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Marching to the Music: The U.S. Military's Impact on American Youth through the Marching Band Movement, 1910-1990

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Murray State University Honors College

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through the Marching Band Movement, 1910-1990

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Marching to the Music:
The U.S. Military's Impact on American Youth through the Marching Band Movement, 1910-1990

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of the requirements
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Elise Eaton

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Abstract

High school bands have evolved greatly since the first band boom in the early 1920s. Beyond the performance responsibilities and commitments to football and sporting events, bands have their own cultural elements that only band members, band staffs, and families of band students truly understand. This thesis will demonstrate that high school band culture since the 1920s developed alongside the changing fortunes of the U.S. military. Accordingly, U.S. military history shaped the evolving culture of high school marching bands and other youth performing arts groups while these civilian youth groups in turn embedded and reinforced elements of U.S. militarism in everyday U.S. life. To do so, this thesis will examine historical newspapers, volumes of *Scouting*, and early publications from the Winter Guard International and Drum Corps International organizations, with a primary focus on the interwar period (1920s and 1930s) and the period following Vietnam (1970s-1990s). Using local and national news sources demonstrates the increasing significance of youth marching arts groups to broad American audiences who read these papers and helps show how embedded these new traditions developed with American culture across the twentieth century. This study finds that through band uniforms, synchronized performances, music selections, and independent competition units, the marching band movement explicitly exemplifies the incursion of military influence into everyday American life, and specifically into the lives of America's youth.

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Introduction

"Friday Night Lights" has become a key cultural phenomenon in the late twentieth and early twenty-first century United States. Throughout high school and college campuses, communities set apart Fridays and Saturdays for football games and other sports festivities. Schools sell specialized tickets and use different types of clubs and rewards to draw alumni, school faculty, and community members to this unique American cultural niche. Companies have placed this symbolic phrase, "Friday Night Lights," on shirts and other clothing items found in stores ranging from boutiques to superstores. The term itself evokes a sense of euphoric communal celebration centered on athletic competition. Fans and players expect the excitement of tailgating, wearing team colors, and, importantly, experiencing the sights and sounds of school marching band performances.

School bands have many roles throughout game day culture. They typically open the games with the National Anthem while marching band color guard units present the United States colors. Some bands do pregame shows, provide halftime entertainment, and celebrate school teams throughout the games via pep band music. Though onlookers often reduce school bands to simple providers of fanfare, high school marching bands possess more complexity than meets the eye at the typical American football game.

High school bands have evolved greatly since the first band boom in the early 1920s. Beyond the performance responsibilities and commitments to football and sporting events, bands have their own cultural elements that only band members, band staffs, and families of band students truly understand. This thesis will demonstrate that high school band culture since the 1920s developed alongside the changing fortunes of the U.S. military. Accordingly, U.S. military history shaped the evolving culture of high school marching bands and other youth performing

arts groups while these civilian youth groups in turn embedded and reinforced elements of U.S. militarism in everyday U.S. life. To do so, this thesis will examine historical newspapers, volumes of *Scouting,* and early publications from the Winter Guard International and Drum Corps International organizations, with a primary focus on the interwar period (1920s and 1930s) and the period following Vietnam (1970s-1990s). Using local and national news sources demonstrates the increasing significance of youth marching arts groups to broad American audiences who read these papers and helps show how embedded these new traditions developed with American culture across the twentieth century. This study finds that through band uniforms, synchronized performances, music selections, and independent competition units, the marching band movement explicitly exemplifies the incursion of military influence into everyday American life, and specifically into the lives of America's youth.

Historiography

This thesis engages four bodies of scholarship: U.S. histories of the military in U.S. life, U.S. military band history, U.S. civilian band history, and music education history.

U.S. historians who study the military have noted the increased militarism of American life across the twentieth century. Historian Andrew Bacevich, focusing on the late twentieth century, defines new American militarism as the "dangerous conceptions of war, soldiers, and military institutions that have come to pervade the American consciousness and that have perverted present-day U.S. national security policy."[1] Historian Ingo Trauschweizer, who studies the Cold War period, states, "contemporary critics and scholars alike have associated militarism both with the military's predominance in foreign policy and with the employment of military

[1] Andrew J. Bacevich, *New American Militarism* (New York: Oxford University Press, 2005), IX.

force, rhetoric, and symbols in order to ensure elite control of the populace."[2] This study embraces Bacevich's and Trauschweizer's calls to focus on how militarism engrained itself throughout the "American consciousness" through everyday "rhetoric and symbols" as high school marching bands employ much spectacle and became a part of weekly communal celebrations.

The fields of musicology and history cover the topics presented in this project. Musicologists largely cover the topics of music education history, United States military band history, and civilian band history. The historical field of scholarship covers militarization and United States Military history. These fields have small areas of overlap, but neither field explicitly combines the ideas of militarization in America with military and civilian band histories. Musicologists acknowledge the connections between high school marching bands and youth performance arts to military bands. Historians have primarily only looked into the military bands' relationship to military groups and wartime activities.

Many U.S. military historians exclude and neglect to address the role of the marching bands and the military bands in their historical analyses. For example, in Jennifer Mittelstadt's study of *The Rise of the Military Welfare State*, Mittelstadt fails to mention bands and their roles within the military. Mittelstadt instead focuses on the aspects of how the military sustained its own benefit programs even during the loss of American welfare programs. This book explores the "Military Welfare State," but it fails to acknowledge the impact of the military groups upon social aspects of life in the United States such as bands and youth performing arts groups.[3]

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[2] Ingo Trauschweizer, "Militarism," Oxford Bibliographies, Oxford University Press, January 11, 2018, https://www.oxfordbibliographies.com/view/document/obo-9780199791279/obo-9780199791279-0099.xml.
[3] Jennifer Mittelstadt, *The Rise of the Military Welfare State* (Cambridge, MA and London, England: Harvard University Press, 2015), 1-332.

United States historian Andrew J. Bacevich addresses the role of militarism in America in his book *The New American Militarism.* In this book, Bacevich defines the militarism movement in the United States and the impact of 9/11 on this movement. Bacevich argues that Americans use militarism to identify themselves, and the success of the United States.[4] Bacevich also argues that the problems of religious officials, strategists, military personnel, politicians, etc. can be solved through militarism. Bacevich defines recent American militarism as the incorporation of the United States military into popular aspects of American life by many groups throughout America to solve perceived residual problems from the 1960s.[5]

Bacevich notes an anti-militarization movement in the United States in the 1960s, but post 9/11 terrorism finds a reversal in anti-militarization sentiments.[6] Bacevich references three of four parts of the *Oxford Dictionary* definition for militarism in *The New American Militarism.*[7] For this project, I will utilize only the second prong of the *Oxford Dictionary* definition for militarism: "the prevalence of military sentiments or ideals among a people."[8]

Furthermore, in their book *Education as Enforcement: The Militarization and Corporatization of Schools,* Kenneth J. Saltman and David A. Gabbard go into great detail about the militarization of schools in America. Yet, their book neglects to address the high school bands and performing arts programs in relation to militarization of America, schools, and the youth. The authors mention bands in relation to a Chicago high school's programming but neglect specific details regarding band programs or how militarization influenced them. The

[4] Bacevich, 2.
[5] Bacevich, 6.
[6] Bacevich, 6, 25.
[7] Bacevich, 227.
[8] *The Oxford English Dictionary*, vol. 6, 438, as cited in Bacevich, 227.

authors solely included the example of the band in their work to establish the ethnicities of students enrolled in the school.[9]

Military historians discuss military bands but fail to go into detail about the influence of those bands on the American youth and youth band culture. John Norris released *Marching to the Drums A History of Military Drums and Drummers* in 2013. Norris focuses solely on military band groups in the context of battle. He fails to discuss the troops and bands upon their return to the United States and how their return played into American militarization of youth social contexts and performance ensembles.[10]

Music scholars whose publications specifically tie modern bands to the military and militarization include Amanda Young, Bruce P. Gleason, David G. Herbert, and Jere T. Humphreys. Amanda Young frames her band history, "Music in the Military," specifically through a military lens. Young looks at the history and evolution of military bands, but fails to investigate any other bands, such as high school bands, with her article "Music in the Military."[11] Gleason gives a brief history of military bands in relation to training regimens and how they have changed over time for U.S. military musicians.[12]

Herbert frames his study of music and militarism in the U.S. through a close study of U.S. military use of music to promote patriotism and its use of advertisements.[13] Humphreys hones in on school bands in relation to the military bands leading up to WWII which provides a

[9] David A. Gabbard and Kenneth J. Saltman, *Enforcement: The Militarization and Corporatization of Schools* (New York and London: Routledge, 2011), 512-517.
[10] John Norris, *Marching to the Drums A History of Military Drums and Drummers* (Gloucestershire: The History Press, 2012).
[11] Amanda Young, "Music in the Military," *Music Educators Journal* 68, no. 4 (1981): 31–56, accessed November 18, 2023, https://doi.org/10.2307/3397716.
[12] Bruce P. Gleason, "Military Music in the United States: A Historical Examination of Performance and Training," *Music Educators Journal* 101, no. 3 (2015): 37, accessed November 18, 2023, http://www.jstor.org/stable/24755561.
[13] David G. Herbert, "Another Perspective: Militarism and Music Education," *Music Educators Journal* 101, no. 3 (2015): 77–84, accessed November 18, 2023, http://www.jstor.org/stable/24755566.

closer analysis of the connections to bands and militarization.[14] Military ties to band ensembles in the United States reflects music scholarship significantly more than historical scholarship. Musicologists consistently tie militarism to the band movement in America. However, no music scholars have explicitly analyzed the marching band as a historical analysis of militarism.

Although Herbert argues that both football games and assemblies, as well as ceremonies at large events all have militaristic tendencies and can be read as militarism from an international lens; Herbert's analysis focuses on music education and international musicality more than on a historical analysis of militarism. Herbert does believe, however, that militaristic tendencies bleed into music education and the music curriculum framework.[15]

Christopher Troiano discusses brass band performance adaptation and higher music education for his doctoral dissertation for George Mason University's Doctorate of Music Arts performance degree program. Each of these scholars utilize marching bands in a different area of study and demonstrates the significance of marching bands today. Of these three scholars, Troiano's work exists as the most recently published (year 2021), and solely establishes a connection between military bands and music performance groups today. His work, although in music performance, not history, provides critical analysis of brass bands and military groups.[16]

Many historians solely analyze the history of civilian bands in the United States. Although Raoul F. Camus is a musicologist, not a historian, he frames his work "Band in the

[14] Jere T. Humphreys, "An Overview of American Public School Bands and Orchestras before World War II," *Bulletin of the Council for Research in Music Education*, no. 101 (1989): 50–60, accessed December 6, 2023, http://www.jstor.org/stable/40318374.
[15] Herbert, 79-82.
[16] Christopher Troiano, "From Antiquity to Academia: A History of Early American Brass Bands and a Way Forward for Their Adaptation within Institutions of Higher Learning" (doctoral dissertation, George Mason University, 2021), accessed November 18, 2023, https://www.proquest.com/dissertations-theses/antiquity-academia-history-early-american-brass/docview/2572606771/se-2.

United States" as an overview of band history.[17] Camus addresses colonial music in the United States and follows its evolution into the marching bands of today.[18]

Bands play a significant role in culture and society in America today. Although military historians have not focused on militarization through the lens of high school bands and youth performance groups, many college band histories, individual attempts to create histories for performance groups, and scholarly work on bands in other fields establish the cultural significance of bands today. Many universities publish their colleges' band histories on their university sites. A few examples include the Louisiana State University marching band history page and the Central Michigan University band page.

The direct tie between youth performance groups and military band traditions serves as another aspect of the bands' cultural significance. For example, the Drum Corps International performance circuit for students ages fifteen to twenty-one provides the highest competitive level for marching band performances today and has a complex history that predates the creation of the circuit. Drum and bugle corps originally adapted from drum and fife corps. Drum and fife corps accompanied American soldiers during the American Revolution where drum and fife corps musicians utilized the fifes and drums to aid the revolutionary militias. The original United States military band dates back to the drum and fife corps. Since then, the instrumentation evolved, bugles replaced fifes as the primary instrument for war calls.[19]

[17] "Faculty & Instructional Staff-Professors Emeriti," Queensborough Community College, accessed November 19, 2023, https://qcc.catalog.cuny.edu/facstaff/faculty-instructional-staff-professors-emeriti.
[18] Raoul F. Camus, "Band in the United States," Grove Music Online, Oxford University Press, October 16, 2013, https://www-oxfordmusiconline-com.ezproxy.waterfield.murraystate.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252742.
[19] Gleason, 39.

Although no official history has been put together for the competitive history of the Drum Corps International corps, fans and alumni of the activity created several online museums and archives, and in person museums to preserve the physical historical items associated with the activity.[20] Furthermore, fans and alumni of the DCI activity created the two volume series entitled *A History of Drum and Bugle Corps* to preserve oral and written histories of the activity.[21] The importance of these histories and the attempts to create officially documented histories for college bands and independent musical performance groups demonstrates the significance of such activities to American culture.[22] The preservation of these histories dually preserves the connection of these activities to the United States military and military bands, and demonstrates how the military influences in this activity have changed over time.

Although historians of the United States military do not discuss the context of militarization in American society within the contexts of bands and youth performing arts groups, many musicologists and music historians acknowledge the significance of ties between high school and college bands and military band traditions. Much literature on music education exists. David Whitwell wrote *A Concise History of the Wind Band.* This text covers significantly more content than just the history of the marching band. The book focuses primarily on wind

[20] The Drum Corps Xperience (DCX) acts as an online museum. The digital museum includes a feature for fans and alumni to upload photos of their memorabilia, photos from their time in the activity, knowledge of scoring and previous events, uniform photos, etc. See "Who is DCX?" DCX The Drum Corps Xperience, Modotech, Inc. and 21st Century Foundation dba DCX: The Drum Corps Xperience, accessed December 7, 2023, http://www.dcxmuseum.org/index.cfm?view=privacy.
In addition to this online archive, Bill Ives created a physical museum of similar items known as the Marching Arts Pageantry Museum. This museum acts as a sister organization to the online DCX archives. Information from Chris Maher, email correspondence to author, August 20, 2023.

[21] Ron Da Silva, et al, *A History of Drum and Bugle Corps Volumes 1 and 2,* (Madison, WI: Sights & Sounds, Inc., 2002 and 2003).

[22] Each *A History of Drum and Bugle Corps* book has over four hundred pages. Primarily, alumni of the drum corps international activity wrote the articles included in these books to preserve the oral and recorded histories of the activity. The authors utilized images and other media sources within the books. Members of drum corps often pass along individual unit histories orally. These books intend to preserve those histories and add information from other sources. This exists not merely as an alumni fan project, but as an extensively recorded history of the activity, including its military ties. See Da Silva, et al, *A History of Drum and Bugle Corps Volumes 1 and 2.*

bands in Europe from ancient times through the nineteenth century. Although Whitwell does not discuss United States military bands, as his work does not focus on the U.S. or assess the twentieth century (which will be the focus of this thesis), Whitwell does demonstrate the significance of military bands relative to the wind band history.[23]

Music educators often address the connections between college and high school marching bands to the United States military. Martin focuses on the evolution of band activities in the United States and the impact different wars had on these bands. Martin writes his work to argue that music educators should know the history of the band in order to understand where their pedagogy and teaching standards come from.[24]

Finally, a few scholars who chose marching bands and drum corps as the basis for their own projects include Carl Joseph Thompson, Stephen F. Zdzinski, and Denise Odello. Thompson utilizes the marching band as a lens to assess homelessness and social change for his doctoral dissertation at Frostburg State University College of Education.[25] Additionally, Zdzinski frames a quality of life study around the Drum Corps performance circuit's alumni for the *Bulletin of the Council for Research in Music Education*.[26] Denise Odello wrote "Ritualized performance and community identity: A historical examination of drum corps competition in the United States," which she published on the University of Minnesota Morris' digital commons and through the *International Journal of Community Music.* While Odello did not primarily

[23] David Whitwell, *History of the Wind Band*, (Austin, TX: Whitwell Publishing, 2010).
[24] Michael D. Martin, "Band Schools of the United States: A Historical Overview," *Journal of Historical Research in Music Education* 21, no. 1 (1999): 61, accessed November 18, 2023, http://www.jstor.org/stable/40215205.
[25] Carl Joseph Thompson, "A View of Homelessness and Social Change through Marching Band" (doctoral dissertation, Frostburg State University, 2020), accessed November 18, 2023, https://www.proquest.com/dissertations-theses/view-homelessness-social-change-through-marching/docview/2438674406/se-2.
[26] Stephen F. Zdzinski, "Contributions of Drum Corps Participation to the Quality of Life of Drum Corps Alumni," *Bulletin of the Council for Research in Music Education*, no. 159 (2004): 46–57, accessed November 18, 2023, http://www.jstor.org/stable/40319207.

focus on the ties between military and youth musical performance groups in this work, she addresses the connections throughout her work.[27]

Historical Background of the U.S. Military Bands and Militarization

The President's Own Marine Band remains one of the most prestigious bands, if not the most prestigious band, in the United States. John Adams' presidency administered United States Title 10, Subtitle C, Chapter 835, 8287 (1798) which allowed for the creation of the Marine Corps Band. U. S. Title 10 established membership positions within the Marine Corps Band and determined a set number of officer representatives required to serve in the Marine Corps Band.[28] The Marine Corps Band functions as the earliest established military band in the United States. Much later, in 1925, President Coolidge signed and established the United States Navy Band into U.S Public Code 611, Title 34, Section 596.[29] Following the establishment of the Navy Band came the Air Force Band in 1941, and the U.S. Army Field Band (originally the U.S. Ground Forces Band) in 1946.[30]

Prior to the official establishment of bands for each branch of the U.S. military, military bands prominently assisted the U.S. military and militias throughout the military engagements of the Revolutionary War, the Civil War, etc. Military commands, and the flow of military life, depended upon the use of musical signals. The style of warfare and the flow of everyday military commands necessitated the incorporation of music into military life.

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[27] Denise Odello, "Ritualized performance and community identity: A historical examination of drum corps competition in the United States," *International Journal of Community Music* 13, no. 1, (2020): 1-14, accessed November 18, 2023, https://digitalcommons.morris.umn.edu/music/4.
[28] *Armed Forces,* U.S. Title 10(1798), § 8287, accessed November 18, 2023, https://uscode.house.gov/view.xhtml?path=/prelim@title10&edition=prelim.
[29] Jimmie Wayne Dyess, "A History of the United States Navy Band, Washington, D.C. (1918-1988)" (doctoral dissertation, University of Houston, 1988), accessed November 18, 2023, https://www.proquest.com/dissertations-theses/history-united-states-navy-band-washington-d-c/docview/303691713/se-2.
[30] Gleason, 41.

Field musicians and military band members each had unique roles to play throughout American warfare. Musicologists observe distinguishable differences between the band members and the field musicians. Gleason identifies the role of military band members as performing ceremonies, reviews, concerts, guard mountings, drills, dress parades, and accompanying troops marching from battle to battle."[31] Field musicians primarily performed their duties utilizing the trumpet and drums. Field drummers performed the commands: "March," "Retreat," "Troop," "To Arms," "Assembly," while trumpeters performed: "Boots and Saddles," "To Horse," "Forward," "Charge," "To Arms," "Taps," "Tattoo," "Reveille," "Retreat," "To the Standard."[32]

Musical commands communicated critical information to soldiers in the Civil War that ensured safety and success in the midst of battle. Military band members saved lives and promoted military success through the proper execution of musical commands. Due to the critical nature of musical cues, scholars consider the Civil War to be the most musical U.S. war. The Union Army and Confederate Army each reserved musician positions within their units according to the requirements of the U.S. Code 10.[33] The increased popularity of musicians during the Civil War prompted large bands to enlist as units. Therefore, the military band movement gained traction and increased rapidly during the Civil War Era.[34] Additionally, during the Civil War, military bands used their influence to inspire patriotic ideals and encouragement to a tired nation through their wartime performances. For instance, the Marine Corps Band performed at the Gettysburg Address event, and played in parks during the Civil War which uplifted spirits in the capital.[35]

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[31] Gleason, 39.
[32] Gleason, 39.
[33] Gleason, 39.
[34] Humphreys, 51.
[35] "Marine Band History," United States Marine Band, Marines, accessed August 21, 2023, https://www.marineband.marines.mil/About/Our-History/.

World War I serves as crucial to our understanding of the "band boom" in the United States. The number of musicians traveling with the military dramatically increased from participation in the Civil War to participation in World War I. In 1918 each military band had 48 members which made a total of 7500 bandsmen.[36] Gleason, among other scholars, finds, "one of the most important connections between military music and formalized music education came after the war when these thousands of musicians returned to civilian life with many becoming instrumental music teachers– predominantly band directors."[37]

This new emphasis on bands from returning military band musicians after WWI established a need for formal school bands as part of school curriculums. The returning war musicians needed work, and the school band provided jobs for returning veterans.[38] Eventually, the school band became more prominent than the school orchestras because of the band's ability to perform in a plethora of venues. Particularly, school bands became popular because of their ability to perform at football and basketball games.[39]

The post World War I 'band boom' had many contributing factors. The ideology that military bands promoted U.S. military success contributed greatly to the school 'band boom.' Other contributing factors included the successful economy, and the increase of immigrants to the United States (which increased population sizes and provided a larger population of students to appeal to). The increased participation and interest in school bands directly comes from the popularity of military bands at this time.[40]

[36] Gleason, 39.
[37] Gleason, 40.
[38] Humphreys, 54.
[39] Gleason, 40.
[40] Humphreys, 54.

During World War II, the military put a greater emphasis on music because various branches of the military believed the military band music acted as a means to motivate and unite their units. Therefore, many great musicians enlisted as members of the military bands. For instance, Glenn Miller of the Glenn Miller Band (jazz) enlisted in WWII. Some bands during WWII raised money through concerts for the war effort. Military bands raised patriotic zeal and War funds throughout WWII. For instance, many all-female military bands performed fundraising concerts.[41]

Many Marine Corps band performances had explicitly patriotic motives to influence others with the patriotism and enthusiasm of the U.S. For instance, the U.S. Air Force bands and orchestras that Miller participated in recorded several sessions with famous civilian artists explicitly as propaganda. Civilian artists who recorded with these groups include Johnny Desmond and Dinah Shore.[42] Additionally, the U.S. Marine Corps Band spread patriotism and lifted spirits during WWII when they hosted a concert for Roosevelt and Churchill.[43]

Today the military bands remain significant in the United States. The United States Department of Defense employs more musicians than any other group. Between the National Guard, field, fleet, and other bands, the Department of Defense employs at least 6,000 civilian musicians.[44] Officers of these organizations act as the conductors and leaders of the bands. The musical styles of military band performances have developed and evolved over time. Gleason asserts that today, "These genres [jazz, rock, country, etc.], in fact, are growing in emphasis [in military bands] in an attempt to keep effectively connected with military personnel and the general community through current culture– efforts that indicate the influences of military and

[41] Gleason, 41.
[42] Gleason, 41.
[43] "Marine Band History."
[44] Gleason, 43-44.

civilian cultures move in both directions." Here, Gleason demonstrates that the military bands and orchestras incorporate contemporary genres into their musical selections in order to stay current and appeal to civilian listeners. Specifically, Gleason argues that military music changes with civilian culture and in relation to United States foreign policy.[45] Gleason contributes to the study of militarization through the band movement by explaining that the military bands use popular music and American cultural trends to appeal to and stay prominent within American conscientiousness.

John Phillip Sousa had a great impact on the genre switch from concert and orchestral pieces to marches in band groups in the 1920s. Sousa himself participated in the Marine Corps Band at an early age. Eventually, in 1880, Sousa became the commander of the Marine Corps Band, and he maintained this position until 1892.[46] In addition to these roles, Sousa conducted and composed his own pieces. Regarding his own compositions' popularity among bands, Sousa stated, "I think I can honestly say I lifted the band out of the rut of polkas, cavatinas and national airs." Sousa himself did not believe that music could be nationalistic.[47] Regardless of his personal beliefs about his music, Sousa, and his music, aided in the militarization effort, whether he intended to or not. According to Sousa himself, inspiration for his musical marches derived from his time with the military, and his marches resembled the beats of the various war drums. These marches naturally inspired patriotism within all who heard it.[48] Nationalistic events and celebrations, such as Independence Day celebrations, still incorporate performances of Sousa's

[45] Gleason, 43-44.
[46] Paul E. Bierley, "John Philip Sousa," The Library of Congress, Congress.gov United States Legislation Information, accessed November 8, 2023, https://www.loc.gov/item/ihas.200152755/.
[47] S.J. Woolf, "Mr. Sousa Reviews His March To Fame: In Fifty Tuneful Years As Conductor and Composer He Has Helped to Raise Band Music to High Repute Mr. Sousa Reviews His Career," *New York Times,* May 27, 1928, https://www.proquest.com/historical-newspapers/mr-sousa-reviews-his-march-fame/docview/104306056/se-2.
[48] Woolf, "Mr. Sousa Reviews His March To Fame."

patriotic marches. The popularity of Sousa's marches penetrated bands everywhere which, in turn, greatly influenced the militaristic movement within high school band music performances and curriculums.

A Brief Historical Overview of Pre World War I Civilian Bands

The marching band movement can be seen as largely taking place during and after the era of John Phillip Sousa's command of the Marine Corps Band. The 1920s established the beginning of the marching band era and the increase and a new emphasis on band competitions.[49] The return of WWI veterans to the United States created an increased interest in school bands. Many of these veterans returned and became high school and college level band directors. With the increased interest came increased performance opportunities. Through the type of music and performances debuted at this time, and the influence of military and veteran band organizations, a 'band boom' occurred during the 1920s and the 1930s. An analysis of these performers and performances demonstrates a social history of militarization in the United States.

The importance of understanding what bands looked like in the United States outside of military bands proves necessary to track the militaristic influence on this aspect of American culture. Bands in the early nineteenth century look nothing like the school bands we think of today. Many school bands more similarly resembled orchestras or symphonic settings than marching bands. While today many schools fund their band programs through board of education allocated funds, school bands in the nineteenth century did not have school support for orchestra or bands in schools. At this point in band history, schools rarely implemented orchestral and band programs. Likely many students who wanted to learn stringed instruments relied on private lessons outside of school hours, and students who wanted to learn band instruments had to attend

[49] Humphreys, 55.

schools that incorporated the proper programming. Overall, Humphreys explains that we have very little information on school bands in the early nineteenth century. Therefore, it remains hard to establish where early youth bands practiced, found funding, etc. before the movement became popular in the early twentieth century because of a new emphasis on music theory and music appreciation. These changes in educational approaches encouraged the inclusion of band programming in schools. Educators received more training in instruments around 1910, therefore; schools started providing instruments and school credit for band and orchestra classes. Until the emphasis of military bands in the public light during WWI, no 'booming' interest in instruments and school bands existed.[50]

Furthermore, students received no school credit for their participation and involvement with these school bands. This reflects how an independent performing arts group today rehearses and funds itself. Today both school affiliated music programs and music programs independent of schools that exist through separate competitive circuits (i.e., Winter Guard International's winds performance groups and Drum Corps International's competitive units) exist. Often, school bands today utilize a band class for rehearsal during the school day and have some funding from the school board. However, much like the independent organizations of today, it seems that the school bands of the nineteenth century had to rely on their own time, space, and funds to maintain their programs.

Town and professional bands existed at this time, but did not interact with high school bands until much later. Humphreys informs us that the majority of bands in the nineteenth century originated out of military groups, and that the professional, town, and military groups created a foundation for the public school band.[51] As these music programs received no

[50] Humphreys, 50-54.
[51] Humphreys, 51.

endorsement from the schools, no need for a standardized curriculum or use of certain instruments existed.[52] Humphreys tells us that these school bands were, "Sometimes called "kid" or "juvenile" bands, and they, "emulated professional and community bands with uniforms, parades, and concerts."[53] These groups also toured institutions such as opera houses, parks, resorts, fairs, circuses, military sponsored tours, and traveling chautauquas. In the late nineteenth and the early twentieth century.[54]

Postwar Patriotism: From Military Bands to Marching Bands, 1920s and 1930s

Martin Shaw, a British sociologist, argues that militarism, "should be specified not in terms of how military practices are regarded, but how they influence social relations in general."[55] Applying Shaw's approach to the study of militarism to the early twentieth century development of bands allows us to see how wartime militarism indeed changed social relations within U.S. music making, especially in interwar U.S. schools. Though interwar patriotism did not reach wartime patriotism levels, many returning veterans and new organizations like the American Legion promoted a peacetime adoption of military practices in civilian life and a general reverence for the U.S. military. These changes contributed to the interwar "band boom," the widespread teaching and performance of patriotic songs during peacetime, and the development of civilian-performed parades that emulated the spectacle of military practice.

Shaw's interpretation of militarism applies to the societal influence of the military bands on high school band practices in the 1920s and the 1930s. The return of veteran band members

[52] Humphreys, 52.
[53] Humphreys, 52.
[54] Martin, 41.
[55] Martin Shaw, "Twenty-First Century Militarism: A Historical-Sociological Framework," *Militarism and International Relations: Political Economy, Security, Theory, ed. Anna Stavrianakis and Jan Selby* (2013): 2. As cited in Herbert, 78.

from WWI ignited the shift of school music emphasis from orchestras to bands.[56] The first demonstration of military influence on high schools occurred through the implementation and new favoritism of the band and marching bands in WWI school music curriculum.[57] After the First World War, civilians associated bands with the successes of the U.S. military in WWI for the United States and interest in bands immediately increased. Additionally, military ties to high school bands developed through the band directors' military affiliation. After WWI, many military musicians took jobs upon their return to the U.S. as band directors and music teachers.

Furthermore, military bands set the precedent for how high school bands performed after WWI. Military bands performed at parades and other patriotic events year-round. Therefore, high school bands also played patriotic parades and events. Both the *Louisville-Courier* and the *New York Times* provided examples of military band and high school band exhibitions at the same patriotic events; therefore, the high school band literally marched in the footsteps of the military. For example, the *New York Times* documented twelve bands participating in a parade for Democratic candidate Alfred E. Smith's New York gubernatorial campaign.[58]

Many parades in the 1920s and 1930s reveal that military bands typically led their corresponding military units throughout parades. For example, in the 1933 inaugural parade, a *New York Times* reporter noted several military bands that directly preceded their corresponding units. More specifically, the Marine Corps Band directly preceded the Marine Corps, the Thirty-fourth Infantry Band preceded the Thirty-fourth Infantry unit, and the Third Cavalry band preceded the Third Cavalry. Here, military bands demonstrated the precedent that military bands

[56] Gleason, 40.
[57] Humphreys, 54.
[58] "Smith Calls Miller Foe of 5-Cent Fare: Legislation Makes a Guarantee Impossible, He Tells Bronx Audience. Met by marching Throng Red Fire, Torches and Twelve Bands Lend Color and Sound to Night Parade," *New York Times*, November 4, 1922, https://www.proquest.com/historical-newspapers/smith-calls-miller-foe-5-cent-fare/docview/100117229/se-2.

should proudly lead their corresponding units throughout the streets of the nation. Ultimately, high school and youth performance ensembles adopted the military practices and styles of parade performances.[59]

Furthermore, the American Legion veterans association used the military precedent of parade performances to spread nationalistic and patriotic values throughout the participating high school band members and the American public. American Legion veterans primarily utilized bands and corps to promote patriotism through celebrations of the U.S. military and military victories. The American Legion organized and/or had member involvement in performances at the Fourth of July parade in 1930, an Armistice Day parade in 1932, the Washington Bicentennial parade in 1932, and a parade for President Roosevelt in 1933.

In the Fourth of July parade aforementioned, a military band led the American Legion through the parade. Then, later in the parade, a high school band led multiple companies of the Southampton Fire Department through the parade.[60] The band performances in the Fourth of July parade further exemplify the larger culture of military bands leading military groups through parades which became a precedent for how high school bands performed. This provided a more specific precedent for the role of high school bands within parades: to lead the local heroes and/or corresponding units to the band. Just as a military band led the veterans in the American

[59] "Inaugural Parade Will Be Impressive: Record Number of Units Will Take Part in March 4 Procession in Capital. Pershing Grand Marshal Marchers Expected to Take More than Three Hours to Pass Reviewing Stand. Many Bands in Line; Five Specially Uniformed Units of National Guard a Feature of Washington Ceremony. Imposing Parade for Roosevelt," *New York Times,* Feb 19, 1933, https://www.proquest.com/historical-newspapers/inaugural-parade-will-be-impressive/docview/100786634/se-2.

[60] "Parade Opens Fete at Southampton: Shinnecock Indians, Patriotic Societies and Merchants Represented by Floats. New Flagpole Dedicated; American Legion Post, in Charge of Celebration, has Tea at Recently Finished Clubhouse." *New York Times,* July 5, 1930, https://www.proquest.com/historical-newspapers/parade-opens-fete-at-southampton/docview/98904349/se-2.

Legion down the streets, the high school band students imitated this patriotic performance and led the local heroes, the fire department, through the streets.

Roosevelt's Presidential Inauguration parade (1933) further demonstrated the high school bands' mimicry of the military band groups through both performance style and venue. The *New York Times* named the Army and Marine Bands, National Guard units, ROTC groups, high school bands, university bands, American Legion drum corps, and police bands as musical participants in the event. Many drum corps, a Boy Scouts group, and high school bands welcomed FDR into his role as President of the United States. This inaugural parade exemplified the direct tie from the military bands to high school bands in matching exhibition styles, and directly tied music to patriotism. Just as the military unit officers conducted military bands, the military officials, and other military affiliates, the majority of the high school bands who participated in this parade led corresponding cadet groups from their schools through the parade. The inaugural parade provided additional proof that high school bands and cadet units directly mimicked the performances and habitual precedents set by military bands and units. Parades exemplified the bleeding of military ideals, habitual patterns, and symbolism into civilian life through high school and youth band performances.[61]

The American Legion established itself as one of the most important interwar organizations through its promotion of U.S. militarism aimed at changing social relations. Members of United States military forces at the end of WWI discussed the creation of a new veterans' organization. The concept of this fraternity developed when twenty officers met with Lieutenant Colonel Theodore Roosevelt, Jr. on February 16, 1919 in Paris. The men involved in the creation of the American Legion had both political and militaristic intentions behind their

[61] "Inaugural Parade Will Be Impressive."

idea for this new veterans' association. The founding members gathered other soldiers and officers to discuss their new society while still in Paris, France. On March 16, 1919 the men who met in Paris created a casual constitution for the American Legion. Theodore Roosevelt, Jr. went back to the United States to oversee the organization of the American Legion in the States. At this point, many individual states had meetings for their American Legion representatives.[62]

On September 16, 1919, Congress chartered the American Legion as an official organization for U.S. veterans (specifically veterans of WWI).[63] Members of the American Legion held their first convention for all American Legion members in Minneapolis, Minnesota from November 10 through 12, 1919.[64] The organization became a means to stand up for patriotic values and legal protections for veterans. The American Legion, from its origins, desired to promote patriotism and "'put the heel of condemnation' on everything unpatriotic and un-American" throughout the nation.[65]

Throughout the 1920s and 1930s, the American Legion participated in and hosted many events to promote patriotism and encourage civilian participation in nationalism; to do so, the Legion hosted many parades, which increased substantially during the interwar period. In 1925, including the American Legion, four veteran groups made up the veteran portion of the Bronx Day Parade. The American Legion, Veterans of Foreign Wars, Grand Army of the Republic, and the United Spanish War Veterans organizations participated in the Bronx Day parade. The parade celebrated the Bronx borough of New York. Celebrations of cities and states acted as small-scale representations of nationalism that focused on small portions of American

[62] Richard Seelye Jones, *A History of the American Legion* (Indianapolis and New York: The Bobbs-Merrill Company, 1946), 15-39.
[63] 66th Congress, 1st Session, 1919, accessed at https://uscode.house.gov/statviewer.htm?volume=41&page=284.
[64] Thomas A. Rumer, *The American Legion: An Official History 1919-1989* (New York, NY: M. Evans and Company, Inc., 1990), 78.
[65] Rumer, 86.

excellence. The parade organizers connected musical performance to military and patriotism which was demonstrated by the participation of over fifty bands in the parade.[66] The Police Fife and drum corps' performance in this parade demonstrated patriotic and military influences upon performance groups in the U.S. Fife and drum corps directly referenced American Revolutionary War bands. Revolutionary War Fife and Drum corps used the fifes and drums to call commands to their units. The fife and drum corps represented the first American military musicians/bands. Participation in these fife and drum corps largely stemmed from veterans but community members such as police and firefighters also participated.[67]

In 1929, the American Legion organized what the *New York Times* described as the largest "patriotic display America has ever seen." The *New York Times* recorded the details of the Louisville, KY parade. Both legionnaires and reporters considered this parade one of the biggest displays of patriotism in the U.S. For their massive display of patriotism, the American Legion invited "100 uniformed musical organizations and drill teams." Performing corps from all over the country came to Louisville to participate in this parade. Groups from North Carolina, Hawaii, Illinois, Ohio, Indiana, Puerto Rico among others all traveled to contribute their musical performances to this enormous patriotic demonstration. The Legion's weekend concluded with a band and drum corps contest as well as a conference for Legion members.[68] The American Legion spread nationalistic and patriotic ideals to audiences of the parade and to all participating members. The parade introduced a large American Legion meeting. The introductory parade, the

[66] "30,000 In Parade to Mark Bronx Day: 300,000 Others Line the Grand Concourse To Watch Anniversary Celebration. Hylan Reviews Marchers; Broadcasts Thanks For "Great Ovation" -- Fifty Bands Among the Twelve Divisions," *New York Times,* June 14, 1925, https://www.proquest.com/historical-newspapers/30-000-parade-mark-bronx-day/docview/103538283/se-2.
[67] Gleason, 37-39.
[68] "Record Crowd Sees Parade of Legion: 300,000 Line Louisville Route as War Veterans March in Colorful Array. Every Corps Represented; Place of 1930 Convention to be Chosen Today– "40 and 8"' Society to Meet," *New York Times,* October 2, 1929, https://www.proquest.com/historical-newspapers/record-crowd-sees-parade-legion/docview/104902993/se-2.

Legion meeting, and other Legion activities throughout this weekend concluded with another patriotic show of a drum corps and high school band contest.[69] Parades demonstrated a pattern of tying music to patriotism, and the American Legionnaires invited a hundred performance ensembles, specifically bands and drill teams, to motivate patriotic zeal throughout the crowds that gathered for this event.

Armistice Day, November 11, 1918, marked the beginning of the peace treaty negotiations that ended the Great War. Its remembrance began taking on new importance during the interwar period both in the United States and in Europe. As the commemoration moved from immediate jubilant celebration to annual remembered solemnity, parades and music of marching bands took on new importance in the event. The American Legion and other groups used the event as a way to excite people about the U.S. military and its accomplishments.

The American Legion used parades and events to spread militaristic traditions and patriotic values to the youth and high school marching band groups throughout the United States. For example, in 1928, the American Legion sent representatives to the Louisville All Male School's school board meeting to specifically request the band's involvement in their Armistice Day parade.[70] Later, in 1932, the Male High School band performed in another Armistice Day Parade. The high schoolers joined the Marine Corps League, several Boy Scouts Corps, the 168th Field Artillery Band and Field Artillery, several veteran groups, the Louisville Boys Band, the United States Army Mechanized Cavalry, American Legion Drum Corps groups, a Girls

[69] "Record Crowd Sees Parade of Legion."
[70] "Increase Reported in Public Schools Here: Average Gain of 1,700 Announced at Board of Education Meeting," *The Courier-Journal*, November 7, 1928, https://www.proquest.com/historical-newspapers/november-7-1928-page-28/docview/1863058182/se-2.

High School Drum Corps, and many other veteran and civilian bands.[71] These examples demonstrate that the American Legion clearly intended to incorporate America's youth bands in their nationalistic events and celebrations of U.S. military victories post WWI.

Each of the above examples of Armistice Day Parade celebrations demonstrates the connection between American Military victory, veteran influence, and high school and youth band performances. Without the American Legion's request for the Male High School to perform in the Armistice Day parade, we do not know that the band would have performed there. This request encouraged the high school musicians to partake in nationalistic spirits to rally the crowds for their Armistice Day performance. In the second example, the military and veteran groups demonstrated the importance of participating in patriotic events to remember United States military victories. The reporter noted both high school bands and Boy Scout Corps' participation in the nationalistic event. We do not know the opinions of the youth involved in these performances regarding the United States' involvement in WWI. However, this Armistice Day celebration provided a means for patriotism and nationalistic ideals surrounding warfare to be demonstrated and imposed on high schoolers from military and veteran bands.

High school bands not only emulated the military through their marching performances, but also through the content of their musical selections. As schools moved from orchestral performances to band performances, the type of music high school bands performed also changed. The high school band music curriculum reflected this new emphasis on military rhythms and patriotic songs which developed early connections among America's youth, military zeal, and nationalist habits. In 1924, the Kansas City Minor League Baseball team invited a band

[71] "Parade Begins at 1 O'Clock: 49 Units to be in Armistice Day Line of March," *The Courier-Journal*, November 11, 1932, https://www.proquest.com/historical-newspapers/november-11-1932-page-7-28/docview/1863947359/se-2.

to play the opening music, and march to the American flag, for a baseball game.[72] While this article did not clarify the ages of band members, it demonstrates militarization through an external incentive to endorse patriotic zeal at a publicized event through the band movement. Some of the band members may not have publicly demonstrated patriotic zeal or made efforts to highlight the American flag through performative elements without the opportunity to perform at a baseball game.

The 1931 Cleveland High School (Cleveland, Ohio) Charity Football Game, or "the Charity Game" proved an additional example of this. This game exemplified the community of Cleveland's response to President Hoover's call for local sports to participate in charitable events during the Great Depression Era. At this particular game, ten high school bands combined for a performance of the National Anthem. Although high school games did not receive the same level of publicity as minor league baseball games, the charity game created a need for high school students to learn and perform the National Anthem. Additionally, this game demonstrated students performing their patriotic duties through participation in the presidential efforts to create aid for communities during the Great Depression.[73]

The marches of John Phillip Sousa acted as another means to incorporate patriotism into the high school band curriculum. The Louisville All Male High School performed Sousa's march entitled "Stars and Stripes Forever" several times throughout the 1920s and 1930s for concerts. Concert band musical selections have a distinct sound from musical marches. Band directors

[72] "Caldwell and Cullop May Work on Mound Before Great Crowd," *The Courier-Journal*, May 1, 1924, https://www.proquest.com/historical-newspapers/may-1-1924-page-9-18/docview/1862820831/se-2.
[73] Jim Lanese, "The Charity Game - Postseason Championship High School Football Supports Local Charities," Cleveland Historical, Center for Public History and Digital Humanities, accessed November 8, 2023, https://clevelandhistorical.org/items/show/783.

likely included marches in the band curriculum to add variety to the musicianship. However, Sousa's musical inspiration originated from personal wartime experiences.

Sousa himself said that the rhythms of war drums inspired his marches.[74] The "Stars and Stripes Forever" march proves explicitly patriotic. The title references the stars and stripes on the American flag. Therefore, when band directors included this song in concerts and band curriculum, they directly drew upon military influences. It is evident that military bands directly impacted the patriotic symbolism incorporated into high school band curriculum. For example, in 1937, the Louisville Male High School band performed "Stars and Stripes Forever" at their annual music festival, which was but one of many times the LMHS band performed "Stars and Stripes Forever."[75]

Documentation of military, high school band, and color guard uniforms throughout the 1920s and 1930s further demonstrated the militaristic ties between these performance ensembles. Increased adoption and attention to marching band uniforms allowed youth to emulate military bands. The utilization of uniforms encouraged representations of loyalty to one's group and allowed marching bands to distinguish themselves from other ensembles. Christopher Troiano noted in his doctoral thesis that band uniforms demonstrated that membership of an organization proved superior to individualism, and they acted as identifiers for the organizations.[76] Additionally, uniforms became a way to compete with other high school marching bands.

Military uniforms created specific environments of safety or terror for the men who wore them. Blue uniforms signified ongoing battle to Confederate soldiers, on the other hand, gray

[74] Woolf, "Mr. Sousa reviews His March to Fame."
[75] "Music for the Week: Community Concert Series is to Hold Membership Drive May 24-31: L. M. H.S. Festival," *The Courier-Journal*, May 23, 1937, https://www.proquest.com/historical-newspapers/may-23-1937-page-22-70/docview/1864791307/se-2.
[76] Troiano, 160-161.

uniforms signified the safety of camp and fellow Confederate ranks. The uniform unifies groups. The United States' endorsement of unification through uniforms influenced American youth programming. High school marching bands, boy scouts, football, and other sports teams, etc. wear uniforms to symbolize their unity. The uniforms reminded these groups who 'fought' on their side in "battle (competition, sports games, etc.)."

Troiano traced the significance of the band and military uniforms to the U.S. Civil War. Troiano states that many bands in the Civil War wore the same uniforms as their regiment. Furthermore, the Civil War evidenced a rise in the importance of the band uniform. Band uniforms started to mimic military uniforms during the Civil War, and bands still mimic military uniforms today. Troiano found evidence of the rise of militaristic band uniforms after the Civil War through the rise of band uniform companies, and documented the rise of ten band uniform companies between the Civil War and the end of the nineteenth century in New York, Philadelphia, and Boston.[77]

The uniformed band tradition that began during the Civil War continued throughout the 1920s and 1930s and to the present day. Military and marching band groups gave attention to their uniform details, and the reading public, therefore, understood the significance of uniforms to these groups. One reporter for the *Courier-Journal* went to great lengths to describe the intricacies of band uniforms after a 1929 parade in Louisville, KY. The journalist both noted the significance of the band wearing uniforms and acknowledged the uniformity of the drum and trumpet corps from Graves Post. Jackson, Miss. The journalist described the uniforms as "a sight to behold," and described their "Black continental hats…purple coats of Prince Albert cut, trimmed in yellow, white trousers, and black corduroy puttees." The reporter even noted that a

[77] Troiano, 160-162.

"yellow ball about the size of an orange, decorated each hat."[78] Journalists' attention to band and corps uniform details demonstrated the public interest in following the decorative traditions of both military and civilian marching bands.

Civilian music performance groups often incorporated symbols or elements that distinguished their group in their uniforms. This proves similar to how military bands designed their uniforms. Military band uniforms uniquely tied military bands to their corresponding military units. For example, the Marine Corps band's uniforms related to the Marine Corps' uniforms.

New outlets went to great lengths to note the dazzling, matching spectacle of band uniforms. For example, in 1929, in focusing on veteran participation in parades, the *Courier-Journal* also analyzed the Kansas State marching band. The reporters focused on the "dove-colored uniforms with Sam Browne belts" of champion band members, even noting that, "each man wore a big yellow sunflower, the Kansas State emblem, on his left shoulder."[79] The reporter's motivation in noting uniform detail may have been to remind the readers of the events. However, reporters likely noticed a direct tie between the band uniforms and the military uniforms. The reporters compared the Kansas State marching band uniforms with the uniforms of veteran drum and bugle corps. The Kansas State band wore sunflowers, the Kansas state flower, on their shoulders. The flower symbolism, like military uniforms, represented their ties to a political entity, the state of Kansas, and to each other as band members.[80]

[78] "High Stepping Drum Majors Win Crowd's Applause: Veterans Form Colorful Line Delegations From All States Swing into Step; Police Lead. Starts at 11:30 A.M.," *The Courier-Journal,* October 2, 1929, https://www.proquest.com/historical-newspapers/october-2-1929-page-3-22/docview/1863171298/se-2?accountid=12631.
[79] "High Stepping Drum Majors Win Crowd's Applause."
[80] "High Stepping Drum Majors Win Crowd's Applause."

Uniforms unite groups. They demonstrate the entity that the military unit fights or plays for. Even within the United States military, the Navy, Army, Air Force, and Marines' uniforms each represent their military branch. Uniforms act as an identifier and as a unifier. For instance, in the Civil War, although the uniforms changed throughout the War, the United States did not utilize the uniform. The Union and the Confederacy uniforms represented the disunity of the warring groups.

The overwhelming veteran participation in the Louisville "Parade of Legion" attracted the attention of *New York Times* reporters.[81] Uniforms exhibited by the many veteran and civilian bands stood out as significant details to the *NYT* reporter who compared the uniforms of veteran band groups and civilian band groups at the parade. The reporter's comparison of uniform details among the different performing ensembles demonstrated both the significance of the military influence on band programming at this time and militarism's influence on American youth performing groups. The reporter covered not just the championship band from Wichita, Kansas, and the Greenwood Post drum and trumpet corps, but noted the uniforms of at least a dozen different military style drum and fife corps' uniforms in addition to drum and bugle corps' uniforms.

Many news outlets noted and reported on band uniforms exhibited in parades and events in which military and youth performance groups participated. The details of band uniforms clearly stood out to reporters at this point in time. For instance, in 1925, a parade on "Loyalty Day in Boy's Week," took place and the *New York Times* reporter found the boys' uniforms so significant that he not only recorded, "this section of the parade was dazzling in cadet uniforms,

[81] "Record Crowd Sees Parade of Legion."

and cadet bands," but actually found the uniforms so relevant and reminiscent of military origins that the reporter created the subheading "Cadet Uniforms Dazzle."[82]

Band competitions demonstrated one of the most important and long-lasting demonstrations of military influences in marching band. As previously stated, the switch in musical emphasis in schools from orchestra to marching band directly correlates to the return of WWI veteran musicians. Many of these musicians needed jobs and became the equivalent of band directors.[83] With the increase in school bands, and specifically marching bands, came an emphasis on band competitions. The *New York Times* and the Louisville *Courier-Journal,* recorded that the primary formats of contests for high school bands consisted of a musical performance portion, a parade portion, and a marching performance portion.

At this point in the development of band contests, several different organizations hosted band and drum corps contests. For example, the American Legion hosted many drum corps and American Legion band contests because many veterans created and participated in drum corps and started bands at their Legion posts. In the *Legion Weekly* publication, the American Legion noted the successful groups who placed first, second, and third in their drum corps competition at their third annual convention in Kansas City, 1921.[84]

Additionally, advertisements to the American Legion to create bands demonstrated the military connections to the band movement. In the 1921 American Legion Magazine, the *Legion Weekly* Volume 3 Number 46, several instrument companies paid for advertisements. These

[82] "3 Hours of Boys March on Fifth Av.,: Unmindful of Soaking Showers, One and All of 80,000 Finish Their Gala Parade. Smith and Hylan in Lead; Youth is Served with Twenty Bands as Their Elders Line Sidewalks to Watch," *New York Times,* May 2, 1925, https://www.proquest.com/historical-newspapers/3-hours-boys-march-on-fifth-av/docview/103564869/se-2.
[83] Not all schools had official band director positions at this time. Many schools refused bands the ability to rehearse on school time or for school credits. See Humphreys, 52.
[84] "Convention Sidelights," *American Legion Magazine* 3, no. 46 (1921): 18, November 18, 1921, https://archive.legion.org/node/1267.

companies argued that music added community for Legion posts and acted as a means to demonstrate patriotic zeal. The Jenkins Music Company advertised the creation of Legion post bands as a means to "put your post on the map!"[85]

The American Legion hosted their first national band contest in 1921.[86] The *Courier-Journal's* documentation of the Legion's parade in 1929, specified that the music, "reach[ed] a climax… in the annual band and drum corps contests, in which more than 100 organizations will[would] participate."[87] Although many participating groups in the Legion's contests corresponded to Legion posts, the *NYT* reported corps of coal miners, Native Americans, and others not directly associated with the Legion who performed in the parade. The American Legion's use of bands and corps to promote patriotism throughout the country spread throughout civilian bands and likely directly impacted high school and youth music practices.

State and national organizations hosted many high school band contests. For instance, in 1930, the National Bureau for the Advancement of Music sponsored the trophies for a New England band contest that included at least 2500 student musicians and had an audience of around 2500 people for the parade exhibition.[88]

In 1938, the National School Band Association hosted a regional band competition in Louisville, Kentucky. Reporters for the Louisville *Courier-Journal* covered the band contest across multiple days of articles in the Louisville *Courier-Journal.* For this national contest, bands from Kentucky, Arkansas, Mississippi, and Louisiana traveled to Louisville, Kentucky.

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[85] "Convention Sidelights," 28.
[86] Laura Edwards, "The March of a New Time," The American Legion, The American Legion, May 21, 2012, https://www.legion.org/magazine/168354/march-new-time.
[87] "Record Crowd Sees Parade of Legion."
[88] "Bangor Band Wins Prize.: Leads All New England High Schools in Providence Competition," *New York Times,* May 25, 1930, accessed November 18, 2023, https://www.proquest.com/historical-newspapers/bangor-band-wins-prize/docview/98570329/se-2.

The article noted bands which ranked superior and excellent.[89] This competition included a category of competition for parade style marching competition. "Seven nattily dressed units," the article stated, "marched up and down the parade grounds for ten minutes each behind the twirling, flying batons of snappy, high-stepping drum majors."[90]

1920s and 1930s band competitions depict both military influences and similarities to the modern marching band competition. Here, school enrollment size divided the class competitions. Class rules stated that Class A bands must have included at least 750 students in their schools. Today, many band marching band contests also place bands in classes dependent upon their school size. This particular band contest included a concert band competition aspect and a marching parade band aspect. The concert band section of the contest demonstrated similarities to modern solo and ensemble competitions.[91] Today, solo and ensemble competitions allow soloists and small groups of band members to perform for rankings: distinguished, proficient, apprentice and novice. Reporters from the *Courier-Journal* named concert performance categories: drum ensemble, French horn solo, alto clarinet solo, bass clarinet solo, clarinet quartet, woodwind quintet, snare drum solo, brass sextets, cornet trio, baritone solo, etc. These categories divided performances into similar categories to modern solo and ensemble contests. Judges ranked all solo and ensemble groups according to their competition. The solo and ensemble performance criteria included a sight reading competition, which is modernly used in concert festival competitions.[92] [93]

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[89] "7 School Bands from 4 States Finish Competition in Rain," *The Courier-Journal*, May 29, 1938, accessed November 18, 2023, https://www.proquest.com/historical-newspapers/may-29-1938-page-2-52/docview/1864816567/se-2.
[90] "7 School Bands from 4 States Finish Competition in Rain."
[91] "Class A Bands Compete for Rating as 'Superior,'" *The Courier-Journal*, May 28, 1938, https://www.proquest.com/historical-newspapers/may-28-1938-page-5-22/docview/1864821171/se-.
[92] Sight reading refers to performing new music without prior preparation.
[93] "Class A Bands Compete for Rating as 'Superior.'"

The aforementioned band competition clearly divided concert style band competition and military style marching band performance competition. This contest demonstrated only the beginning of a developing contest tradition for marching bands across America. In the 1920s and 1930s these bands strictly resembled military styles of marching drills, uniforms, etc. This article additionally highlighted the timing regulations in marching band contests. Reporters noted bands had one minute to march onto the field, eight minutes for their production, and another minute to exit the field.[94] Similar regulations exist today. In addition to setting early standards for modern marching band and concert band competitions, these competitions remained fundamentally ingrained in military foundations of marching, uniformity, and the utilization of uniforms. The parade aspect of competition further mimicked military band participation in parade events, and their marching styles.

National level contests became more regulated during the 1920s and 1930s. The original National Band Contest proved unsuccessful in 1923. After this contest's failure, the national band contest's sponsorship shifted from the Band Instrument Manufacturing Association to the National Bureau for the Advancement of Music. Under the direction of the NBAM, the Music Supervisors National Conference Committee on Instrumental Affairs proposed that there should be regulations for the national level contest. Bands had to compete in regional and state contests as preliminary competitions to be eligible for the national contest. Additionally, competition organizers proposed the need for repertoire regulations. These organizations and the national contest went through several changes throughout the next few years. Sources show that the National School Band Association developed to aid the NBA and MSNC in contest administration. The National School Band Association aided contest administration as early as

[94] "Class A Bands Compete for Rating as 'Superior.'"

1926. Additionally, around 1927, contests divided bands into classes, solo competitions became available, and contests required bands to sight read music.[95]

Recruitment efforts from military bands provided another means of U.S. military influence on high schoolers through the band movement. Both ROTC, JROTC, and military bands acted as recruiters for high school musicians after WWI, in the 1920s and 1930s. For instance, in 1930, the 69th regiment band performed for a high school concert in George Washington High School. The 69th Regiment band played the song, "American Fantasie." After witnessing the regiment's performance, one of the school's chamber of commerce members stated that the school might be ready for its own orchestral programming.[96] The reaction of the Chamber of Commerce to the military band whom they invited to perform for their concert, and likely students, insinuated that the Chamber intended for the military band's prestige and talent to encourage audience members of the need for a school orchestra. The military band additionally used their position in this circumstance to promote patriotism through inclusion of the song "American Fantasie" into their performance. The Chamber of Commerce took advantage of the military influence and talent of the 69th Regiment band to influence civilians that they should incorporate an orchestra into the Washington Heights school.

Humphreys found in his research that in this post WWI era, "Reserve Officer Training Corps bands, formed in many high schools and colleges during the war, remained intact or were converted to regular school bands."[97] Post the WWI involvement, many ROTC and JROTC bands participated in the parades along with civilian high school and college bands in addition to

[95] Humphreys, 55-58.
[96] "69th Regiment Band Gives Herbert Works: Airs from Operettas Heard in First Concert of Series at George Washington High School," *New York Times,* Aug 25, 1930, https://www.proquest.com/historical-newspapers/69th-regiment-band-gives-herbert-works/docview/98740797/se-2.
[97] Humphreys, 54.

military bands. Through parade exhibitions, JROTC and ROTC bands influenced many of the high schoolers they performed alongside.

However, through the ROTC groups, resentment toward militarization in America can also be seen. In 1937, two years before Hitler invaded Poland and started WWII, a protest against the EOTC color guard at City College occurred. City College planned for a military color guard's presence at the Charter Day celebrations for City College, via the school's ROTC members. Regardless of these plans, the Student Council voted to boycott the Charter Day ceremonies until the college found a civilian color guard for the ceremonies. The council believed, "the uniform of the Military Science Clique symbolized reaction and militarism."[98] The students believed that the ROTC guard's military presence did not align with their values for the celebration of "education for security and equality." The students leading the boycott did not believe a secure and equal education included room for military presence or military symbolism found via the ROTC color guard.

Female participation in early 1920s and 1930s bands mimicked women's involvement in the military. Many of the sources used for this project highly emphasized musical groups such as the Male High School band in Louisville, Kentucky. However, evidence of female band membership also exists. The emphasis of male dominance in bands and military groups at this time reflected the few rights granted to women in America at this time. The U.S. only granted women's suffrage in 1920. Furthermore, attitudes toward women at this time did not promote much involvement in military style groups. For instance, the *NYT* reporter noted the inability of anyone but boys to persevere through the Loyalty Day parade, "as for mother and sister, they're

[98] "Students to Shun City College Fete: Council Calls For Boycott of Charter Day Celebration as Protest on R. O. T. C. Color Guard is Issue; Faculty Rebuffs a Demand for the Elimination of Uniformed Detail Tomorrow," *New York Times*, May 5, 1937, https://www.proquest.com/historical-newspapers/students-shun-city-college-fete/docview/102306213/se-2.

only women, and of course they'd quit."[99] Despite the social environment for women at this time, many participated in all women's or gender integrated bands. Furthermore, despite the previous accusation that women and girls quit easily, the reporter acknowledged the presence of girls playing in the harmonica band from Public School 61 in this procession of boys.[100]

In 1930, a parade included 2,500 members across all participating bands. This included both male and female band members.[101] The year 1930 also provided evidence for all girl bands. The Girls' High School Band of Louisville, Kentucky, performed at a hockey game in November 1930.[102] Ultimately, these limited mentions of female participants in bands mirrors the few mentions of female participants in military bands and military personnel during the interwar period. During WWI, many women found ways to serve in the war effort at home, served through the Red Cross, and served through the Salvation Army. Eventually women served in the Navy as Yeomen (F) officers during WWI.[103] Women's roles within early bands proved unpopular, which reflected the unpopularity of women serving in military roles during the Great War.

Boy Scouts: A Look at Interwar Militarism in America's Youth

The Boy Scouts of America demonstrated the ingraining of the U.S. military and military band practices throughout America's youth. The Boy Scouts of America organization began in 1910. The Boy Scouts of America organization continued developing throughout the time of WWI, and the Great War impacted the Boy Scouts groups. The Boy Scouts of America started

[99] "3 Hours of Boys March on Fifth Av."
[100] "3 Hours of Boys March on Fifth Av."
[101] "Bangor Band Wins Prize."
[102] "Girls' High Band Plays at Game," *The Courier-Journal*, November 16, 1930, https://www.proquest.com/historical-newspapers/november-16-1930-page-9-82/docview/1863874221/se-2.
[103] Nathaniel Patch, "The Story of the Female Yeomen During the First World War," National Archives, The U.S. National Archives and Records Administration, 2006, https://www.archives.gov/publications/prologue/2006/fall/yeoman-f.html.

their publication *Scouting*, in April 1913. This publication served to efficiently communicate with Boy Scouts all over America.[104] The first issue of *Scouting* proposed that the goal of the Boy Scouts organization exemplified the promotion of citizenship, but did not intend to promote "military spirit in the boy."[105] However, WWI changed the ways the scouts participated in American society. The Boy Scouts of America idealized service. After the United States entered WWI, the Boy Scouts adapted their means of service to and aligned their services with the national war effort.

Shortly after the United States entered WWI on April 4, 1917, the Boy Scouts of America released the April 15, 1917 issue of *Scouting*. The issue informed every Scout to "mobilize the patriotism of his Scouts in concerted action."[106] Scouts primarily mobilized through food production on the Homefront. The Scout Masters determined that through feeding the soldiers, the Scouts could effectively contribute to the War effort at home. In this issue, the publishers made it clear that the Boy Scouts provided services to support the War effort without young boys taking up arms. This issue of *Scouting* encouraged Scouts to guard trains to Mexico and the Coasts, and to aid the Red Cross as part of their Scout duties. This issue of Scouting demonstrated the bleeding of patriotic and U.S. military needs into the daily duties of the Boy Scouts. This allowed Boy Scouts to specifically aid the Navy during WWI without fighting.[107] WWI mobilized not only U.S. soldiers, but the American Boy Scout.

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[104] "Purpose and Scope," *Scouting*, 1, no. 1, (1913): 1, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282629.
[105] "Sea and Water Scouts," *Scouting*, 1, no. 1, (1913): 2, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282629.
[106] "The Boy Scout's Place in a Nation at War," *Scouting*, 4, no. 23, (1917): 1, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282865/.
[107] "Boy Scouts Begin Urgent Work in Nation's Great Food Crusade," "The First Call to Service," "This Tells You How to Begin Scout Garden Work to Help Our Nation Win the War," *Scouting*, 4, No. 23, (1917): 2-4, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282865/.

One year later, the *Scouting* issue further depicted the BSA mobilization efforts and the honors the Boy Scouts received for completing their patriotic duties. The Scouts sold liberty bonds and war stamps, and in return recroteived medals from the United States Treasury Department.[108] This issue of *Scouting* further mobilized the Boy Scouts through the inclusion of a poem by Bennett Chapple which compared the Boy Scouts to Paul Revere.

Bennett Chapple compared the WWI BSA to a legend of the American Revolution in his poem "A 20th Century Paul Revere."

> Listen, my children, and you shall hear Of a Twentieth Century Paul Revere;
> Of a brace young Scout on a Valiant steed, Who rode a race for his Country's need.
> He heard of his Country's call for men; He heard of their sacrifice, and then- He heard of the need for money, too; For food and clothes to help them through. He Wanted to help though he could not fight, He Wanted to serve in the cause of right. So he mounted his horse, Thrift Card in hand, And rode and rode throughout the land. "Money!" he cried, "Money for clothes!" "The boys in the trenches!"- off he goes….[109]

This poem introduced the April 1917 issue of *Scouting* with a commentary on the Boy Scouts' War effort on the Homefront. Chapple compared the Boy Scouts of America to the celebrated Revolutionary War messenger Paul Revere. Just as Paul Revere worked to promote the independence of America from Britain when he rallied the minutemen in 1775, the Boy Scouts rallied American support for WWI on the Homefront.[110] Chapple intended to make a connection between Paul Revere and the Boy Scouts as patriotic wartime heroes. Although Paul Revere fought during the Revolutionary War, Henry Wodsworth Longfellow's poem, "Paul Revere's Ride" made Paul Revere's "Midnight Ride" legendary. This poem popularized and

[108] "For Faithful Service to their Country," "The Scout "Good" Turn," *Scouting*, 6, no. 8, (1918): 38-39, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282932/.
[109] Bennett Chapple, "A 20th Century Paul Revere," *Scouting*, 6, no. 8, (1918): 2, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282932/.
[110] "Paul Revere's Ride: Legends, Myths, and Realities," American Battlefield Trust, American Battlefield Trust, April 15, 2022, https://www.battlefields.org/learn/articles/paul-reveres-ride-legends-myths-and-realities#:~:text=Upon%20reaching%20the%20Charlestown%20shore,the%20Regulars%20are%20coming%20out.

mythicized Paul Revere's contribution to the American Revolution. Similarly, Bennett Chapple sought to elevate the Homefront efforts of the BSA to legendary status.[111]

Each of these issues of *Scouting* defined the patriotic impacts of the Boy Scouts of America throughout the Great War, and the BSA's mobilization efforts. The BSA specifically denied any intentions of militarization through the BSA when *Scouting* discussed the BSA partnership with the U.S. Navy for a Sea Scouting branch of the BSA. Specifically, the BSA stated, "You are doubtless familiar with the underlying principles of the Scout movement and know that we are definitely opposed to the developing of the military spirit in the boy."[112] Nevertheless, BSA organizers mobilized the Scouts on the Homefront during WWI.

Another means the U.S. military influenced the BSA occurred through BSA music organizations, instrumentation, and music selections. Even within the BSA claims to abstain from military ideals, the BSA inherently demonstrated influences from both military bands and prominent military musicians. For example, just as the United States military regiments work with military bands, the Boy Scouts utilized multiple marches throughout the WWI era.

The Library of Congress archives include "The Boy Scout: A Marching Song," in its World War I Sheet Music Collection. Florence Weisenflue's composition dates back to its copyright in 1919. R. R. W. wrote lyrics to the march that emphasized the Boys Scouts' vigor to aid in the War effort and to instill patriotism in everyone around them. The second verse described the vigor of the Scouts, "Mercurys of Uncle Sam, They will help to hand a slam, To the Kaiser, fierce and bold." The third verse concluded, "He's a true American, Builded on a splendid plan."[113] These lyrics demonstrated the patriotism of the Boys Scouts and their

[111] Bennett Chapple, "A 20th Century Paul Revere," 2.
[112] "Sea and Water Scouts," 2.
[113] R. R. W., lyricist, *The Boy Scout: A Marching Song*, composed by Florence Weisenflue, (Scranton, Pennsylvania: National Publishing Co., 1919), accessed December 7, 2023, https://www.loc.gov/item/2014564870/.

enthusiastic participation in the war effort. The Boy Scouts, according to this march, detested the Kaiser and everything he stood for. The Scouts aided America any way they could, furthermore; the march emphasized the perseverance of the BSA throughout the Great War. The song affirmed the Boy Scouts' dedication to aid in the War effort.

John Philip Sousa further contributed to the U.S. military's influences on the Boy Scouts through music during WWI. Sousa composed a march for the Boy Scouts of America and drew inspiration from his own childhood memories of military marches and presence throughout Washington D.C. *Scouting* proposed that Sousa's inspiration specifically came from personally meeting General Grant and the President as a child. Sousa incorporated his feelings of excitement and patriotic zeal from these childhood experiences into the BSA march.[114]

The military influences on Sousa, and Sousa's own affiliation with the Marine Corps Band demonstrated that the BSA had significant military band influences incorporated into their operations. As earlier stated, John Philip Sousa commanded the Marine Corps Band and wrote many marches that had rhythmic influences from war drums.[115]

Scouting proposed that Sousa wrote this march as a lighter piece to distinguish the Scouts' boyhood from the typical age of military men in America, however; *Scouting* continued the comparison, and compared the BSA march to the excellence of Sousa's "Stars and Stripes Forever."[116] The BSA march, therefore, exemplified BSA ties to the U.S. military through their musical selection and composers.

Musical and color guard parade exhibitions provide evidence that military bands' influences impacted the BSA, as demonstrated through BSA performances throughout the 1920s

[114] "The March King Writes March for Boy Scouts," *Scouting*, 4, no. 21, (1917): 5, accessed November 6, 2023, https://texashistory.unt.edu/ark:/67531/metapth282850/.
[115] Woolf, "Mr. Sousa reviews His March to Fame."
[116] "The March King Writes March for Boy Scouts," 5.

and 1930s. Additionally, the Boy Scouts held bugling contests that mimicked military calls in action. In 1929, the *Courier-Journal* documented the Boy Scouts' fifth annual Wali-Ga-Zhu, which the Louisville division of the BSA hosted. This event included contests for Boy Scouts to earn badges. The Wali-Ga-Zhu included the bugling contest which directly mimicked field band commands from the United States military. Scouts received rewards for memorizing and performing BSA adopted military calls. Scouts earned prizes for a score of 75/100 in the bugling contest. Scouts performed the following calls: Scout call, Reveille, Mess, To the Color, Officers' call, Drill call, Assembly, Recall, Fatigue, Church, Fire, Swim Call, Retreat, Call to Quarters, and Taps.[117]

Similarly, Gleason recorded the different military calls of United States military field musicians. Trumpet players and drummers played specific calls. Field trumpets played: Boots and Saddles, To Horse, Forward, Charge, To Arms, Taps, Tattoo, Reveille, Retreat, and To the Standard. Furthermore, field drummers performed: March, Retreat, Troop, To Arms, and Assembly.[118] Additionally, To the Colors sounds throughout military bases daily to honor the American flag each day.[119]

Four of the Boy Scouts' competition calls directly originated from military field musician calls. Military field calls alerted soldiers to their officers' commands. In the midst of battle, the field musicians acted as the only clear commanders due to the sounds of battle, such as gunfire, and these calls synchronized troop action. Boy Scout bugling contests incentivized Boy Scouts

[117] "With the Boy Scouts of Louisville: Official News and Notes of the Louisville Council, Boy Scouts of America.: Wali-Ga-Zhu Leaders are Announced," *The Courier-Journal,* March 25, 1928, https://www.proquest.com/historical-newspapers/march-25-1928-page-60-104/docview/1863050861/se-2.
[118] Gleason, 39.
[119] Laura Levering, "Honoring Colors Has Sacred Meaning," U.S. Army, U.S. Army, August 7, 2015, https://www.army.mil/article/153511/honoring_colors_has_sacred_meaning.

throughout America to learn and mimic military traditions to earn badges. Therefore, the BSA promoted the continuation of early military band skills among the Boy Scouts.

Reporters documented the presence of Boy Scout corps, bands, and color guards throughout this period. These groups often performed in parades for inaugurations, and other patriotic events. In 1929, the BSA in Louisville performed a ceremony to honor the birthday of former United States President Abraham Lincoln. The Scout Color Guard presented the local BSA Council's flag and the United States flag as a bugler played "To the Colors," and another Scout placed a wreath near the Lincoln Memorial.[120] This further exemplified the mimicry of United States military color guards and musical commands within the BSA.

Furthermore, the Scout Notes in this edition of the *Louisville-Courier* demonstrated the incorporation of U.S. military traditions into BSA meetings. For instance, several troops began their meetings with color ceremonies. A troop's color ceremony consisted of the color guard presenting the American flag, along with other flags, and recitation of the pledge of allegiance. Additionally, Troop 34 practiced marching drills.[121] Practicing drill comes from military traditions. Ceremonies at troop meetings indicated that the BSA's dedication to patriotism included military traditions such as the color guard's presentation of the United States flag, military drill formations, etc. Furthermore, Troop 56 played the "Star Spangled Banner" immediately following the flag ceremony.[122] BSA practices of these military elements at their

[120] "With the Boy Scouts of Louisville Official News and Notes of the Louisville Council, Boy Scouts of America.: City's Scouts Honor Lincoln," *The Courier-Journal,* February 17, 1929, https://www.proquest.com/historical-newspapers/february-17-1929-page-57-90/docview/1863171134/se-2.
[121] "With the Boy Scouts of Louisville Official News and Notes of the Louisville Council, Boy Scouts of America.: Troop Notes," *The Courier-Journal,* February 17, 1929, https://www.proquest.com/historical-newspapers/february-17-1929-page-57-90/docview/1863171134/se-2.
[122] "With the Boy Scouts of Louisville Official News and Notes of the Louisville Council, Boy Scouts of America: Troop Notes," *The Courier-Journal,* February 17, 1929.

meetings equipped them to demonstrate these military practices at civilian gatherings and events such as parades.

Furthermore, the Boy Scouts had their own drum and bugle corps. In 1932, the *Louisville-Courier* produced an article about the Armistice Day parade which included not only Boy Scouts, but included a Boy Scouts Drum and Bugle Corps.[123] The Boy Scouts used the military bugling and drumming exercises that they learned for contests and used to earn badges (see boy scout website for information on music and bugling badge requirements) to spread patriotic attitudes around their communities. This drew not only upon the patriotic foundations of BSA, but also from the military traditions of drumming and bugling to rally the forces (the forces in this case being the community of Louisville for the Armistice Day celebration).[124] Additionally, both the *Courier-Journal* and the *New York Times* documented BSA color guard presentations and drum corps presence throughout the interwar period.

Bridging the Gap Between 1940 and 1970

Although this thesis will not go into great depth analyzing the 1940s, 1950s, and 1960s, this period still impacted the band movement and demonstrated military band influences on American youth bands. World War II heavily influenced the 1940s band movement. In addition to Boy Scout music ensembles and BSA participation in parades and events, reporters took notice of the Girl Scouts' participation in these patriotic demonstrations. News sources increased

[123] "Armistice Day March Cheered: War Veterans and Patriotic and Civic Groups in Annual Parade," *The Courier-Journal,* November 12, 1932, https://www.proquest.com/historical-newspapers/november-12-1932-page-2-24/docview/1863948650/se-2.

[124] According to Steve Henning's Scout Service Badge Project, the BSA first offered the Bugling merit badge in 1911. The Boy Scout parade performance likely met the requirements for the Bugling merit badge. This style of performance directly draws from veteran groups such as the American Legion's drum and bugle corps performances and the musical styles of early military field musicians. For information on the Scout Service Project see Steve Hennin, "Merit Badge History," U.S. Scouting Service Project, U.S. Scouting Service Project, Inc., last modified April 11, 2023, http://usscouts.org/mb/history.asp.

their publication of military band engagements throughout this period. This era revealed increased travel for high school band performances at parades and Bowl game experiences.

The 1950s marked the height of the Cold War. Regardless, the marching band movement and the United States military flourished. Trends throughout the 1950s band movement included the addition of majorettes to the marching band. The drum majors' practice of baton twirling in the 1920s and 1930s became so popular that marching bands adopted a majorette section, a section of girls that twirled batons to the music of the marching band. In the 1950s college bands began hosting events to recruit high school band students. During this era, media sources such as the *New York Times* and the Louisville *Courier-Journal* documented band camps, or extended consecutive practices where students learned fundamental skills and learned their band shows. Finally, the Kentucky State Fair and the Kentucky Derby Festivals started to incorporate marching band contests into their festivities during this period. The ROTC and American Legion band influences and involvement continued throughout this time.

In the 1960s, high school bands continued their participation in band contests. These contests ranged from participation in the Kentucky State Fair, the Kentucky Derby Festival, traditional band contests, and state-organized contests like the Kentucky Music Educators' Association band contests. Bands continued traveling to Bowls and parades during this time period. Uniformity among band members and the utilization of uniforms in performance ensembles remained a critical point of emphasis during this period. College bands still used band events as recruitment opportunities. Additionally, color guards became much more prevalent during this time.

The following poem speaks about the impacts, patriotism, and popularity of youth bands during the 1940s, 1950s, and 1960s.

> Hark! The piping flutes, And the clarinet's sweet notes, The ever increasing music From trombones' brassy throats. The deeper bay of yawning horns, Whine of the weird bassoon, The ebb and flow of saxophones, In a golden blend of tune. Over and over beating strong, With never a discord, never, Vibrant, jubilant, strong, In "The Stars and Stripes Forever." Roll on roll of drums, Deep and echoing sweet, The drums, the drums, the drums, And the tramp of marching feet. My heart is moved by the music, My eyes are misted by tears, 'Tis youth that marches bravely into uncharted years. Uncharted years? No, charted For youth in a high school band; God is God of the future, And all are in his hand.[125]

This poem addressed the popularity of high school marching bands after World War II. The *Courier-Journal* published this piece on June 1, 1948. The poem established a connection between high school marching bands and patriotic zeal through references to Sousa's "Stars and Stripes Forever" march. The author attributed a divine power to high school marching bands with the statement, "God is the God of the future, and all are in his band."[126] The drums noted in this poem represented the war drums that inspired many of Sousa's marches.[127] Finally, this poem demonstrates the patriotism of high school bands throughout their communities after and during the WWII period, but it also demonstrated the popularity of the band movement. After the 1940s, 50s, and 60s, the band movement became even more popular and started to resemble the art form associated with the modern high school marching band.

Culture of the Marching Band: 1970s and 1980s School Bands

While the U.S. military transformed during World War II and the Cold War, perhaps no "hot war" had a greater impact on U.S. marching band culture than the Vietnam War. Militarily, the U.S. during Vietnam participated in brutal guerilla warfare, heavy aerial bombardment, and a divisive draft system. This televised war with its ambiguous goals produced a widespread anti-

[125] Allan M. Trout, "Greetings," *The Courier-Journal*, June 1, 1948, https://www.proquest.com/historical-newspapers/june-1-1948-page-7-26/docview/1865292199/se-2.
[126] Trout, "Greetings."
[127] Woolf, "Mr. Sousa Reviews His March to Fame."

war movement in the U.S. A plethora of antiwar protests, peace movements, formed in direct opposition to the militarization efforts of the United States. Vietnam syndrome describes the emergence of counterculture movements including hippies, student protests, and even veteran resistance to the War. With increased questioning of U.S. foreign policy and rioting a common occurrence in the U.S., militarization of everyday life increased even amid this questioning movement. For example, during this time, police departments received military style enforcement equipment, and military vocabulary in everyday life exponentially increased during this era.[128]

With America's defeat in Vietnam in 1973 and its rooftop evacuation from Saigon in 1975, a questioning of U.S. military involvement developed that many called the Vietnam Syndrome. Members of both political parties in the United States hesitated to immediately enter another conflict. Additionally, investment in military service since Vietnam changed.[129] The U.S. forces detested their experience in Vietnam and vowed not to lose sight of the war. The residual feeling among American soldiers maintained that Vietnam warfare neglected definitions of war versus peace, and the guerilla warfare should not be considered proper warfare.[130] Additionally, the U.S. military sought to fight future wars on the nonlinear plane.[131] Eventually, soldiers proposed the Weinberger Doctrine which established tests for the U.S. Secretary of Defense to administer that determined the necessity of warfare before the U.S. declared war and sent troops to battle.[132]

[128] Inglis, Shelley, and Paul Morrow, "Report: Vietnam War-Era Policies Underlie Polarization, Violence, Militarization of Today's Society," University of Dayton News, University of Dayton, accessed November 7, 2023, https://udayton.edu/news/articles/2021/05/human_rights_center_vietnam_legacies_report.php.
[129] Bacevich, 18-19, 41-47.
[130] Bacevich, 42.
[131] Bacevich, 46.
[132] Bacevich, 48-49.

Where does the marching band movement fit into this? The band movement retained many changes from the 1940s, 1950s, and 1960s, but also faced new changes throughout the post-Vietnam era: 1970s and 1980s. For instance, the majorette sections of the marching band, added in the 1950s, still performed alongside the marching bands. Furthermore, marching bands continued to travel and perform at prestigious bowls, parades, and contests. Additionally, marching bands continued their emphasis on uniforms and uniformity from member to member throughout performances. Furthermore, the role of military bands and ROTC groups remained prevalent influences on America's youth throughout this post Vietnam period.

In addition to the many continuations of established band traditions, new developments, that continue to impact modern marching bands, occurred throughout the 1970s and 1980s. New performance circuits arose during this era such as the Drum Corps International, Marching Bands of America, and Winter Guard International performance circuits. Every developing circuit during this era maintained close ties to military fundamentals within youth performance, despite anti militarization movements throughout the U.S. In light of these anti militarization movements, the marching band movement simultaneously evolved and allowed for the introduction of artistic and interpretive elements into a militarized art form. These developments throughout the band movement prompt the question: how did the Vietnam experience, with its increased scrutiny of U.S. military life and activities, impact the marching arts for youth in America?

Despite anti militarization movements in the U.S., band uniforms continued their mimicry of military uniforms throughout the 1970s and 1980s. For example, Orange Bowl officials invited Franklin Township High School's marching band from New Jersey to play at the Orange Bowl. Band members desperately wanted new uniforms for the performance and

prepared themselves to spend $40,000 on uniform acquisition. The school purchased uniforms which mimicked the style of the Revolutionary War New Jersey troops' uniforms.[133] The Franklin Township band's selection of uniforms demonstrated direct military influence, but also demonstrated the movement in the mid-1970s to celebrate America's bicentennial –a remembrance of a war that went much better for Americans than that in Vietnam.

The continued emphasis on high school band uniforms proved itself not only through the use of uniforms, but through the consequences of inability to provide band uniforms for performers. For instance, duPont Manual High School forcibly withdrew from a competitive season because the band could not afford to provide the students with uniforms. Uniforms for all band members cost close to $13,000, which student fees and fundraisers failed to generate. Although protests against U.S. militarization dominated the social sphere during this era, military uniforms, and therefore band uniforms, traditions of professionalism associated with the uniform dominated the band competition. The *Courier-Journal* reported that judges often pre-evaluated bands based on their attire, although judging criteria did not include band uniforms in any category.[134] Therefore bands that neglected proper uniform care, or failed to provide band members with matching uniforms became pre-eliminated from competitions before their performances began.

The 1970s and 1980s saw the continued post-WWII practice of traveling performances for high school marching bands. In addition to war, Americans watched many forms of entertainment, such as sporting events, on the television. As large-scale college football bowls

[133] "Band Goal: $60,000 for Orange Bowl," *New York Times*, October 20, 1974, https://www.proquest.com/historical-newspapers/band-goal-60-000-orange-bowl/docview/119900988/se-2.
[134] Mike McKinney, "Ragtime Band? Some Manual Uniforms are Older than Marchers," *The Courier-Journal*, October 29, 1971, https://www.proquest.com/historical-newspapers/october-29-1971-page-23-54/docview/1867574803/se-2.

and parades like the Rose Bowl and Orange Bowl found new television audiences, traveling and performing at these events brought prestige to invited marching bands. Previously stated, the Franklin Township High School band from New Jersey traveled to perform at the Orange Bowl. The Orange Bowl only invited one band from the state of New Jersey, the Franklin Township High School band. The invitation and performance at the Orange Bowl elevated bands to a prestigious status. Typically, over two hundred bands applied to perform at the Orange Bowl, but Orange Bowl officials only selected the "10 best bands in the country."[135] The bands' performances at events such as the Orange Bowl evidenced a cultural shift in America. American society deemed the bands a cultural phenomenon that necessitated performances at prestigious, and often televised, events and festivities.

The Macy's Thanksgiving Day Parade serves as another example of this marching band phenomenon, and as a means to focus American attention away from the recent devastation of war. High school bands held performances in the Macy's Thanksgiving Day parade in the highest esteem, and Macy's Parade officials only invited a select number of applicants. At this time, around three hundred bands applied to perform in the parade, but only around twelve bands received parade performance invitations. The Trojan Band of Chrysler High School in New Castle, Indiana, performed in the Macy's Thanksgiving Day Parade in 1982, however; the Trojan Band should not have performed in the parade due to the economic recession in New Castle, Indiana. The plant that supported the town's economy and employed thousands had other locations on strike, and other businesses in New Castle shut down around the same time. Nevertheless, the town chose to rally behind the band and provided the necessary donations for

[135] Bill Osinski, "Meade High School Band is Marching to an Orange Bowl Beat," *The Courier-Journal*, December 2, 1979, https://www.proquest.com/historical-newspapers/december-2-1979-page-6-320/docview/1868823087/se-2.

their Macy's Thanksgiving Day Parade expenses.[136] This demonstrated the rising prestige of performing in bowls and parades, but also demonstrated the significance of the high school band to communities at this time, and the overall importance of feel-good, spectacle-based events that increasingly received national attention in this post-Vietnam era.

The societal encouragement and community endorsement of marching band performances in the post-Vietnam Era exemplified the American need to turn attention away from the failure and devastating losses of the Vietnam War. Americans desired something they could rally behind. In this instance, community support for high school marching bands pulled their focus away from the devastating losses of the Vietnam War- a war that the U.S. had no responsibility to fight. The U.S. participation in the Vietnam War encouraged Americans to funnel their attention and support into something they believed in, the nation's youth.

In the midst of U.S. involvement in the Vietnam War and the end of peace negotiations, the marching band movement in the U.S. became even more popular through the introduction of new competition circuits. Americans channeled their dissatisfaction toward U.S. involvement in Vietnam, and its consequences, through endorsements of youth involvement in musical ensembles. Music educators and enthusiasts created and established the Marching Bands of America, Drum Corps International, and Winter Guard International competitive circuits in the midst of American involvement and retreat from Vietnam.

Larry McCormick founded Marching Bands of America in 1975 which created a new marching band contest circuit. Later, in 1984, Marching Bands of America became Bands of

[136] William Serrin, "Stand by, New York -- the Trojans are here: Indiana Band Defies Recession to Join Big Parade," *New York Times,* November 25, 1982, https://www.proquest.com/historical-newspapers/stand-new-york-trojans-are-here/docview/122106286/se-2.

America.[137] McCormick intended for the Marching Bands of America to promote music education.[138] Today, marching band performers and educators recognize Bands of America as one of the most prestigious high school marching band competition circuits. The Bands of America currently holds regional contests all over the country, which act as qualifiers for their Grand National Championships competition.

In 1972 as Vietnam negotiators continued their efforts to reach an agreement in Paris and plan for U.S. withdrawal, drum corps enthusiasts established the competition circuit Drum Corps International. Various drum corps existed prior to the creation of DCI, and many had their own shows, or performed in American Legion contests. However, the establishment of DCI established performance rules and judging criteria for groups, and mandated the performers fall into the ages of twelve-year-olds through twenty-one-year-olds.[139] The military origins of the drum corps world prove uncontestable, and the formalization of youth participation in militarized performances raised questions of the appropriateness of such military-like performances in the context of Vietnam. When DCI published *Drum Corps International- The First Decade 1971-1981* in the early 1980s, the first chapter addressed the issue of cultural change and military influence:

> While social dynamics, wartime drafts, economic conditions, and political motivations have affected every recreational activity in 20th and 21st century America, rarely has the very essence of an activity been argued over like it has with drum and bugle corps…. Drum and bugle corps, conversely, has evolved so far – from military

[137] "Our History and Timeline," Music for All, March 30, 2022, https://musicforall.org/music-for-all-history-timeline/.
[138] "Larry McCormick," Music for All Educational Resources, Music for All, Inc., April 7, 2020, https://education.musicforall.org/person/larry-mccormick/.
[139] Age restrictions changed to 14 to 21-year-olds around 1990. See Roxane Cesill, "No Strings: Summer with the Drum and Bugle Corps," *Wall Street Journal*, September 18, 1990, https://www.proquest.com/historical-newspapers/no-strings-summer-with-drum-bugle-corps/docview/135459608/se-2.

function to patriotic pageantry….[140]

This excerpt demonstrated the growing conflict between the military aspects of the marching band, or drum corps, and a performer's desire to add pageantry elements in the midst of anti-militarization efforts throughout the United States. The Vietnam War and the political State of the nation affected everyone within the country, and created tensions between various drum corps performers and alumni.

Prior to the development of Drum Corps International, drum corps served as means for veteran musicians and other veterans to "maintain camaraderie with their fellow veterans." However, post WWII participants in the activity did not share the military zeal of the activity's founders.[141] Due to the innate military origins of drum corps, the post-Vietnam political climate, and attitudes towards militarization, many musicians in the 1970s and 1980s formed conflicting opinions over the status of Drum Corps International. Much of this conflict developed from a difference of beliefs about how drum corps should function and perform. The next generation of performers furthered their generation's militarization resistance efforts through resistance to the traditional military aspects of drum corps. Even DCI's own reiteration of its history acknowledged the shift in performance styles after the veteran drum corps participants taught their children the instrumentation and values of drum corps, however; the next generation of performers did not maintain the veteran traditions and values of their fathers.[142]

Despite efforts to resist the military traditions within drum corps, the influences of the U.S. military movements continued impacting drum corps across America. For instance, at the

[140] Nicholas Waerzeggers, "Chapter 1: The Pre-DCI Backdrop," *Drum Corps International - The First Decade 1972-1981* (Madison, WI: Sights and Sounds, Inc., 2010,) 5, https://issuu.com/drumcorpsinternational/docs/dci_history_firstdecade_sample/1.
[141] Waerzeggers, "Chapter 1: The Pre-DCI Backdrop," 5-6.
[142] Waerzeggers, "Chapter 1: The Pre-DCI Backdrop," 5-6.

conclusion of the 1980s, executive director of the competitive Star of Indiana drum corps stated, "Drum corps is a combination army, circus, and gypsy caravan."[143] Despite indecision about the artistic versus militaristic ebb and flow of the drum corps activity, comparisons between the structure of the U.S. military and the drum corps activity remained. The executive director of the Star of Indiana found relevance in both the cultural and military sides of the drum corps activity during this period of cultural disagreement on militaristic values both throughout American and drum corps cultures. On the other hand, the President of a senior/adult corps in 1989 claimed that the military elements of drum corps became less relevant compared to the performative musical and showmanship aspects, yet his explanation elaborated that marching and maneuvering existed within the judging criteria. The inclusion of marching and maneuvering in the judges' criteria proved the lasting impacts of the U.S. military on the drum corps activity- marching techniques and skills directly mimicked military drill techniques.[144]

PBS television stations throughout America broadcast DCI championships across the United States throughout the 1970s and 1980s. The inclusion of DCI on the public broadcasting station demonstrated the significance of DCI and marching bands to American culture at this time. Tax dollars funded PBS and state policies ensured the station. In the 1920s, the radio served as a method for popularizing the band and jazz movements. Here, PBS popularized drum corps, marching band, culture and education across the country, which further ingrained military traditions into the American consciousness.

In 1977, just two years after the U.S. withdrew from Vietnam, color guard enthusiasts met and established Winter Guard International to standardize color guard competition across the

[143] Cesill, "No Strings: Summer with the Drum and Bugle Corps."
[144] "Connecticut Guide: Drums and Bugles," *New York Times,* August 20, 1989, https://www.proquest.com/historical-newspapers/connecticut-guide/docview/110282332/se-2.

United States and Canada. Categories for judging WGI contests demonstrated ties to the U.S. military. Judges factored in execution of content into their criteria. Within the execution caption, judging criteria included marching ability and uniformity across the ensemble- two standards of fundamentals within military formations. Overall, WGI included marching ability, uniformity, timing, and flag code violations within their judging criteria. Flag code violations, uniformity, and marching technique each descended from military traditions. Furthermore, traditional color guards integrated traditional military equipment into their performances: rifles, sabers, flags.[145]

The WGI committee's first meeting in 1977 also demonstrated the desire to maintain strong ties to military tradition within the color guard world. The minutes from the committee's first meeting showed the National flag would still be presented during the show, perfectly mimicking the military color guards' color bearing ceremonies. The WGI committee utilized and adapted the DCI rules green book to organize their new circuit.[146] Evidence of the DCI corps' presentation of the colors (American flag) exists in recordings of DCI performances from this era.[147]

Furthermore, military influences on WGI presented themselves through the performance rulebook. Early WGI rules mandated the following elements be incorporated into WGI performances: presenting the colors, passing review, and post and retrieve.[148] Each of these elements remembered specific military traditions. Today WGI recounts its historical ties to the military guards via remembering the mandated presentation regulations of the U.S. flag, "None

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[145] Linda Hilton, ed., "Judging the Guard Competition," "Winter Guard International an Introduction," *Winter Guard International '79 Olympics Program and Yearbook*, April 7, 1979, https://issuu.com/wgisportofthearts/docs/1979program, 1-20.
[146] Don Angelica et al., ts, *San Francisco Meeting- May 14 & 15* (1977), accessed December 7, https://wgi.org/wgi-first-meeting-minutes-1977, 1-10.
[147] For an example, see the Anaheim Kingsmen Drum Corps' championship performance, Drum Corps International, "DCI's Very First Champion: 1972 Anaheim Kingsmen," August 31, 2021, drum corps championships performance, 3:31, https://youtu.be/dXCiwlWsI4Y.
[148] "History," WGI Sport of the Arts, https://wgi.org/history/.

[other flags] could be larger than the National Flag whose finial piece had to be either a spear or an eagle, and if it was an eagle, the bird had to be facing toward the door."[149] The inclusion of the American flag, the military color guard traditions, and the specific rules surrounding the American flag and flag size exemplify the early military influence and significance to WGI's creation and performances throughout post-Vietnam America.

Despite claims that DCI performances abandoned early military influences, an examination of the WGI rules and policies at this time determined that military influences remained present in DCI. The WGI committee based their organization around the rules and structure of DCI. The importance of the military traditions to WGI, and the relationship between DCI and WGI, proves the strength of the military influence and its significance within these youth performing arts circuits. From the beginning of WGI history, the rules established and enforced maintenance of military traditions. Based on these findings, militarization and military emphasis greatly impacted culture and society within the United States throughout the 1970s and 1980s. Although the DCI's own publication claimed that the organization pushed against militarization, the connections demonstrated here show that the marching arts never abandoned its military influences. DCI created a safe "battlefield" for the performance of military traditions, without falling under the scrutiny of Vietnam Syndrome and military resistance movements; DCI and WGI allowed youth in America to continue embracing militarized activities sheltered from the anti-war sentiments during and post-Vietnam.

Marching band competitions during this era remained an integral part of music education, and maintained ties to the U.S. military. Fairs, festivals, and music education organizations hosted many contents which separated competition between parade contests and field contests.

[149] "History," WGI Sport of the Arts.

For example, “The Great Kentucky GeTogether” incorporated the “Pepsi-Cola Band Day" into festivities for the event, which included a parade, and a statewide marching band contest.[150]

The September 1971 Jeffersontown High School invitational marching band contest demonstrated both the established nature of marching band contests, and the military’s remaining influence on the high school band movement throughout this Vietnam War period. At this contest, 17 bands from across Kentucky traveled to Jeffersontown High School to compete in the parade and marching band competition. Before the field competition, the Marine Corps color guard led the high school bands through the streets of Jeffersontown in parade style competition.

Here the Marine Corps provided an example for the high school competitors and demonstrated proper parade technique. Additionally, the military influence on the bands and their curriculum prevailed through incorporation of “drums beat[ing] march cadence,” and “march tunes” throughout the parade.[151] The presence of the Marine Corps Color Guard, and officials such as Congressman Gene Snyder, demonstrated the continuation of military and patriotic traditions within high school marching bands, and demonstrated the continued significance of these political and military entities on America’s youth through the band movement. Furthermore, reporters’ terminology, such as “broke ranks,” and the contests’ judging categories of marching straight lines, uniformity in step, and sameness in movement from member to member indicated the continued influence of the military and the military band on band competitions and performances.[152]

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[150] “The Great Kentucky GeTogether,’” *The Courier-Journal,* August 3, 1980, https://www.proquest.com/historical-newspapers/august-3-1980-page-54-179/docview/1868836560/se-2.
[151] Bill Knee, “Jeffersontown ‘Half Time’: 17 Band in Competition,” *The Courier-Journal,* September 12, 1971, https://www.proquest.com/historical-newspapers/september-12-1971-page-21-327/docview/1867641882/se-2.
[152] Knee, “Jeffersontown ‘Half Time’: 17 Band in Competition.”

Festivals and fair performances and competitions for high school bands provided further evidence of military and military band presence amongst the high school band scene. The "Band Day" schedule for the 1978 August Kentucky State Fair included military band performances throughout the day before and after the scheduled high school band contest.[153] This demonstrated the continued influence and significance of military bands in the music field. High schoolers likely had the chance to view military band performances throughout the day, which inspired musicality, patriotism, and excitement for the military bands. These military band's performances surrounding the high schoolers' performances at the Fair demonstrated notions of military recruitment efforts. Through performing for high school students with similar interests, and demonstrating the prestige of the military bands, the military could easily inspire high school students to join the military via military bands. Furthermore, presence at the 1978 Kentucky State Fair likely provided a means to renew American support for military groups in a post-Vietnam society.

In the following year, 1979, reporters identified the Kentucky State Fair band contest as one of the most prestigious band contests in Kentucky. The methods bands corrected problems in their shows further demonstrated the fundamental ties between the military and the high school marching band. Bands worked rigorously to fix drill forms and steps patterns for this contest; the attention to detail in steps and member coordination of drills further demonstrated the military influences ingrained into the marching band fundamentals.[154]

[153] "Kentucky State Fair Almanac," *The Courier-Journal,* August 15, 1978, https://www.proquest.com/historical-newspapers/august-15-1978-page-22-38/docview/1868529948/se-2.
[154] Paul Chen, "Stepping Out: High School Bands Give a Toot about Contest at Fair," *The Courier-Journal,* August 17, 1979, https://www.proquest.com/historical-newspapers/august-17-1979-page-13-52/docview/1868757812/se-2.

In addition to the traditional high school marching band competition, the 1988 Kentucky State Fair included a military color guard competition.[155] Around this time, Kentucky bands stopped presenting the colors as part of their band shows, and color guard solely took on the choreographic role observed in modern marching bands.[156] However, the military color guard competition indicated that military guards still had a dominant presence in society during this time. Their presence advertised to the high schoolers and the community at the Kentucky State Fair that military color guards provided a unique way to join the military and maintain a semblance of practicing similar skills to those demonstrated in their own marching band shows.

The Derby Festival marching contest in 1977, created a unique opportunity to see, "the U.S. Marine Drum and Bugle Corps and Army Fife and Drum Corps… on hand at the Marching Band Contest." Competitions for high school marching bands at the Kentucky Derby attracted high school bands from around the country for competition.[157] This *Courier-Journal* feature drew a direct connection between the Marine Corps, Army, and Navy performance ensembles and the high school marching bands. The high school band contest took place the day following the Military Salute event, which allowed the high school performers to watch the military bands. The Marine Drum and Bugle Corps, the Army Fife and Drum Corps, and the U.S. Navy Steel Band all performed during the Military Salute event.[158] The publicity and direct involvement with the high school band competition demonstrated that the military bands utilized the

[155] "Kentucky State Fair Aug 18-27," *The Courier-Journal,* August 14, 1988, https://www.proquest.com/historical-newspapers/august-14-1988-page-108-378/docview/1872087339/se-2.
[156] Based on observations of documented band performances in Kentucky, 1988.
[157] "Make Tracks to Long John Silver's During the Kentucky Derby Festival," *The Courier-Journal,* May 4, 1977, https://www.proquest.com/historical-newspapers/may-4-1977-page-26-95/docview/1868423684/se-2.
[158] Gregg Swem, "Derby Festival '77: Entries in the Entertainment Field Include Dolly Parton and Wolfman Jack," *The Courier-Journal*, April 10, 1977, https://www.proquest.com/historical-newspapers/april-10-1977-page-117-209/docview/1868408732/se-2.

Kentucky Derby as a means to promote themselves and the U.S. military in the post-Vietnam War era, and a continued effort to directly influence high school performers.

Ties between the military and high school marching bands, and youth performance groups remained evident throughout patriotic performances in the 1970s and 1980s. High school, college, Scout, and military musical presence at patriotic events and demonstrations such as parades demonstrated these militaristic ties. For instance, the Pegasus Parade in 1978 included performances from the Marine Drum and Bugle Corps, the Fort Knox High School Girls JROTC Color Guard, and the United States Air Force Honor Guard Drill Team.[159] These groups indicated the demonstrative role the military groups played for high school performance groups, as parade officials intertwined a plethora of high school bands between the various military performance ensembles.

The previously mentioned 1971 Jeffersontown marching invitational demonstrated not only the marching precedents set by military bands and guards for high school students, but also demonstrated the remaining ties between marching band and military uniforms. The band uniforms exhibited throughout the parade and marching competition demonstrated influences from military uniforms. Specific band uniforms had unique ties to their schools, just as military uniforms have distinct ties to the United States. Thomas Jefferson High School's band uniforms additionally linked them both to their school and to their nation through the incorporation of eagles on their shakos (band uniform hats), which referenced the official U.S. bird.[160] The incorporation of the eagle onto the shako directly symbolized patriotism and national pride to

[159] "Pegasus Parade Order of March," *The Courier-Journal*, May 4, 1978, https://www.proquest.com/historical-newspapers/may-4-1978-page-16-103/docview/1868519563/se-2.
[160] Knee, "Jeffersontown 'Half Time': 17 Bands in Competition."

everyone who witnessed the band perform, much like military uniforms symbolized elements of patriotism and national pride.

The 1980 Connecticut Independence Day parade explicitly demonstrated the connections between high school bands and military bands in the post-Vietnam era. The parade exhibited twenty-six fife and drum corps, and the 102d Army Band of the Connecticut National Guard roused patriotic zeal from audiences with its musical selections throughout the Independence Day festivities. Additionally, the President's Own Fife and Drums Corps headed the parade of drum corps.[161] Here, military groups again set the precedent for civilian performance groups. The use of the military groups sets a precedent for how civilian groups should act, perform, etc. The mimicry of the military groups and the performances of the drum and fife corps and the Army Band established patriotic ideals and precedents for band performances.

The incorporation of the company front into marching band performances connected military bands and civilian performance ensembles. The company front references a drill and musical formation where the band marches forward as a unit and plays an impact moment for the conclusion of the performance. Roxane Cesill observed the emphasis of the company front in her article, "No Strings: Summer with the Drum and Bugle Corps," and found that the company front exemplified remaining military traditions found and performed in drum corps shows.[162] To the present day, groups such as the Marine Drum and Bugle Corps still incorporate the company front into their performances. The utilization of the company front from civilian groups after years of Vietnam Syndrome and post-Vietnam resistance to military presence throughout

[161] Eleanor Charles, "Celebrating the Fourth, from Yachts to Frisbees," *New York Times,* June 29, 1980, https://www.proquest.com/historical-newspapers/celebrating-fourth-yachts-frisbees/docview/121219632/se-2.
[162] Cesill, "No Strings: Summer with the Drum and Bugle Corps."

America maintained a direct mimicry of the military performance styles throughout youth performing arts groups in America.

Conclusion

In 1982, *New York Times* editor Robert Stock, evaluated drum corps in his Fourth of July article titled "Bands on the March." His article provides an outside spectator's observations regarding bands and drum corps in the early 1980s. Stock found that Drum Corps International increased the popularity of high school marching bands, influenced high school and college band performances, and inspired older generations to take up music in community band settings. Importantly, Stock noted the overt ties between the band performances and their military influences writing,

> Bands and band music stir our patriotism; they speak to our belief in the varieties of our national life; they reach new peaks of popularity before and during wars. It may be, some bandsmen feel, that what we have today is the emotional equivalent of war. It may be that, locked in fears of nuclear confrontation, we are all looking for a safe way back…. Bands and band music add another dimension. They draw upon special emotional wells- the drumbeat of a parade, the clarion call to battle. The fast tempos stir the blood and rouse the spirit. For all our civilian traditions, the military roots of the American band and its patriotic overtones are never very far from the surface.[163]

Stock's argument alluded to the fears and uncertainties Americans experienced in everyday life during the increased Cold War tension of the early eighties. These struggles with increased political tension surrounding possible military confrontation went deeper than the Drum Corps International magazine suggested.[164] While the DCI publication never truly identified connections between military and artistic elements within early drum corps performances, Stock did. He not only referenced the intentions of the early Sousa march, but also observed the ability

[163] Robert W. Stock, "Bands on the March: There's nothing like the oompah of a band to stir the spirit. The American band has made a comeback, and on this Fourth of July, more than ever, our streets and parks will be alive with ruffles and flourishes," *New York Times*, July 4, 1982, https://www.proquest.com/historical-newspapers/bands-on-march/docview/122016398/se-2.
[164] Waerzeggers, "Chapter 1: The Pre-DCI Backdrop."

of calls to battle and the composition of tempos to create adrenaline within listeners. Based on the music and culture, Stock noted the military presence and the military roots that had permanently ingrained themselves into American marching bands. No matter how much the marching band evolved into a performative art, the military would always be part of the foundational history of the performance.

From the 1990s to the present, marching bands maintained a strong presence in American culture, and while marching techniques kept strong ties to the bands' military roots, performative aspects of marching band shows evolved away from military traditions. Perhaps this signified an attempt to push back against increased U.S. military global engagement and domestic reverence for U.S. military might in light of September 11th, or perhaps it simply represented the artistic nature of performance ensembles to develop and enhance creative and artistic elements of their productions. Perhaps, these ideas do not mutually exclude one another, and they go hand in hand.

Throughout the 1990s, military connections to marching bands penetrated the "Broadway" style productions of the American marching band that were becoming increasingly more popular. For instance, in 1995, on the fiftieth anniversary of the end of World War II, the Cadets Drum and Bugle Corps performed a show that "commemorates the victory by World War II Allies." This organization chose to remember a military victory and simultaneously remembered its military roots in Revolutionary Fife and Drum Corps. The *New York Times* noted that since the 1980s color guards placed less emphasis on traditional flags and rifles that military guards and corps used. The new emphasis became adding dance to the performance and focusing on more theatrical elements. In 1995, the Cadets organization chose to remember the Second

World War with their production, indicating that despite the emphasis on theatrics in the 1990s, the military past was never far.[165]

Throughout the 1990s, the term "Broadway" was repeatedly used to describe the status of marching band productions.[166] Many sources indicate that productions of these marching bands resembled the theatrical elements and dance styles seen on Broadway. Theatrical elements elevated the marching band shows as popular, must see, events. For instance, Lucas Oil Stadium in Indianapolis, Indiana hosted the Bands of America Grand Championship.[167] This event attracted 15,000 band students and at least 20,000 directors, parents, and booster supporters, which represents the increased popularity and cultural phenomenon that marching bands became in the United States.[168] Although band productions at this point proved "more akin to Broadway production numbers, complete with dancers, characters and story lines," the marching band owes everything to its military roots.[169] The marching band's popularity in the 1990s mimics the idea proposed in Mary Dudziak's *Wartime* that American society separates the concepts of war and wartime in the twenty-first century. Just as there is a societal dissociation and acceptance of war and wartime, the American populace separates the militarization of the marching band from the "Broadway" spectacles put on by bands in this era.[170] The military ties to the band still exist, yet

[165] Brent Hatcher, "Looking for the Perfect Beat: Sure, the Cadets of Bergen County Play Drums and Bugles. But any Similarity to a Regular Marching Band Stops There," *New York Times*, July 30, 1995, https://www.proquest.com/historical-newspapers/looking-perfect-beat/docview/109394178/se-2.
[166] Debra Nussbaum, "In the Marching Band and Proud of it: The 'Geek' Gives Way to the Cool, the Competitive, the Creative," *New York Times*, July 14, 1999, https://www.proquest.com/historical-newspapers/marching-band-proud/docview/110029119/se-2.
[167] Lucas Oil Stadium primarily acts as the home stadium of the National Football League Indianapolis Colts team.
[168] Mark Yost, "The Bands of America Grand National Championships Marching to an Edgy Beat," *Wall Street Journal*, November 23, 2010, https://www.proquest.com/historical-newspapers/marching-edgy-beat/docview/2651475466/se-2.
[169] Yost, "The Bands of America Grand National Championships Marching to an Edgy Beat."
[170] Mary Dudziak, *Wartime*, (New York, New York: Oxford University Press, 2012), 135.

the American public rarely acknowledges it. Similarly, scholars overlook the militaristic nature of the band and separate it from the artistic nature of the activity.

This study finds the aftermaths of both World War I and the Vietnam War as significant periods in the evolution of high school marching bands. The interwar period and the era of the Vietnam Syndrome brought changes to how Americans understood patriotism and their military, which in turn influenced high school marching bands in their approach to band uniforms, synchronized performances, music selections, and independent competition units.

After WWI, many war musicians returned to the United States and found jobs as band directors and music teachers. The Great War led to an increased interest in high school band programs because many Americans believed the band played a major part in U.S. military successes throughout WWI. Additionally, WWI exponentially increased American patriotism. The American Legion veteran's organization formed at the conclusion of WWI and hosted many interwar parades and band competitions to celebrate and instill nationalistic zeal in Americans, specifically within the high school marching band students who participated in these patriotic events. Marching bands and drum corps utilized uniforms to identify and unify their units, and directly mimicked the uniform tradition from the U.S. military and military bands.

Furthermore, band competitions in the interwar period reflected aspects of military fundamentals such as marching technique, drill formation, and uniform use. Some band contests demonstrated explicit ties to the U.S. military; the American Legion hosted many drum corps contests. The interwar period also highlighted the musical ensembles of the BSA. The BSA troops each performed the presentation of the colors, and incorporated bugle calls into patch curriculum. The U.S. military influence on the BSA exhibited itself through the many BSA drum corps and the BSA's very own Sousa march.

The Vietnam Syndrome created a distaste for militaristic ideals and activities in the U.S. Nevertheless, the Vietnam War Syndrome did not inhibit participation in militaristic marching band activities. Bands of America, DCI, and WGI all rose as prominent marching performance style competition circuits shortly after the end of the Vietnam War. During this period, high school groups continued to mimic military bands with uniformity and drill techniques. The DCI and WGI performance units at this time incorporated the presentation of the American flag into the beginning of their shows. Despite the Vietnam Syndrome's influences on a younger generation of performers to remove military ties from the marching arts, military uniform style and marching techniques remained integral to the activity.

ROTC and other military groups even utilized opportunities during this time to recruit at band contests. Additionally, the band movement in the late twentieth century represented a means to remember military traditions without endorsing the U.S. military in the post-Vietnam period. Band performances in Bicentennial celebrations demonstrated how band became a way to celebrate patriotism and the United States military accomplishments without engaging in explicit military zeal.

Military influences on the marching band movement remain evident in modern high school marching bands and drum corps ensembles. Marching techniques and rehearsal etiquette reflect the military's influence on the modern marching band.[171] The United States Marine Corps Marching Band and the Army Fife and Drum Corps participated in the 2023 Drum Corps International World Championships exhibition performances. In addition to performing, these

[171] I wanted to include a comparison of rehearsal etiquette for the band to military etiquette, but the primary sources did not supplement this inquiry.

groups set up recruitment tables to distribute information about their programming to explicitly recruit high school and college aged musicians to their ranks.[172]

Ultimately, U.S. high school marching bands represent an example of the incursion of U.S. military practices into civilian life, as these bands and accompanying youth performances developed alongside the expansion and changing fortunes of the U.S. military in the twentieth century. High school marching band, drum corps, and winter guard in the United States would be impossible without veteran influence and the effects of U.S. militarization efforts. The U.S. military ingrained many of its ideals and symbols into civilian society through its myriad connections to the high school marching band and youth performance band movements.

[172] I personally talked to both of these groups as I prepared this topic of study. The Marine Corps Musicians were extremely helpful for preliminary research on this topic, and pointed out the U.S. Title 10 Act, as well as tried to get me access to their archives.

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