SOUND REVIEW

Recent University Marching Band Recordings

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University marching bands represent an important piece of American vernacular music but are notably absent from the folk music literature. These bands have received increased attention from the popular media, but they are discussed primarily by sportswriters who have neither the musical training nor the experience to fully discern their artistic contributions. This article will introduce the current marching band scene through a review of recent recordings that exemplify the major types of modern university marching bands and the musical genres they perform.

The university marching band is a student ensemble that primarily provides musical and visual entertainment for university football games. Ensemble members are students drawn from all schools within a university, and the marching band is generally the largest musical ensemble for nonmusic majors on campus.[1] Marching bands are usually led by a full-time director and are sometimes conducted during performances by student drum majors.[2] The main performance of the marching band takes place on the football field at halftime, although bands also perform in parades, before football games (the pregame show), after games (the postgame show), and during games from the stands. The purposes of the ensemble are to energize the football audience, support the school team, and train future wind band educators. Music for all performances is memorized and is enhanced by a strong visual component.

Recordings of university marching bands have been very difficult to produce and distribute. Neither the main performance context (loud outdoor football games) nor the ensemble's hectic schedule are conducive to producing recordings. Furthermore, university marching bands are rather expensive to maintain, and the limited appeal of the recordings did not make them profitable with analog technology. In the 1970s, the Golden Crest label attempted to broaden the appeal of the recordings by creating compilation LPs featuring all the fight songs of a football conference, recorded by one of the schools from that conference. Golden Crest marketed these recordings toward a football audience. Examples of these types of recordings include Cornell University's *Fight Songs of the Northeast* (1977), the University of Tennessee's *Fight Songs of the South* (n.d.), and the University of Kansas's *Fight Songs from the Heart of America* (1977). Golden Crest also produced a few LPs that demonstrated the ability of marching bands to perform music other than fight songs. Of these, the LPs *The Revelli Years with the University of Michigan Marching Band* (1981) and *This—Is a Marching Band!* (1979), from the University of Kansas Marching Band, have been the most influential. Rereleases of all of these albums on CD would be useful.

The digital revolution of the mid-1980s decreased the university marching band's reliance on outside record labels. In 1986 the University of Illinois produced the first marching band CD, entitled *The Marching Illini*. Since then, the number of recordings produced by the bands themselves or by small local labels has increased exponentially. These CDs are primarily created as a yearbook for band members and alumni, but they are often available to the general public through the band's office or Web site or at each school's bookstore. While these recordings lack the important visual component and energy of a live marching band performance, the new availability of recorded music is great news for listeners interested in exploring the genre without sitting through a football game.

The following sections review the musical genres performed by each of the five major

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types of university marching bands currently present in the United States. Band types, as they are grouped in this article, are marked by many factors, including their marching style, the genres they perform, their leadership hierarchy, their aesthetic goals, and their influences. Three of the band types (military, traditional, and corps-style) correspond roughly to the historical periods through which the modern marching band developed. The remaining two types of bands (scramble bands and show bands) are defined less by historical period than by regional influence.

This review makes no attempt to name the best bands in the United States. University marching bands are unique in the marching band world in that they do not compete against one another. The only measure of relative quality that exists at the university level is the Sudler Trophy, which has been given by the John Philip Sousa Foundation to one university band each year since 1982. Bands do not compete for this award, however. A committee of past winners reviews peer nominations and selects an ensemble based on its contribution "to the advancement of the performance standards of college marching bands over a period of years" (Sousa Foundation 2002).[3] With over 250 university marching bands in the United States and no competitions among them, some sportswriters' concern with identifying "the best band" (Demak 1991; Kelley 2003) appears contrived. As a rule, every school considers its band superior to all other bands.

Military Bands

University marching bands have their roots in the military tradition. Some institutions—most notably Texas A&M University but also military academies such as West Point and the U.S. Naval Academy—maintain a military style of performance today. According to Arthur Bartner (1963), the military band traditions of France and Germany had, by the mid-nineteenth century, largely replaced the fife and drum corps attached to military units in the United States since the Revolutionary War. In the second half of the nineteenth century, this style of military band was popularized by professional bands that toured America. John Philip Sousa conducted the most famous and influential of these touring bands (the United States Marine Band) from 1880 until 1892 (Bartner 1963:37). Sousa is known as the "March King" not for his bands, which usually performed seated, but for his prolific composition of marches, a standard form with a set musical structure. Standard march arrangements begin with an introduction followed by an A phrase of 8–16 bars that repeats, then moves to a B phrase of the same length, which repeats. Most marches then move to a "trio" section that is light, soft, and carried by the woodwinds. The trio is contrasted with the following break-strain or "dogfight" section, which is marcato, loud, and generally carried by the low brass.

One of the effects of the popularity of the standard march form was the development of military-style bands in American universities. There is some contention over which school has the oldest marching band. Notre Dame claims to have had a band for their first football game in 1887, but the band did not actually march until an unspecified later date (Notre Dame Band 2004). Bartner reports that the early university bands (between 1890 and 1910) were modeled after military parade bands, and so a typical halftime performance consisted of marching down the "gridiron" (football field) while playing a standard march arrangement (1963:49).

This type of marching is still presented at Texas A&M University. The Aggie Band is unique, not only because it is the largest military-style band in the United States, but also because it is a functioning military unit that eats, sleeps, and lives together. On their 1990 CD *Recall, Step Off On Hullabaloo*, the Aggie Band performs standard marches such as Joe Haney's "Noble Men of Kyle," Nikolai Rimsky-Korsakov's "Procession of the Nobles," E. E. Bagley's "National Emblem March," and Sousa's "Washington Post March." Most university bands perform and record at least some standard marches, and the University of Nebraska's "National Emblem March" (1996), Ohio State University's "Le Regiment March"

(2002), and Florida A&M University's "Barnum and Bailey March" (2003) are excellent examples of standard marches performed by nonmilitary bands.

Traditional (Big Ten–Style) Bands

By the 1930s, most major universities had marching bands, and it was during this time that virtually all university bands, led by the innovative midwestern bands of the Big Ten athletic conference, broke away from the military band model. According to Bartner, Big Ten bands (from the universities of Iowa, Illinois, Michigan, Minnesota, and Wisconsin as well as Northwestern, Indiana, Michigan State, Ohio State, Pennsylvania State, and Purdue universities) started to develop "fast-moving, colorful, and spectacular pregame and half time show[s]. The most important changes were the animation and movement of formations, a colorful style of marching and uniforms, the mass introduction of [baton] twirling, giant bass drums, and a cappella singing" (1963:60).

In 1920 Purdue began carrying school flags of the conference on the field. These flags were carried in a military manner, not tossed or spun. In marching, bands broke away from the military pace of 120 steps per minute to a standard 140 steps per minute. The length of each step was also shortened from the military six steps every five yards to the standard step size used today of eight steps every five yards. To increase marching showmanship, higher leg lifts, dramatic upper-body movement, and horn swings were added (Bartner 1963:61). The showmanship and costume of the drum major became more dramatic in this period as well. By the 1950s, many bands were energizing football fans with high-powered pregame performances, with some bands utilizing fast entry drum cadences of up to 220 steps per minute (Bartner 1963:71).

Since the 1980s, almost all bands have moved away from the traditional style for halftime shows, but many of the Big Ten bands still utilize traditional-style marching for their pregame performances. For example, the Ohio State University Marching Band is nationally known for a traditional move called "Script Ohio," in which band members "follow the leader" around the cursive-style word "Ohio." Once the entire word has been formed, one of the sousaphone players breaks off the end of the line and "dots the *i*." As sportswriter Steve Rushin noted in a 2003 *Sports Illustrated* piece, "flugelhorn is becoming a lot like football, only more competitive. Sixty sousaphonists tried out for 28 spots in the Ohio State sousaphone section this season, and only one of them got to dot the i in Script Ohio each week" (Rushin 2003:17).

Traditional pregame performances have been preserved in recent recordings. Many bands (Michigan State University 1994; Ohio State University 2002; University of North Carolina 2000) begin their CDs just as they begin their live performances—with the combination of fanfares, marches, national songs, and school songs that make up the pregame show. Just such a traditional pregame performance begins Northwestern University's 1995 CD *Wildcat Band Fire Up!* Track 1, "Salsation Cadence," is played as the band marches into the stadium and members take their place along the sideline. Track 2 begins with the "Fast Entry Cadence," during which the band is moving into position on the field using the high-stepping march style. Once the members are in place, the band shouts "Wildcat Band fire up!" and plays the "Go 'U' Fanfare," which is followed by a standard march as the band marches down the field. Track 3 presents the "Go 'U' Segue," which leads into the school's fight song, "Go 'U' Northwestern." On game days, this song is played while performing a complex marching maneuver, creating the effect of unrolling the letter *N* on the field like a scroll. This recording highlights both the continuous nature of the live pregame show (pieces strung together without breaks) and the voice of the band's announcer encouraging the crowd.

Corps-Style Bands

Since the 1980s, the vast majority of bands in the United States have become corps-style bands. Corps-style marching utilizes what is called a "glide step" style of march, in which musicians move about the field by rolling the

foot from heel to toe, causing minimal impact to the upper body. In contrast to high-impact, traditional-style marching, corps-style promotes a still upper body and therefore a greater potential for musical control while moving. Corps-style marching was popularized by the bands of Drum Corps International (DCI). While DCI bands are not the focus of this review essay, their influence on collegiate marching bands has been so profound that a brief introduction to DCI is in order.

DCI is a nonprofit organization that grew out of the increasing competitiveness between several youth music programs in the 1960s, such as those of the Veterans of Foreign Wars, American Legion, Catholic Youth Organizations, and Police Athletic Leagues. This organization was created in 1971 to establish and standardize rules and regulations for the activity. DCI oversees city-based (not university-based) ensembles called "drum and bugle corps" (or "drum corps"). These corps have names like the Cavaliers, Phantom Regiment, and the Blue Devils. Only musicians between the ages of eighteen and twenty-two may participate in drum corps. Unlike university marching bands, which use a range of instruments similar to those found in a concert band, the instrumentation for drum and bugle corps comprises, quite literally, drums and bugles (ranging in pitch from soprano to contrabass). Drum corps typically have a very high level of professionalism. They rehearse the same show twelve hours a day for a month and then take that show on tour across the country over the summer on their way to the final competition in August. Recently, DCI has worked with PBS to televise the finals each year (Drum Corps International 2006).

According to Craig Moe (2001), the only things that marching bands and drum corps have in common are music and a football field. Nonetheless, drum corps have had a profound effect on university marching bands today, both in their marching and their musical style. Throughout the 1970s and 1980s, drum corps moved toward more "artistic" shows, forming abstract shapes that are not symmetrically centered on the field and employing a wide range of musical styles. Today's corps-style university marching bands also play a wide variety of music, and nearly every CD reflects this variety. What follows is a description of some popular genres of music performed and recorded by corps-style university marching bands, with discographic examples of each.

Popular Music

Marching bands have a long history of performing popular music. Bartner explains that, as early as the 1930s, the music of university marching bands was moving away from marches and fight songs to arrangements of more popular tunes, such as "A Bicycle Built for Two," that were matched to the forms on the field (1963:61). The performance of popular music, while appreciated by football fans, has also been an impediment to establishing the artistic legitimacy of marching bands, as conservatory instructors (and even band directors themselves) have condemned the performance of music that they view as neither educationally beneficial nor aesthetically praiseworthy. William Campbell's survey of university school of music deans in 1964 concluded that "if improved musical performance and quality of music were stressed, it would be easier to accept the marching band as an educationally sound medium" (1964:148). However, popular music appeals to the football audience, and so university marching bands continue to play it.[4]

The frequency of popular music from the 1970s on recent university marching band recordings suggests that "classic rock" represents a sort of compromise between artistic values and popular appeal for band directors. Some frequently played classic rock songs include Fleetwood Mac's "Tusk" (University of Southern California 1999), the Ides of March's "Vehicle" (University of Oregon 2002), Kansas's "Carry on Wayward Son" (Michigan State University 1994), and Emerson, Lake, and Palmer's "Karn Evil 9" (Brigham Young University 1998). The Beatles are another source of popular musical inspiration for university marching bands, and bands such as the University of Iowa (1996) have recorded their work.

An outstanding example of a Beatles adaptation by a marching band appears on the University of California at Los Angeles's *Bruin*

Spirit CD (2000). This CD includes a medley from the album *Sgt. Pepper's Lonely Hearts Club Band*, and the band's rendition of "Lucy in the Sky with Diamonds" contains many of the features widely recognized in the marching band community as hallmarks of a stellar performance. The overlapping bell-style notes that open the piece are tonally centered and played by the trombone section with a warm, fuzzy timbre. This piece also features good trumpet solo work throughout. Creativity is a valued marching band aesthetic and is best displayed in this performance when the band creates a "white noise" effect to match the Beatles' original. This effect reminds the listener of how very noisy a marching band can be, but it is brilliant in how explicitly it evokes the original song.

Occasionally, corps-style marching bands do try to play more current popular music in order to appeal to both football fans and prospective members. James Madison University (1998) recorded "Ants Marching" by The Dave Matthews Band, Indiana University (2002) recorded "Love Shack" by the B-52s, and the University of Oregon (2002) recorded pieces by both Blink-182 ("All the Small Things") and Offspring ("Come Out and Play").

Movie Music

Marching band directors, particularly at the college level, are constantly torn between a desire to perform music that they perceive to be "artistic" and the functional necessity of performing music that is familiar to a football crowd. Movie music is both technically complex and familiar to popular audiences, and for this reason it mediates the elite/popular tension nicely. Marching bands draw from a wide range of movies for their performances, from fantasy epics (James Madison University's 1996 *Star Wars* show) to classics (UCLA's 2000 *Mary Poppins* medley) to blockbuster hits (Northwestern University's 1995 *Jurassic Park* theme).

The University of Michigan's CD *Fire Up . . . It's Saturday* (1998) contains several examples of nicely performed movie music. Track 5 presents the "Theme from 'E.T.'" by John Williams. While reminiscent of a concert band in arrangement and use of percussion, the performance represents many of the features that the marching band community considers beautiful and dramatic, standing as evidence that marching band brass sections can center their pitch, play in tune, and exhibit a high degree of musical sensitivity. "Fanfare for Rocky" on this CD is also movie music, but it presents a nice contrast to the ballad-like quality of the *E.T.* theme while still incorporating many of the musical elements considered valuable by marching bands. This piece begins with a dramatic trumpet fanfare and then highlights the mid-brass section. The focal point of the piece, however, occurs when the Michigan brass section performs an interweaving fanfare line that is breathtaking in its complexity.

Jazz

In the early 1990s, the Purdue University marching band got the opportunity to perform "Send in the Clowns" with John Harner, former trumpet soloist with the Stan Kenton Orchestra, and this performance is recorded on their 1993 CD *Back Home in Indiana*. Marching bands perform jazz extensively, from jazz standards like "Autumn Leaves" (University of Illinois 1994) to more experimental jazz pieces like Buddy Rich's "Channel One Suite" (University of Illinois 1986; University of Nebraska 1996). A fine example of jazz performed by a marching band is the track "Take the A-Train" on the University of Michigan's 1998 CD. The Michigan Marching Band is an extremely important university marching band, both historically and currently. It was the first band to receive the Sudler Trophy in 1982, it was one of the first bands to produce recordings, and it has contributed greatly to training music educators who lead university bands around the country. The band's rendition of Duke Ellington's classic combines a rhythmically solid, tonally centered bass line with a laid back "groove" in the melody instruments, which they maintain even when trading phrases with the drumline.

Big Band/Swing Music

The most popular form of jazz among university marching bands is big band/swing. In part, this popularity is due to the overlap in instrumentation between marching bands and big bands, which makes the music easier for marching band directors to arrange. Michigan performs several big band pieces on their 1998 CD ("American Patrol," "One O'Clock Jump," "Stompin' at the Savoy"), and Ohio State University adds a Latin flavor to their big band tracks "Hey Pachuco" and "Sambandrea Swing" (2002). The far-and-away favorite swing tune of university marching bands, however, is "Sing, Sing, Sing," originally performed by Benny Goodman and recorded by many bands including those at Arizona State University (2003), Indiana University (2002), and the University of Oregon (2002).

UCLA's recording of "Big Noise from Winnetka" (2000) demonstrates the way in which big band music allows university marching bands to emphasize their strengths. One of these strengths is the power of the high brass section, and the skill of UCLA's section is on display in this recording. Also featured on this track is the interplay between solo trumpet, small ensembles, and the full band. Maintaining the "groove" throughout this interplay, as exemplified by the UCLA band on this track, is valued by the marching band community because of the sheer difficulty of maintaining rhythmic integrity while members are spread out (and moving) over the length and breadth of a football field.

Broadway Musicals and Medleys

A favorite theme of halftime shows is Broadway musicals, which also mediate nicely between conservatory musicality and popular appeal. Some favorite musicals include *The Sound of Music* (Arizona State University 2001; James Madison University 1996), *West Side Story* (Northwestern University 1995; University of Iowa 1996) and, of course, *The Music Man* (Michigan State University 1994). Sometimes bands simply utilize a particularly familiar piece from a musical, such as Indiana University's performance (2002) of the title tune from the musical *42nd Street*.

The related songs that make up a Broadway musical are often presented by university marching bands in the form of a medley. On their 2004 CD *Live from DKR*, the University of Texas Longhorn Band provides a recorded example of this in their arrangement of songs from *Chicago: A Musical*. Spanning three tracks, this medley exemplifies two important artistic values within the marching band community. First, the drumline work in this medley enhances the pieces by giving them both timbral and tonal depth. In addition, the demanding high trumpet lines are under control and played with technical skill, not (as stereotypes of marching bands would have it) overblown, out of tune, or unnecessary. Marching bands use medleys for non-Broadway music as well, and their subjects can range from the University of Southern California's "Gloria Estefan Medley" (1999), to Michigan State's "Elvis Medley" (1994), to the University of Massachusetts's "Madonna Medley" (2004).

Western Art Music

Marching bands do play Western art music, although probably not with the frequency that their directors would like. Even when this type of music is performed, bands are limited to pieces with enough resonance in popular culture that football audiences will recognize them. Frequently recorded pieces include Aaron Copland's *Fanfare for the Common Man* (Purdue University 1993) and Giaochino Rossini's *William Tell* Overture (University of Illinois 1997).

Music from the Western conservatory tradition allows university marching band arrangers to highlight some of the strengths of the ensemble. For example, in the University of Oregon's rendition of Copland's *Appalachian Spring* (2002), the drumline intensifies the music, which is particularly important in a hymnlike chorale with many loud notes of long duration. In contrast to the beauty of *Appalachian Spring*, however, is the power of Western art music as per-

formed by Ohio State University (2002). Good dynamic contrast and controlled tone even at loud volumes—both valued criteria in marching band performance—are present in this recording of Richard Strauss's *Also Sprach Zarathustra*, Carl Orff's "O'Fortuna" (from *Carmina Burana*), and Pytor Ilyich Tchaikovsky's *1812* Overture, complete with cannons.

Drumline Music/Cadences

The drumline is one of the defining characteristics of the university marching band and is one of the primary sonic features that sets these bands apart from very large concert bands or wind ensembles. Marching drumlines are generally made up of four main types of instruments: snare drums, tenor drums, pitched bass drums, and cymbals.[5] In "Pregame Solo '96," the University of Nebraska Marching Band (*Live from Lincoln 1996*) presents a good example of the strengths of each different instrument within the drumline, from the drama of the cymbal crash to the handbell-like way in which the pitched bass drums interlock to form a complex, pitched rhythmic line.

Drumline cadences are pieces that feature only the drumline. Their main purpose is to keep the band in step while marching from one location to another, but they are also incredibly intricate and interesting to listen to, and many bands have included cadences on their CDs. The University of Nebraska's *Live from Lincoln 1996* CD provides an example of the way multiple drum cadences can be strung together and accented with chants from the band on track 17, "Cadences." Cadence sequences such as this are designed to repeat indefinitely until the band has reached its destination. Northwestern University (1995) and the University of Illinois (1997) have also recorded cadences, and the University of Texas (2004) and James Madison University (2000) present cadences that are a nice contrast to the cadence "sound" of the Big Ten bands.

Fight Songs

One of the most important genres played by university marching bands is the "fight song." Fight songs are usually standard form marches, which are guaranteed to energize football fans. Each school's fight song is unique, and bands play their fight song repeatedly throughout the entire football game: at the pregame concert, at "tailgates," during pregame, during the game, every time the team scores, at the end of the game, and sometimes during the halftime show. Nearly all recordings made by university marching bands contain a school fight song. Some examples include "Yea Alabama" by the University of Alabama (2004), "Fight, Mountaineers" by West Virginia University (1999), and "The Iowa Fight Song" by the University of Iowa (1996).

One of the unique features of fight songs is the standardized way in which audiences participate in them. A good example of this interactive nature appears in the University of Oregon's live recording of their fight song performed at the Fiesta Bowl Block Party in Tempe, Arizona, for a group of Oregon football fans (2002). The recording begins with the crowd chanting, but the chanting becomes cheering as the crowd reacts to the fight song opening phrase. At the break strain, the trumpets play a phrase and the crowd answers (in time) with words like "Go!," "Fight!," and "Win, Ducks, Win!" over the basses and percussion. The full band then plays through the melody again to the end. While live recordings are not always possible or desirable for capturing the sound of marching bands, the cheering of the crowd in Oregon's recording is an excellent example of the energy that a crowd can lend to a marching band performance.

Corps-style university marching bands perform a wide variety of music, and this variety is reflected in their recordings. In addition to the genres mentioned above, Latin-influenced shows, including songs like "Malaga," "Spain," and "Malaguena" are popular (see University of North Carolina 2000). Theme songs from television shows such as *The Jetsons*, *Star Trek*, and *Sesame Street* are also performed. And in the aftermath of the events on September 11, 2001, many bands performed and subsequently recorded a "patriotic" show. These shows included American national tunes such as "Stars and Stripes Forever" (Brigham Young 2002), "God Bless the U.S.A." (Western Mich-

igan 2001), and "This is My Country" (Ohio State 2002). The variety of music performed by corps-style university marching bands reflects a desire to play music that football fans will recognize and enjoy, but it also demonstrates an attempt by directors to balance these demands against artistic and educational concerns.

Scramble Bands

Corps-style marching and performance is used by most contemporary American university marching bands, with two notable exceptions: the scramble bands of the Ivy League and the show bands of the Historically Black Colleges and Universities. These two band types, while present at a proportionately small number of schools, attract the vast majority of media attention. The band types are also radically different from one another. Scramble bands (also known as scatter or party bands) are characterized by their levity and are found at all of the Ivy League schools (with the exception of Cornell), Rice, Stanford, and, until 2004, the University of Virginia. Scramble bands are low-commitment ensembles entailing no college credit and only a few hours of rehearsal time per week. They were formed out of the countercultural movement of the 1960s, which rebelled against the military regimentation of the marching band. These bands are generally student run, and consequently few of the bands have had the time and resources to release CDs, with the notable exception of the Leland Stanford Junior University Marching Band. The Stanford band releases a new CD every few years, with titles like *The Band is Not Helping* (1991) and *This Is Why We Can't Have Nice Things* (2003). This band has never won the Sudler Trophy, nor are they likely to do so while most band directors are alive to prevent it. However, a full survey of university marching bands cannot overlook this type of band.

Scramble bands are noted for their marching style—running wildly to a position on the field, playing a song; running wildly to another position, playing a song. Given this, it is a bit surprising that the levity and quirky humor that characterizes these bands should be captured so well on Stanford's CD *Ultrasound* (1999). The opening track on this CD is a phone message (probably a real one) in which the caller, calm throughout, says:

> Hi Stanford Band. How come you guys are so poor you don't have any decent uniforms? You know, how come you're not able to march in formation like other bands? I mean, you can't be that dumb. I mean . . . you're a real discredit to the University. . . . You look like *hell*. You must be the worst looking band in the whole United States. Why don't you guys brighten up, get smart, stop being such a bunch of assholes. Which is what you are. Thank you.

The interesting part about this call is not the nature of the call itself (which most of the marching band community would regard as largely accurate), but the fact that the band chose to make it the first track on their CD, entitling it "Our Biggest Fan."

The real value of the Stanford CD is not in its presentation of music, which by the standards of most marching band directors is largely overblown, out of tune, and played with sloppy phrase endings. The value of this CD, just as the value of the scramble band, lies in its humor and in its role as a parody of all other types of marching bands. The band shouts and cheers between pieces, and sometimes words are audible, such as when the band calls out "It's Byzantium!" before playing "Istanbul (Not Constantinople)." The band also mocks rival University of California, Berkeley with a spoof of Sir Mix-a-Lot's "Baby Got Back" on hidden track 43.

A large part of the appeal of scramble bands lies in the scripts that are read by announcers during halftime, and the songs the band plays at halftime are generally punch lines to the jokes set up in the scripts. For example, the Yale Precision Marching Band performed a George W. Bush sketch "which involved a line of white-shirted bandies and the playing of Eric Clapton's 'Cocaine'" (Yale University Marching Band n.d.). However, this brand of humor has led to negative attention as well. In 1990 the Stanford band was banned from the state of Oregon after making fun of the northern spotted owl environmental controversy, and in 1991 it was banned from performing at Notre Dame

for having a drum major dress up as a nun. Most recently, in 2003 the Virginia pep band was banned from future Continental Tire Bowl games for a skit that portrayed West Virginia University fans as "pigtailed hillbillies" (Rushin 2003).

The "frequently asked questions" about college marching bands on the online newsgroup rec.arts.marchingband.college summarizes a widely-held debate about these bands when it states:

> Q: Does Stanford/UVA/Rice/The Ivy League suck?
>
> A: Sometimes, but not because they don't march. Understanding the performance style (scrambling), song selection (keep the students happy), and attitude (fight-the-world) of scramble bands are critical to appreciating them. (Moe 2001)

Show Bands

The fifth and final type of university marching band is the show band of the Historically Black Colleges and Universities (HBCUs). Show bands have been gaining national recognition in the past few years with the release of the movie *Drumline* (Finerman and Stone 2002) and the establishment in 2003 of the Honda Battle of the Bands, an annual showcase for these bands. However, because they are generally found in smaller (Division I-AA or Division II) schools, show bands do not usually have the time or resources to produce recordings. The major exception is the marching band of Florida A&M University (FAMU), which has produced four influential recordings in recent years. The FAMU Marching 100 is recognized for its showmanship, particularly in creating elaborate formations on the field and animating them. According to HBCU band columnist Herbert Seward, the trademark of "The 100" is a fast march (called "The Rattler") that gives the illusion of FAMU's rattlesnake mascot slithering on the field (Edwards 2003).

This band's most recent recording, *The Florida A&M University Marching Band Vol. 4* (2003), demonstrates several reasons why this type of university marching band is so popular. First, these bands play lively arrangements of contemporary African American popular music and hip-hop, seamlessly weaving together such pieces as "Set It Off" by Monica, "Step in the Name of Love" by R. Kelly, "The Way You Move" by Outkast, and "Rain On Me" by Ashanti. These medleys are characterized by energetic vocal responses, moving bass lines, and melody lines that utilize not only the trumpets but also piccolos. Another popular genre utilized by show bands is gospel music. Several corps-style bands have expert recordings of gospel pieces, including "Make his Praise Glorious" by Arizona State University (2001) and "Amazing Grace" by the University of Illinois (1990). However, FAMU's 2003 recording sets a new standard for marching band performance of the genre. Track 12, "Praise is What I Do," combines instrumental melody, band members singing a cappella, and an amplified solo vocalist to create what some might call a truly "inspirational" rendition. FAMU's skill at realizing rhythmically complex bass lines and a cappella vocal harmony is also demonstrated by track 6, which explores another major genre from which show bands draw their repertoire: rhythm and blues. The 1984 hit song "Say La La" by the jazz-influenced R&B group Pieces of a Dream is brilliantly reinterpreted by "The 100."

FAMU is not the only strong show band in the South, although it has the most easily accessible recordings. Mark Lassiter of *The Woodshed E-zine* writes that Norfolk State's band is known for its "killer brass section and military marching precision." Bethune Cookman College and Virginia State University are known both for size and for "an unusual mix of discipline and funkified hits." Finally, Southern University's "Human Jukebox" has a penchant for animated geometric patterns and for having "the nerve to form the halftime score, mere minutes after the teams go to the locker room" (Lassiter 2004). Rivalries between the bands are nearing epic proportions, and the oft-cited inspiration for the movie *Drumline* occurred when the movie's director Charles Stone III witnessed a postgame drum-off between Norfolk State and Morris Brown, "in which the former marching band landed the first punch

by playing, from memory, an ancient and obscure Earth, Wind, & Fire song, only to have Morris Brown counter with the next cut off the same album" (Rushin 2003).

The bands of the HBCUs are simply unmatched for the unique type of artistry they bring to the football field. Now that the finest of these bands are gathering in one place for a showcase of performances annually (no winner is named), we can hope that compilation CDs or videos recorded at the Honda Battle of the Bands will soon become publicly available.

Conclusion

No parade would be complete without a marching band, for this ensemble is an important part of American vernacular music culture. And yet, as the variety of the genres mentioned above shows, university marching bands are so much more than parade bands. They are artistic ensembles that entertain fans, support school teams, train music educators, and provide a social outlet for participants (Bohannon 2004). While the recordings suggested in this essay can provide the interested listener with a cursory introduction, marching bands are primarily nonstudio ensembles and are best enjoyed in a live context. They are present at nearly every university in the United States, and the canonical implications of the above review are best countered by experiencing a local marching band perform.

Recordings of university marching bands are becoming increasingly available, which should boost this music's visibility. However, the bands' reliance on popular music creates difficulties for recording, as popular music is strictly patrolled for copyright violations and bands must carefully comply with intellectual property laws. Due to the amount of time and money required to satisfy copyright restrictions, some important bands, such as the Louisiana State University Band, have chosen not to produce publicly available recordings. Other bands, such as the one at Indiana University, reinvest all of the profits from one CD directly into the copyright fees of the next. Distribution is also a problem. Recordings are produced in limited quantities, so even some recent recordings are no longer available. Increased awareness of the CDs being produced by all bands on a national level and greater communication between directors about possible solutions to the copyright cost problems could assist in the further development of this important genre of recorded Americana.

Notes

1. Generally, university marching bands function as credit-bearing classes offered through a music department or school, and the bands rehearse between six and twelve hours a week. Bands rehearse both the musical and the visual components of their performances. Instrumentation includes wind and percussion instruments. Band music education majors are usually required to take at least one season of marching band but are often encouraged by music faculty to take no more than the required minimum of semesters.

2. Of the 160 bands researched for this review, thirty-five directors had doctoral degrees; the rest had master's degrees in conducting. Only three were female. Other leadership roles in the band usually include an administrative assistant and a student band staff. Assistant conductors are paid staff, and depending on the size of the group, they may take on one or more roles: color-guard director (for the flag team), pit director (for the nonmarching percussion), drill cleaner (to help the band learn and perfect their visual formations), or drumline staff. Students (drum majors and section leaders) also assist in leading the band.

3. For a listing of the bands that have won the Sudler Trophy, see Sousa Foundation (2002).

4. This argument often has financial overtones, as monetary responsibility is usually shared between the athletic department and the school of music.

5. The sound of a snare drum projects far, and the center snare player is usually the captain of the drumline. Tenor drums (also called quad drums) are four or five pitched drums mounted together and played by one musician. The line of pitched bass drums, on the other hand, is composed of three to seven different-sized drums, each played by a different musician. A set of cymbals is usually carried by a single player and is used for dramatic accent.

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Audiography

Recordings by the Arizona State University Sun Devil Marching Band are available by contacting ASU Sun Devil Bands, Arizona State University, School of Music, Box 870405, Tempe, AZ 85287. Recordings by the Brigham Young University "Cougar" Marching Band are available by contacting BYU Bands, C-550 HFAC, Brigham Young University, Provo, UT 84602. Recordings by the Florida A&M University FAMU Marching 100 are available via the Internet at http://www.marching100alumni.com/100cds.htm. Recordings by the Indiana University Marching Hundred are available by contacting Indiana Bands, Simon Music Building, Suite 153, Bloomington, IN 47405. Recordings by the James Madison University Marching Royal Dukes are available by contacting JMU Bookstore, MSC 2902, Harrisonburg, VA 22807. Recordings by the Michigan State University Spartan Marching Band are available by contacting Spartan Bands, 116 Music Building, MSU, East Lansing, MI 48824. Recordings by the Northwestern University Wildcat Marching Band are available by contacting Northwestern Bands, 60 Arts Circle Drive, Regenstein Hall, Room 046, Evanston, IL 60208. Recordings by the Ohio State University Marching Band are available by contacting OSU Bands, 1866 College Road, 110 Weigel Hall, Columbus, OH 43210. Recordings by the Purdue University All-American Marching Band are available by contacting Elliott Hall, 712 Third Street, West Lafayette, IN 47907. Recordings by the Stanford Leland Stanford Junior University Marching Band are available by contacting the Stanford Band, P.O. Box 17930, Stanford, CA 94309. Recordings by the Texas A&M University Fightin' Texas Aggie Band are available by contacting the Band Association, 3606 E. 29th, Bryan, TX 77802. Recordings by the University of Alabama Million Dollar Marching Band are available by contacting Alabama Bands, Box 870368, Tuscaloosa, AL 35487. Recordings by the University of California, Los Angeles UCLA Bruin Marching Band are available by contacting UCLA Bands, Schoenberg Hall, Room 2421, Box 951616, Los Angeles, CA 90095–1616. Recordings by the University of Illinois Marching Illini are available by contacting University

Bands, 140 Harding Band Bldg., Sixth Street 1103 South, Champaign, IL 61820. Recordings by the University of Iowa Hawkeye Marching Band are available by contacting Iowa Bands, 1006 Voxman Music Building, Iowa City, IA 52242. Recordings by the University of Massachusetts Minutemen Marching Band are available by contacting UMass Bands, 273 Fine Arts Center, Amherst, MA 01003. Recordings by the University of Michigan Marching Band are available by contacting Michigan Bands, Revelli Hall, 350 E. Hoover Street, Ann Arbor, MI 48104. Recordings by the University of Nebraska Cornhusker Marching Band are available by contacting University Bands, 101.1 Westbrook Music Building, Lincoln, NE 68588. Recordings by the University of North Carolina Marching Tar Heels are available by contacting the Music Department, 212 Hill Hall, Chapel Hill, NC 27599. Recordings by the University of Oregon Marching Band are available by contacting Oregon Bands, 1225 University of Oregon, Eugene, OR 97403. Recordings by the University of Southern California Trojan Marching Band are available by contacting Trojan Bands, University of Southern California, 837 West 36th Place, STO-B, Los Angeles, CA 90089. Recordings by the University of Texas Longhorn Marching Band are available by contacting Longhorn Band, 1 University Station E3102, Austin, TX 78712. Recordings by the West Virginia University Mountaineer Marching Band are available by contacting West Virginia Bands, 218–C Creative Arts Center, P.O. Box 6111, Morgantown, WV 26506. Recordings by the Western Michigan University Bronco Marching Band are available by contacting Western Michigan Bands, 1426 Dalton, Kalamazoo, MI 49008.

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