cindy Hadish

⁶⁹⁷ Drill Chart Compilations – 1974 to 1986, The University of Iowa Bands; “Hawkeye Marching Band Game Day Scripts – 1987 to 1989,” Lou Crist Personal Archives, Iowa City, IA. All entries were found in these sources.

Majorette/Twirler Coordinators

1974 – Nancy Shaw

1975 – Nancy Shaw

1976 – Nancy Shaw

1977 – Madelynn DiCillo and Jane Stemmerman

1978 – Jane Stemmerman

1979 – Jane Stemmerman

1980 – Lori Squire

1981 – Katie Baumel

APPENDIX L
SUDLER TROPHY RECIPIENTS

- 1982 – University of Michigan⁶⁹⁸
- 1983 – University of Illinois
- 1984 – The Ohio State University
- 1985 – Florida A&M University
- 1986 – University of Texas
- 1987 – University of Oklahoma
- 1988 – Michigan State University
- 1989 – University of Kansas
- 1990 – The University of Iowa
- 1991 – Arizona State University
- 1992 – Northwestern University
- 1993 – University of California Los Angeles
- 1994 – James Madison University
- 1995 – Purdue University
- 1996 – University of Nebraska
- 1997 – West Virginia University
- 1998 – University of Massachusetts
- 1999 – Texas Tech University
- 2000 – University of Georgia

⁶⁹⁸ “The Sudler Trophy,” The Sousa Foundation,
<http://www.sousafoundation.net/Default.aspx?ID=39> (accessed January 28, 2013).

2001 – Texas A&M University

2002 – Louisiana State University

2003 – University of Alabama

2004 – Auburn University

2005 – Penn State University

2006 – University of Arkansas

2007 – Indiana University

2009 – Western Carolina University

2011 – University of Notre Dame

2013 – University of Florida

APPENDIX M
INTERVIEW QUESTIONS

Former and current directors

1. When and where were you born?
2. What consisted of your early musical education?
3. When and where did you attend school for post-secondary education, and what degrees did you earn while in attendance?
4. What and with whom did you study at these institutions?
5. What professional positions have you held since completing your education?
6. Have you received any significant honors or awards for your contributions to the profession?
7. Have you held any positions of responsibility within the profession (i.e. Officer in CBDNA, committee memberships, etc.)?
8. What years did you serve as Director of the Hawkeye Marching Band?
9. What, if any, changes to the program did you want to see occur in your first year?
10. How did (has) the size and structure of the staff of the HMB change(d) during your time?
11. What was (is) the average size of the band, both high points and low points?
12. Currently, the HMB is very heavy on the brass side of instrumentation. Was this (Has this always been) the case during your time or was (has) there (been) a more balanced instrumentation with the woodwinds?
13. Do you remember specific instrumentations?

14. Beside yourself, how many other directors were (are) directly involved with the operations of the Hawkeye Marching Band? More specifically, was (is) there anyone on staff (as) an official assistant director of the HMB?
15. Did (Do) you have any auxiliary staff during your tenure (i.e. Secretary, Publicity, etc.)?
16. How did (have) you involve(d) graduate students in the operation of the HMB?
17. How many graduate students would (do) you typically have in one year?
18. How did (have) you involve(d) undergraduate students in the operation of the HMB in a leadership capacity?
19. Did (Do) you utilize a band council system or slate of officers?
20. Did (Do) you utilize students for work crew and/or librarians?
21. Did (Do) you ever arrange music or write drill for the group?
22. If so, what were (have been) the trends of drill and music style when you wrote (write) for the HMB?
23. Could you provide me with some sample show themes?
24. Do you have any copies of drill that you would be willing to share for this project?
25. Did (Does) the dance team, or other special guests, perform with the HMB during your tenure?
26. What were (are) some of the great performances of the HMB during your tenure?
27. Did (Does) the HMB give any special performances during the year (i.e. exhibitions, Governor's Day parades, convocations, etc.)?
28. Where did (does) the HMB rehearse, both indoor and outdoor?

29. What were (are) rehearsal schedules like and how were (are) they structured?
30. How heavily did (do) you rely of the undergraduate and graduate staffs for running rehearsals?
31. What were (are) some of the different recruitment efforts that you (have) employed during your time?
32. How were (are) auditions conducted?
33. How was (has) the HMB (been) funded during your tenure? What was (is) the approximate yearly budget?
34. Did (Has) the band receive(d) new uniforms during your tenure? If so, were there any significant changes in the style?
35. Did (Has) the band receive(d) new instruments?
36. Were (Are) there marching band scholarships offered to students? If not, did (have) you try (tried) to push for a scholarship program?
37. How many drum majors did (does) the HMB use every year? How did (do) you conduct auditions?
38. How many twirlers? How did (do) you conduct auditions?
39. Did (Does) the HMB utilize a color guard? If so, how many members were (are) typically in the line? Did (Do) they use any specialized equipment?
40. How often did (does) the HMB travel every year?
41. Any particularly unique travel experiences?
42. Did (Have) you ever make (made) any audio or video recordings?
43. What were (are) the greatest developments of the HMB during your tenure?

Supplemental Questions for Dr. Myron Welch

1. You were hired as Director of Bands in the middle of Dr. Morgan Jones' tenure as director of the HMB. Did you have any ideas about the operation of the marching band from your previous experiences that you wanted to see implemented, or did you take a more hands-off approach?
2. After Dr. Jones left, there was a period of about six to seven years where there were several directors. I understand that Dr. Jones even returned for one or two years. In your opinion did this inconsistency have an effect on the overall program? If so, how?
3. How did the size and structure of the staff of the HMB change during your time?
4. What was the average size of the band, both high points and low points?
5. Currently, the HMB is very heavy on the brass side of instrumentation. Was this always the case or was there ever a time when there was a more balanced instrumentation with the woodwinds?
6. How involved were you, on a daily basis, with the operation of the marching band?
7. Did you ever arrange music or write drill for the group?
8. If so, what were trends of drill and music style when you wrote for the HMB?
9. What were some of the different recruitment efforts that either yourself or the HMB directors employed over the years?
10. How did audition procedures for the band change during your time?

11. Currently, the HMB rehearses on Park Road. During the mid-twentieth century they rehearsed in several other locations. Can you remember any of these other locations and when they might have changed?
12. Could you speak more about the relationship between the band and the Scottish Highlanders?
13. What were HMB rehearsal schedules like and how were they structured?
14. Was the HMB budget typically separate from the overall band budget?
15. How was the HMB funded during your tenure?
16. Did the band ever receive new uniforms during your tenure?
17. Did the band ever receive new instruments?
18. Were there marching band scholarships offered to students? If not, was there ever a push to establish a marching band scholarship program?
19. How many drum majors did the HMB use every year?
20. How many twirlers?
21. Did the HMB utilize a color guard? If so, how many members were typically in the line? Did they use any specialized equipment?
22. When did the dance team become associated with the HMB?
23. What were some of the great performances of the HMB during your tenure?
24. Did the HMB give any special performances during the year (i.e. exhibitions, Governor's Day parades, convocations, etc.)?
25. How often did the HMB travel every year?
26. Any particularly unique travel experiences?
27. What were the greatest developments of the HMB during your tenure?

APPENDIX N

ONLINE ALUMNI SURVEY QUESTIONS

These questions were given in an online survey created in The University of Iowa Qualtrics system, and it was made available to all alumni of the band through a link on The University of Iowa Alumni Association website. Respondents were given the option to answer as many questions as they felt comfortable, and they were not required to provide their name or e-mail address.

1. What is your first name?
2. What is your last name?
3. What is your maiden name, if applicable?
4. What is your e-mail address?
5. What years were you in the HMB?
6. What instrument did you play?
7. How were you recruited to join the HMB?
8. How were auditions conducted for the HMB?
9. Once you were in the band, did you participate in any recruiting efforts of future members? If so, what were they?
10. Did you hold any HMB leadership positions? If so, please list.
11. What was the approximate size of the HMB during your time?
12. If you can recall, what was the approximate size of each instrument section in the HMB during your time?
13. How many drum majors/twirlers/color guard members were in the band during your time at Iowa? Please list the numbers for each position and the years.

14. When and where were rehearsals held and how were they structured?
15. Do you remember any examples of musical selections from specific marching shows? If so, please provide any details you can recall including the specific titles, and the years the selections were performed.
16. What style(s) of marching did you perform while you were in the HMB (i.e. high-step, corps-style, etc.)? Please elaborate on each specific style if you can.
17. Do you remember any examples of drill movements from pregame and/or halftime? If so, please provide any details you can recall including number of counts, exact movements and the years these were utilized.
18. Did you travel with the band? If so, what specific travel experiences were most memorable and why?
19. What is your most memorable, unique, or humorous experience with the HMB?
20. Do you have any additional comments or suggestions?
21. If I have questions regarding your responses, may I contact you at the e-mail address you provided?

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