2014

A chronicle of the life and work of Kathryn Belle Scott: a key figure among female collegiate marching band directors

Smart, Jed Russell
Boston University

http://hdl.handle.net/2144/11051

Boston University
BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

A CHRONICLE OF THE LIFE AND WORK OF
KATHRYN BELLE SCOTT:
A KEY FIGURE AMONG FEMALE
COLLEGIATE MARCHING BAND DIRECTORS

by

JED RUSSELL SMART
B.S., University of Alabama, 2001
M.S., Troy University, 2005

Submitted in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
2014
Approved by

First Reader
Richard Bunbury, Ph.D.
Lecturer in Music, Music Education

Second Reader
Catherine Rand, D.M.A.
Associate Professor of Music
The University of Southern Mississippi

Third Reader
Andrew Goodrich, D.M.A.
Assistant Professor of Music, Music Education
Dedication

To my wife, Abby, and my daughters, Waverly Mae and Lola Rainer. Before I knew you, I loved you. My life, nor any endeavor, would be possible without you. To God be the glory – for you, for this, forever.
Acknowledgments

I would like to thank several people for their assistance, guidance, support, love, etc. during this process:

Kathryn Scott – this document is for you. You are, and will always be, one of my biggest musical heroes.

Russell (Daddy) and Gayle (Mama) Smart – my parents, without your love and support, I would never consider an undertaking such as this. I owe you more than I can ever imagine, or words can say. I love you.

Dr. Richard Bunbury – thank you for believing in my idea and staying with me through it all. You are what a great teacher is and you are the embodiment of a truly supportive supervisor.

Dr. Catherine Rand – thank you for your insight and support. It is wonderful to have this document read by someone who is now in a position discussed throughout this research.

Dr. Andrew Goodrich – thank you for your recommendations and insight. Your ideas on writing, coupled with your knowledge of band, truly helped this document.

Ralph “Chud” Shaw – thank you for the wealth of history you possess regarding the “Million Dollar” Band. Your spirit is indicative of the camaraderie you would expect in a closely knit band program.
Rick Teel – you started me playing trumpet 20 plus years ago. But, more importantly, you started a fire for the love of music that rages to this day.

Violet Williams and Minnie Maude Benefield – I wish you both could’ve been around to see all this. I know you’re watching. I love you.
A CHRONICLE OF THE LIFE AND WORK OF
KATHRYN BELLE SCOTT:
A KEY FIGURE AMONG FEMALE
COLLEGIATE MARCHING BAND DIRECTORS

JED RUSSELL SMART

Boston University College of Fine Arts, 2014

Major Professor: Richard Bunbury, Ph.D., Lecturer in Music, Music Education

ABSTRACT

The purpose of this study is to document the life and career of Kathryn Scott, director of The University of Alabama "Million Dollar" Marching Band, from 1984–2002. Among the many significant aspects of Scott is that she is credited with being the first female collegiate marching band director in a National Collegiate Athletic Association (NCAA) Division I School. Scott's life, teaching, academic career, and pedagogical techniques for marching band are documented and examined. This study documents the impact Scott had on young women aspiring to become marching band directors and her influence as a role model.

The problem this study sought to explore resides with the notion that collegiate marching bands were traditionally all male and segregated by gender and, in some instances, race. This bias not only prohibited
women from participating in these organizations, but also hindered them from pursuing a career in instrumental music education—perpetuating the idea of the white male as band director. Factors contributing to this could be the lack of female role models in marching band directing positions at the post-secondary level.

Studies concerning women in instrumental music in higher education indicate that the lack of gender-specific role models could be a contributor to the small number of women in collegiate band directing. Other studies on female collegiate band directors have focused on describing the situation in which these individuals teach as compared to their male counterparts.

An historical approach formed the basis of this study. The methodology employed in the data collection for this study included personal interviews with Scott, personal interviews of selected colleagues, and former students, and a review of any publicly available materials from the University of Alabama archives. Scott provided the researcher with any unpublished writings, course materials, show designs, videos, recordings, or other pertinent data that she believed beneficial to the study.
Table of Contents

Dedication .................................................................................. iv
Acknowledgments ........................................................................ v
Table of Appendices .................................................................... xii
Chapter 1 ................................................................................... 1
   Introduction .............................................................................. 1
   Background for the Study ...................................................... 3
      The Evolution of Marching Bands in America ...................... 7
      Athletic Bands ...................................................................... 10
      The Inclusion of Women in Historically All-Male Marching
      Bands ................................................................................... 12
      Women Missing: The Role of Gender among Marching Band
      Directors .............................................................................. 15
      The Absence of Female Band Directors as Role Models in
      Higher Education ............................................................... 21
      Alabama, Music, and Kathryn Scott .................................... 26
      Purpose of the Study .......................................................... 32
      Other Factors to Consider .................................................. 32
      Limitations of the Study ..................................................... 33
Chapter Summary ........................................................................ 33
Chapter 2 ................................................................................... 38
   Review of Literature .............................................................. 38
      Historical Studies Regarding the Lives and Careers of Collegiate
      Marching Band Directors ................................................... 39
      Women Band Directors ...................................................... 52
   Chapter Summary .................................................................... 58
Chapter 3 ................................................................................... 61
   Procedures .............................................................................. 61
   Research Questions .................................................................. 61
3. What were Scott’s pedagogical innovations and contributions with regard to marching band? ........................................... 140

4. What influence, if any, did Scott have on current, and retired, female and male band directors? ............................ 143

Limitations and Suggestions for Further Research .................. 145
Bibliography ........................................................................... .. 148
Sample Interview Questions for Kathryn Scott ....................... 148
Sample Interview Questions for Others to be Interviewed ....... 149
IRB Consent Form ........................................................ ... .......... 150
Appendices ............................................................................... 153
Vita .......................................................................................... 191
# Table of Appendices

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix A</td>
<td>153</td>
</tr>
<tr>
<td>Appendix B</td>
<td>154</td>
</tr>
<tr>
<td>Appendix C</td>
<td>155</td>
</tr>
<tr>
<td>Appendix D</td>
<td>156</td>
</tr>
<tr>
<td>Appendix E</td>
<td>157</td>
</tr>
<tr>
<td>Appendix F</td>
<td>158</td>
</tr>
<tr>
<td>Appendix G</td>
<td>159</td>
</tr>
<tr>
<td>Appendix H</td>
<td>160</td>
</tr>
<tr>
<td>Appendix I</td>
<td>161</td>
</tr>
<tr>
<td>Appendix J</td>
<td>162</td>
</tr>
<tr>
<td>Appendix K</td>
<td>163</td>
</tr>
<tr>
<td>Appendix L</td>
<td>164</td>
</tr>
<tr>
<td>Appendix M</td>
<td>165</td>
</tr>
<tr>
<td>Appendix N</td>
<td>165</td>
</tr>
<tr>
<td>Appendix O</td>
<td>166</td>
</tr>
<tr>
<td>Appendix P</td>
<td>167</td>
</tr>
<tr>
<td>Appendix Q</td>
<td>168</td>
</tr>
<tr>
<td>Appendix R</td>
<td>168</td>
</tr>
<tr>
<td>Appendix S</td>
<td>169</td>
</tr>
<tr>
<td>Appendix T</td>
<td>170</td>
</tr>
<tr>
<td>Appendix U</td>
<td>171</td>
</tr>
<tr>
<td>Appendix V</td>
<td>172</td>
</tr>
<tr>
<td>Appendix W</td>
<td>173</td>
</tr>
<tr>
<td>Appendix X</td>
<td>174</td>
</tr>
<tr>
<td>Appendix Y</td>
<td>176</td>
</tr>
<tr>
<td>Appendix Z</td>
<td>177</td>
</tr>
<tr>
<td>Appendix AA</td>
<td>187</td>
</tr>
<tr>
<td>Appendix AB</td>
<td>188</td>
</tr>
<tr>
<td>Appendix AC</td>
<td>189</td>
</tr>
<tr>
<td>Appendix AD</td>
<td>190</td>
</tr>
<tr>
<td>Appendix AE</td>
<td>191</td>
</tr>
</tbody>
</table>
Chapter 1

Introduction

Marching bands have traditionally been associated with the military and athletics, two areas that are historically dominated by men. While women comprise almost fifty percent of the personnel in collegiate marching bands across the United States, they make up a very small number of their directors. Previous researchers have attributed this deficit to numerous factors; among them the precedence of men in band directing positions, traditional socialization, discrimination, segregation, and the visibility, or lack thereof, of female role models in a collegiate marching band director position.

Previous research concerning women in higher education, and more specifically women in instrumental music in higher education, has investigated employment trends, personal and occupational characteristics, occupational role models, and professional identity. The lack of the female role model in the collegiate band director position has been the primary focus of previous studies. These studies indicate that

---

1 Carol Ann Feather, "Women Band Directors in Higher Education" (Ph.D. diss., The University of Mississippi, 1980), 12.
4 K Lawson, "Women Conductors: Credibility in a Male-Dominated Profession,"
the lack of gender-specific role models could be a contributor to the small number of women in collegiate band directing. Other studies on female collegiate band directors have focused on describing the situation in which these individuals teach as compared to their male counterparts. Further exploration of these areas could prove beneficial to researchers concerned with gender studies within higher education; or music educators, specifically band directors, providing examples of women in instrumental music positions in higher education.

The purpose of this study is to document the life and career of Kathryn Scott, director of The University of Alabama "Million Dollar" Marching Band, from 1984–2002. Among the significant aspects of Scott is that she is credited with being the first female collegiate marching band director in a National Collegiate Athletic Association (NCAA) Division I School. Historically, with regard to marching bands and the role of women, marching bands have traditionally been male dominated and segregated by gender. This bias not only prohibited women from entering these organizations but also hindered them from pursuing a career in instrumental music education thus perpetuating the idea of the white male as marching band director.


5 Denise Elizabeth Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women College Band Directors at Four Different Career Stages" (Ph.D. diss., University of Minnesota, 2000), 3.
A secondary purpose of this study is to provide insight into the pedagogical techniques for the marching band developed and taught by Kathryn Scott who served as Director of the University of Alabama (UA) "Million Dollar" Band from 1984 to 2002. The study also investigated the influence that Scott had as a female role model during her career in higher education to young females aspiring to be band directors.

Kathryn Scott's life and career warrant study due to the impact she had on music education, and marching band in Alabama and beyond. At this time, biographical studies regarding a female band director at the secondary or post-secondary level are limited.

**Background for the Study**

A study regarding women collegiate band directors needs to begin with a contextualization of women within the work force in America. Generalized theories regarding work have been defined by the experience of the white male, an experience in which the female is invisible. These theories did not include women in their concepts of advancing through their career because the jobs women held were viewed as subordinate to those held by men."\(^6\)

The differences in the career experiences for men and women can be attributed to what one researcher refers to as "the sexual division of

---

labor.” Other researchers believe that women encounter a level of discrimination that is not experienced by men in which women are stereotyped into only being able to attain certain positions within their careers. Further explanations are the differing expectations in job performance, the accommodations made more often for a husband by a wife, and the role of the woman as the primary care-giver with regard to children. This segregation within careers continues to be an integral part of society and, in music education, is visible by the concentration of men as band directors and females as elementary music teachers.

Women were the majority educators in some areas by 1860, they earned less than one-third of the salary of a male in the same capacity. As the quality of femininity became attached to the role of the teacher, most males that remained in the profession moved to supervisory roles or were encouraged to further their pedagogical career by teaching at the post-secondary level.

Men were encouraged to pursue careers in higher education at a time when women were not allowed to attend these institutions which left seminary learning as the only higher education option for a woman.

---

7 Gould, "Initial Involvements and Continuity of Women College Band Directors: The Presence of Gender-Specific Occupational Role Models", 3.
8 Ibid.
9 Ibid., 10.
Early feminist movements, along with declining enrollments, allowed the admission of women to approximately thirty percent of the institutions in the United States after the Civil War. Women were not allowed to teach at these institutions. Women who desired to teach in higher education could do so only within women's colleges. Gould states even within these institutions, women were undermined by men holding positions of higher rank and status. Men's rank and title was "professor," and he was given separate living quarters, while women, referred to as "preceptresses," were required to reside in dormitories with the female students.

By 1890, seventy percent of post-secondary institutions within the United States were coeducational. Even so, women who enrolled at these institutions often isolated themselves from the male population as they were oftentimes unwelcomed in various settings on the college campus. The majority of the instruction given in these institutions was still provided by men. The number of female professors grew ploddingly through World War II.

At the end of World War II (1945) and the Korean War (1953) a woman's chance of being admitted to a university significantly decreased

---

13 Ibid.
due to priority admission that was granted to veterans.\textsuperscript{14} The number of women faculty at colleges and universities declined during this period, as men, who were former professors turned soldiers, returned home and to their former positions.

The evolution of music education reflects the gender segregation occurring in other areas. Initially, most public school music teachers were men and invariably they recommended other men for available positions within their areas. Nonetheless, public school music was limited to vocal instruction and considered temporary for most men while they waited for a better career-oriented position to become available. By the end of the 19\textsuperscript{th} century, most of the public school music teachers were women.\textsuperscript{15} This advance was quickly thwarted as instrumental music entered the curriculum of the public school. "The rapid increase in the number of instrumental music programs in public schools during the late nineteenth century and early twentieth century brought men back into the music education profession in large numbers, specifically to become band directors."\textsuperscript{16}

Studies show that positions within music tend to delineate along gender lines much like other career areas. These lines involve the age of

\textsuperscript{14} Ibid., 14.
\textsuperscript{15} Barbara Blessing Greaves-Spurgeon, "Women High School Band Directors in Georgia" (Ed.D. diss., University of Georgia, 1998), 9.
\textsuperscript{16} Gould, "Initial Involvements and Continuity of Women College Band Directors: The Presence of Gender-Specific Occupational Role Models", 22.
children-elementary, secondary, and post-secondary; and the areas of music-vocal or instrumental. Most general and elementary music teachers are women and most high school, instrumental and vocal, teachers are men. Moreover, most college level music instructors are men. This over-representation at the elementary level and deficit at the collegiate level, coupled with the lack of female role models in these capacities, could factor into the reason there are so few female collegiate band directors.

**The Evolution of Marching Bands in America**

Historically, marching bands have traditionally been all-male organizations. To better comprehend the gender segregation that was accepted as commonplace within these groups, it is important to understand the historical influences as a whole that created and sustained the marching band movement in America. A historical overview of the marching band in America provides context for this cultural phenomenon and the role of women, or initial absence, thereof, in its membership.

During the Revolutionary Period (1764-1789) an early form of marching band was prevalent. In 1775, the Continental Congress passed a bill providing for two battalions of what would become the United States Marine Corps alongside legislation for the formation of a

---

17 Ibid.
Marine Band which would be comprised of “one drum major, one fife major, and 32 drums and fifes.”\textsuperscript{18} The band, much like its European predecessor, held great importance with accompanying soldiers into battle. The cadence for marching maneuvers and sounding of all duty calls was also the responsibility of these ensembles.\textsuperscript{19} The need for additional battalions formed more fife and drum field groups making them an integral part of nearly every military battalion by 1835.

The importance of the band in combat lasted through the Civil War, after which time most regimental bands ceased to exist. The decreasing involvement of regimental bands with the military left many musically trained young men searching for a performance outlet. This was realized through the establishment of many of the nation’s land grant institutions. Colleges were required to offer a military training curriculum to receive designation as a land grant institution. This fortified the sustainability of marching bands on college campuses as the band music could assist in the movement for drills while also providing esprit de corps. The University of Illinois fulfilled this prerequisite by requiring that a band be established for assistance with military maneuvers. “In 1871, 16 students who already owned brass

\begin{flushright}
\end{flushright}
instruments asked the Board of Trustees for music instruction so that they might act as a band for the University Battalion." Thus, the appearance of marching bands on college campuses throughout the United States began to be commonplace.

The existence of bands on college campuses before land grant institutions is not refuted; nevertheless, there is no evidence that these organizations marched. Harvard and Yale claim the presence of student led bands on campus as early as 1820, but neither group enjoyed notable longevity. The University of Notre Dame Band claims continuous existence since 1846 and uses the descriptor of its program as "the oldest college band in continuous existence." This claim goes undisputed with the exception of those who contest that 1845 saw the advent of the University of Michigan marching band. Like the groups at Harvard and Yale, this group was student led; no evidence of sustainability, meaning that the band continued to exist after 1845, is available. 1896 brought the reinstallation of The Michigan Band, once again, under student leadership.

Initial staffing of most college bands was not considered a priority by university administrators. College marching bands were often

---

21 Ibid., 19.
22 Ibid.
instructed by a professor, with musical training, employed to teach in another discipline. Through the early 20th century, only a handful of post-secondary band directors held degrees in music.

The military origins of the collegiate marching band explain its originally all-male composition. The initial members of most collegiate bands in the United States were former members of military bands that had been dissolved or former members of professional groups who decided to attempt to further their education by attending college.

The early use of the marching band in America has evolved tremendously to its present-day role. Marching bands were no longer needed for military maneuvers. This provided collegiate marching bands in America with new choices in regards to music, venues, and presentation. When considering new venues, two factors were paramount—space for marching maneuvers and spectators to watch the performance. The integration of the marching band into the university athletic program, more specifically the football program, facilitated both of these needs. Tangible evidence of this merger occurred in 1907 as The University of Illinois Band performed military style maneuvers during the half time of the game against The University of Chicago.

**Athletic Bands**

The departure from military style of marching and playing required the development of new ideas for the marching band which became
evident among university ensembles. For example, the Purdue Marching Band formed a block “P” on the football field after their director Paul Spotts Emrick observed a flock of geese flying in a “V” pattern. The maneuver has become a Purdue Band tradition and is executed at all home football games.23 Another innovation was the introduction of a smaller step size, which allowed the band to utilize the yard markers on a football field as a guide for accuracy in formations. The eight-to-five step was a twenty-two and one-half inch step size compared to the thirty inch military step used previously. The eight-to-five step was so named because eight, twenty two and one-half inch steps equaled the distance of five yards. Glenn Cliff Bainum, director of bands at Northwestern University, created a field charting system that resembled that of the football fields where the band now marched. The charts were sectioned into five yard areas totaling one hundred yards, like that of a football field, from goal line to goal line in the north and south end zones.24 In addition, these charts had eight small blocks between five yard markers to represent the eight-to-five step. The University of Illinois Band, under the direction of Albert Austin Harding, began incorporating concert literature into their marching. This led to a higher level of musicianship

24 Ibid.
and broader range of instrumental possibilities than were previously possible.25 These concepts would later prove helpful as women were permitted to enter collegiate marching bands as more people were needed to play the various parts and a broader range of instruments were desired within the ensemble.

Further changes in marching band practice can be seen as universities entered a period of uncertainty as America entered World War II (1941). Events during this period would completely restructure the collegiate marching band and allow women to join the ranks of these once male-dominated organizations.

**The Inclusion of Women in Historically All-Male Marching Bands**

There are limited instances of women performing in marching bands prior to the beginning of World War II. Historically, the presence of women in society bands had been accepted since the inception of the instrumental movement in America, meaning, a woman could play an instrument, she just couldn’t play one while marching. By the late 1930’s, bands averaging 50 members were present in sixty five percent of colleges; eighty seven percent of these bands were all male.26 In the few instances in which women were utilized in the marching band, they were

---


often placed in front of the band in a position of "pageantry," wearing a dress with a tiara and carrying a bouquet of flowers.\textsuperscript{27} This treatment, even if considered flattering, further contributed to the segregation by gender within the marching band. A few exceptions can be found in traditionally female institutions such as Winthrop College, and The Florida State College for Women; where marching bands existed in some form as early as 1938.\textsuperscript{28} In 1940, University mediation required the Ohio State University Band to admit three women into the marching program. Common reasons provided for the absence of women in the marching band were "centered around themes of a desired 'military' appearance of the band, discipline problems with mixed groups, and the smaller physical size of women as a handicap to the uniformity of step-size in marching."\textsuperscript{29}

America's involvement in World War II created some of the most drastic changes to date in the organization of the college band.\textsuperscript{30} The enrollment at universities across the nation dwindled as men entered the armed forces or the draft. Dwindling numbers of band members forced some band programs to shut down until the war was over. At The

\textsuperscript{27} McCarrell, "A Historical Review of the College Band Movement from 1875 to 1969", 34.
\textsuperscript{28} Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women College Band Directors at Four Different Career Stages", 22.
\textsuperscript{29} McCarrell, "A Historical Review of the College Band Movement from 1875 to 1969", 17.
\textsuperscript{30} Ibid., 16.
University of Georgia the “scarcity of men players made any public performances impossible in 1944–45.”

Concurrently, the 300-member University of Illinois band was reduced to ninety instrumentalists and The Ohio State University Band enrollment plunged from one hundred to twenty. Other programs created pep bands for athletic events, which are commonplace today in the college basketball arena. Universities committed to maintaining the marching band abandoned previous doctrines and allowed women to enter the marching band.

Upon the return of men to college campuses, some universities allowed women to continue marching while others reverted to an all-male membership. Those organizations that adopted new membership policies that included women experienced significant growth during this time. With returning veterans, the incoming freshmen, and the women band members added during and after the war, college marching band enrollments swelled to an unprecedented high.

Justifications for keeping marching bands coeducational after World War II were varied. At The University of Michigan, William Revelli logically concluded, since females comprised approximately half of most high school bands, many potential band members were being overlooked by colleges with all male bands. Other reasons, such as the desire to

---

31 Ibid., 3.
32 Ibid.
utilize all available student resources, or the need for better instrumentation, equally contributed to the continued inclusion. Conversely, some of the major university bands never used women in their marching organizations. Leonard Falcone reasoned this maintenance of tradition and noted, "since the Michigan State band had always been a men's military organization, no thought had been given to the inclusion of women."\(^{33}\) By 1960, eighty percent of college marching bands were coeducational\(^{34}\) and archaic tradition fell entirely with the passing of the Higher Education Act, Title IX, in 1972 as all university marching bands were required to allow female members.

The advent of the female band director was a rather new concept as most females in music education before World War II taught in capacities other than instrumental education. Female instrumental education majors could now gain experience in the marching band before teaching it as part of their duties as a band director.

**Women Missing: The Role of Gender among Marching Band Directors**

Before World War II, most female music educators taught general music or choral courses, while the role of band director was assumed by male music educators. With the inclusion of women into the marching

\(^{33}\) Ibid., 5.

\(^{34}\) Humphreys, "Instrumental Music in American Education: In Service of Many Masters," 48.
band programs at universities across America, the possibility arose that women are indeed capable of playing and instructing students on the performance of musical instruments. Bandmaster and director of bands at the University of Michigan, William Revelli, stated:

In the past, conductors of professional orchestras, as well as school administrators, were of the opinion that members of the female sex were not adapted to the playing of wind or stringed instruments. The thought of a young lady playing the oboe, bassoon, French horn, trombone, string bass, or trumpet brought shouts from grandma and grandpa... However, with the advent of our school instrumental program this "moss-covered" tradition was swept aside. Women properly prepared can teach instrumental music, and many are entering this field and will be found successfully teaching and conducting instrumental programs in the future.\(^{35}\)

Without permission to march in college, women were left with a disadvantage as many were studying to become band directors and would be expected to also teach marching band. While marching band membership by men is still higher than that of women, the difference is significantly smaller than 40 years ago. Progress towards balance between male and female band directors has been less significant.

By 1980, the percentage of women band directors in colleges and universities in the United States was less than two percent. Most of these women were not married, employed at a small two-, or four-year

College and their groups were usually far smaller than those conducted by men. These groups usually were concert bands, or stage bands. For women to be considered for a position at a large university where they would be dealing with a large group, they would have to display strong leadership characteristics and exemplary talent.36

Many women helped shape the opportunity for other women to become band directors. These women ignored the traditional conventions of the male-dominated instrumental world and pursued a career of their choice, rather than succumbing to roles expected by society. These women were pioneers in the field of instrumental music and in the movement to end gender segregation, perhaps playing a pivotal role in Scott's career choices in music education and marching band.

Brownie Greaton, later Browné Greaton Cole (1875–1955), is considered the "mother" of the school band movement by many women band directors active with Women Band Directors International (WBDI), a group that will be discussed later. Renowned early in life for her ability on the cornet, Browné would eventually teach in the Ocala, Florida public schools. It is speculated that Browné started the first school band in Florida and was the only female charter member of the Florida

Bandmasters Association.37

The Hempstead High School (New York) instrumental music program conducted by Imogene Boyle, consisted of over 1200 students and 16 full time faculty members with Boyle as the head director. The Hempstead High School symphony orchestra, under Boyle’s direction, was the first high school group to perform in Carnegie Hall. In a letter to Boyle, Frederick Fennell, conductor of the Eastman Wind Ensemble, stated “You do what others merely write and talk about.”38

A high school band director and collegiate educator, Mildred Blake began her teaching career in 1937 and taught for 37 years in Indiana, Ohio, and New York. Blake’s ensembles received superior ratings for the last 23 consecutive years of her career. Blake also served on the summer music clinic staff at Indiana University for 16 years39 and is the only band director in the WBDI Hall of Fame to teach at the collegiate level in any capacity.

Gladys Stone Wright was the founding president of WBDI and a band director from 1948–1984 in Oregon and Indiana. During Wright’s tenure as a band director, she amassed sixty superior ratings at district and state contest and over 1500 individual and small ensemble superior

38 Ibid.
39 Ibid.
ratings. A recipient of the Sudler Order of Merit from the John Philip Sousa Foundation, Wright was the first woman to be inducted into the National Band Association Hall of Fame.\(^{40}\)

The accomplishments of women in music education are evident by the listed accolades. In 1954, a group of women bandmasters acknowledged the need to recognize the accomplishments of women in the field. This group also sought a forum where women bandmasters could discuss ideas and promote future women into the profession.

The Women Band Directors International was first organized in July, 1968 on the Morehead State University Campus in Morehead, Kentucky. As their first endeavor, WBDI placed photographs of women directors and their bands, along with descriptions of their accomplishments, at the Daniel Boone Music Camp on the University of Kentucky campus. WBDI was designated as a national organization designed to represent every woman band director regardless of experience or teaching level.

The initial nine purposes of the organization included fostering of a friendly spirit and fellowship amongst the women band directors in America and the recognition of the value of a strong instrumental program in every school. The organization also supported the band’s civic role to the community and the reciprocation of the community to

\(^{40}\) Ibid."Women of the Podium"
the band in the form of support. Lastly, a charge to work with administrators to establish the best music education programs possible and to encourage a strong sense of professionalism and ethics while doing so, coupled with consistent support of other existing organizations, were instilled as mainstay obligations of the WBDI.

In December, 1969, at the Midwest Band Clinic in Chicago, the Women Band Directors International formally met to establish a charter for the organization. The charter membership consisted of forty members, with Gladys Wright as the organization's first president.41

The office of the Women Band Directors International (WBDI) is the only place the researcher has been able to locate information regarding female band directors. The lack of scholarly writing on women band directors reflects the newness of study in the area and supports the practice of male researchers only studying male band directors.

These women, along with other female band directors, have served as role models for females considering an instrumental music education career. The majority of studies of women as role models in higher education focus on collegiate athletics and administration. A review of these studies shows the need for more female role models and the potential effect these role models could have on other areas of higher education, specifically instrumental music.

41 Ibid.
The Absence of Female Band Directors as Role Models in Higher Education

Women have proven themselves in leadership roles in numerous capacities. Administrative positions left vacant by men during World War II were filled by women. While women have previously executed administrative roles, they are still overlooked for these positions, which oftentimes go to a male candidate.\textsuperscript{42} Women have consistently outnumbered men in the education field with the exception of positions in administration.\textsuperscript{43} Exceptions are the number of female elementary school principals.\textsuperscript{44} This is likely due to a widely held view of women as primary caregivers to young children.

Comparable statistics exist in higher education. Males make up fifty seven and one-half percent of the overall higher education instructors while females comprise forty two and one-half percent. Further, thirteen and six-tenths percent of those men are full professors compared to four and four-tenths percent of the aforementioned women. Lastly, twenty six and four-tenths percent of the males and thirteen and eight-tenths percent of the females are tenure track educators.\textsuperscript{45}

\textsuperscript{42} Rochelle W. James Robinson, "Through Their Eyes: Reflections of Pennsylvania Female School Administrators Regarding Career Paths, Mentoring and External Barriers" (Ed.D. diss., Temple University, 1991), 52.
\textsuperscript{43} Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women College Band Directors at Four Different Career Stages", 30.
\textsuperscript{44} Robinson, "Through Their Eyes: Reflections of Pennsylvania Female School Administrators Regarding Career Paths, Mentoring and External Barriers", 52.
\textsuperscript{45} Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women
The inception of the National Collegiate Athletic Association (NCAA) and its goal of unifying college athletics on every campus caused a drop in the number of female athletic directors. Title IX was implemented to give women and girls unprecedented opportunities by prohibiting discrimination on the basis of gender where educational programs that receive federal funding are concerned. Yet the presumption with this legislation that a woman’s sport would now be taught by a woman is all but correct. While athletics are not mentioned directly within Title IX, it is an area in which the amendments have had a large impact. Unsuspectingly, it caused a decrease in the number of head female coaches and administrators in women’s collegiate teams. This phenomenon could be due in part to the implementation of higher salaries for women’s sports by the NCAA, making the positions more desirable by male coaches. Regardless, these salaries were still only about half of what coaches of men’s teams were earning. After the inception of the NCAA there was no need for two different sets of administrators and, in most cases, men became the administrators of...
both men's and women’s sports, leaving women as assistants or unemployed.

Women in administrative and coaching positions are a necessity for young women to understand that this is an attainable goal. Young women relate more often to a female figure as compared to a male figure. Grant speculates a young woman in a marching band might want to follow the lead of her female band director. Deller draws a parallel conclusion as a female on a basketball team may desire to follow in the steps of her female coach. Lack of representation of women coaches at the collegiate level has resulted in few role models for young women aspiring towards a career in athletic administration. The absence of women in these positions has consequently excluded them from the policy-making procedures and the power structure of intercollegiate athletics.

The coaching approach of women is often far different from that of men. Women coaches are found by females within the sport to be more approachable and understanding. Further, female coaches are more visible with their concern for the welfare of their students. Much the same can be said of women conductors. Many women have adopted a

---

50 Ibid.
51 Deller, "The Careers of Female Directors of Intercollegiate Athletics and the Identification of Factors Considered Important in Attaining the Position of Director of Intercollegiate Athletics", 38.
52 Ibid., 21.
53 Ibid.
more intense, hostile character when coaching. These characteristics, common in male coaches, have been appropriated by female coaches to gain the acceptance they desire within their profession.\textsuperscript{54} Comparably in music, many women may have adopted a more masculine conducting and rehearsal style to gain acceptance. Strong, confident women in both professions are now realizing that they do not have to imitate men to be successful.\textsuperscript{55}

Grant states that women coaches believe women must become more assertive and take greater risks to obtain positions for which they are often "passed over" and ultimately go to a male counterpart. These coaches suggest women step forward and ask for opportunities while being an assertive advocate not only for themselves but also their team. Many of these coaches also acknowledge the fact that conducting themselves in a more aggressive manner, while advantageous to their career, takes them away from their families. Grant believed that most women view themselves as the major caregiver in their family and that being away from their family is not a desirable option. This is a major factor in some women choosing not to pursue more prestigious positions. Grant cross-correlated the struggles of these female coaches to the

\textsuperscript{54} Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women College Band Directors at Four Different Career Stages", 58.
\textsuperscript{55} Ibid.
struggles often encountered by women in conducting.\textsuperscript{56}

The role of mentoring in either situation becomes paramount to encourage young women to become involved in collegiate sports or music. A study conducted in 1975 by Angrist and Almquist found that women are twice as likely to be viewed as a role model if they choose an occupation in a non-traditional field as compared to a traditional field.\textsuperscript{57} Other studies show the retention of female students is higher in science and mathematics classes when they are taught by a woman.\textsuperscript{58} In a 1973 gender-career designation study, only two of eight positions in music were considered by participants to be possible to be held by women—singer and pianist.\textsuperscript{59}

The societal view of women in the work force, including the arts, became questioned in the early 1970's as evidenced with the aforementioned studies. In the Northeast and West Coast of the United States women were emerging as an integral contributor to industry and art.\textsuperscript{60} Notwithstanding; the role of the woman remained traditional, and

\textsuperscript{56} Ibid., 58.
\textsuperscript{59} Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women College Band Directors at Four Different Career Stages", 25.
stagnant, in the Deep South. The life and career of Kathryn Scott takes place exclusively in Alabama. Further explanation of Alabama, and its history, is needed to provide contextualization of Scott and her career.

**Alabama, Music, and Kathryn Scott**

Established by constitutional provision, The University of Alabama is the oldest public university in the state. Through research, teaching, and service, the university’s mission is to advance the intellectual and social wellbeing of Alabama. Of particular note with regard to the study regarding the university’s history, the first women enrolled at the university in the fall of 1893. This was a credit to the lobbying of the board of trustees by Julia S. Tutwiler – a pioneer of gender equality in education in Alabama.

Music was included in the curriculum at the University of Alabama beginning in fall of 1905. The first Director of Music was hired in 1920 and the first public school music instructor was added to the faculty in 1929. The Bachelor of Music degree, which Scott received in 1973, was first offered in 1937.

The university band was created in 1913 but was not associated with the music department until 1927. Initially the band consisted of 14 male members and was under the direction of Dr. Gustav Wittig. The band became a military faction in 1917 and was student led until 1927.

---

61 Ibid.
1919 brought the integration of the marching band into the athletic programs. At this time, the band began to do traditional military style drills during halftime at university football games.

The marching band was given the name “Million Dollar” Band in 1922 by university alum, W. C. “Champ” Pickens. According to a 1948 media guide, the name was bestowed because of the marching bands fundraising prowess. The university sparsely funded the organization yet the members wished to travel to away football games to perform and support the team.

Through fundraising such as dances and concerts, the band’s members were able to raise enough money to travel to the Georgia Tech game in Atlanta, Georgia by train rather than a day coach, which had been the only option in the past. One member remarked “we thought it was swell when we finally got a tourist sleeper and put two to a lower and two to an upper berth.”

That same game, in which Georgia Tech defeated Alabama 33-7, an Atlanta sportswriter interviewed Pickens and questioned “You don’t have much of a team over there, what exactly do you have at Alabama?” Pickens replied, “We’ve got a Million Dollar Band.” The name has been with the organization since and is one of its defining trademarks.

In 1927, after a decade of student leadership, Captain H. H. Turner became the second university faculty member to lead the band.
Turner would lead the band until 1935 at which time Colonel Carleton K. Butler (Appendix S) would assume control of the band for the following 33 years.

Prior to his tenure at the University of Alabama, Butler was director of bands at Ramsey Tech High School in Birmingham, Alabama and was a graduate of the Dana School of Music in Warren, Ohio. During Butler’s 33-year tenure, the band’s reputation grew and the organization became known as one of the strongest programs in the nation (Appendix V). Butler utilized new methods in marching band pedagogy. These ideas would later influence Scott as she made innovations within the same area and the same organization.

Butler redesigned the style of the marching band and gave it a more “crowd-pleasing” appeal. The military drills were removed and the band began to do maneuvers such as spelling out “B-A-M-A” (Appendix I) and playing the university fight song, “Yea, Alabama,” which before was only sung by students and fans attending the game. Scott would later add custom arrangements to many of Butler’s drill designs that allowed them to retain their entertainment value to university fans (Appendix H, Appendix J, Appendix K).

Of particular entertainment value to the fans at a university home football game, was the band’s practice of spelling out, on the football field, the current stadium time and temperature as announced by the
public address (Appendix U). Butler devised this system by forming the band into four independent blocks (for stadium time) and two independent blocks, sometimes three considering the location of the school in the southern United States, and a degree sign (for stadium temperature). Butler would show each block how to form any of the possible numbers that might occur so as to be ready when the time or temperature was announced.

Under Butler, the band program became a nationally prominent organization by a variety of methods such as establishing a university concert band program in addition to the marching band. He also sought out the best young musicians from not only Alabama but across the South.

His active recruiting schedule took him to Alexander City, Alabama where Scott was attending Benjamin Russell High School. Butler was impressed with Scott’s bassoon and tenor saxophone skills as well as with her résumé, which included several years of all-state band and all-state orchestra. Butler encouraged Scott to visit UA to watch the ensemble rehearsals and attend a UA home football game with the “Million Dollar Band.” Eventually, Scott would be offered a full scholarship to attend UA and participate in its various ensembles (Appendix B). Butler retired two years before Scott came to UA as an undergraduate. His reputation and marching band pedagogical methods
played a pivotal role in Scott's decision to attend the University of Alabama and to choose music education as a profession.

Upon Butler’s retirement, the band was led for one year by Earl Dunn and then for twelve years by James Ferguson (Appendix C). For the last six years of Ferguson’s tenure he was assisted by Kathryn Belle Scott (Appendix D). Upon Ferguson’s resignation in 1983, Scott became Interim Director of Bands and then, in 1984, Assistant Director of Bands/Director of Athletic Bands, including the “Million Dollar Band.” (Appendix P). By accepting this position Scott became the first female in the United States to direct a university marching band. During the next 18 years, Scott would continue to build upon the foundation that Butler had established with the goal to make the organization one of the most renowned in the country. Scott is regarded as the first female collegiate marching band director of a National Collegiate Athletic Association (NCAA) sanctioned college or university and has received national recognition for her work with the marching band and as a conductor, teacher, and adjudicator in the United States.

Scott came to be recognized by collegiate and secondary marching band directors for her integration of new ideas within the medium. These ideas include the use of multiple types of drill design (such as step-two, circle drill, and word drill), the incorporation of pop or contemporary music into the band’s repertoire and the invitation to professional musicians to perform with the band (Appendix O). With regard to the overall appearance

of the band, Scott ornamented band uniforms with accessories such as capes (Appendix E), period-specific costuming (Appendix Q), various colored hat plumage and custom designed logos (Appendix G). Scott enhanced the general effect of marching band performances through the use of props (i.e. stages, field covering flags (Appendix M), and murals (Appendix N)), multimedia (audio and video sequencing to accentuate the music being performed), and pyrotechnics (fireworks and powder charges).

The School of Music (Appendix A) moved from several buildings into one in 1988, which allowed the marching band to now have a practice field that was located adjacent to the School of Music (Appendix L). This design allowed Scott to introduce new concepts to marching band design such as the use of props, stages, enhanced pit percussion, and audio sampling, as she now had an appropriate area for storage and procurement of these items during rehearsals.

Gerald Welker joined the faculty of the School of Music in 1984. Welker, a student of Frederick Fennell, came to the university with the goal of establishing a wind ensemble, comparable to the one he played in while at the Eastman School of Music under Fennell’s direction. The Alabama Wind Ensemble was established in 1985 and consisted primarily of music majors with instrumentation consisting of usually one on each part. Under Welker’s direction, The Alabama Wind Ensemble became renowned as one of the finest collegiate ensembles in the nation—
showcasing numerous world premieres and commissioning works by composers throughout the United States and Europe.63

While both were successful in their instrumental areas, the relationship between Scott and Welker during the two decades in which they both taught at UA was strained. This is due in part to the contrasting philosophical standpoints of each in that Scott believed marching band was a formidable area of music education while Welker did not. Welker openly discouraged members of the Alabama Wind Ensemble from participation in the “Million Dollar” Band.

**Purpose of the Study**

The purpose of this study is to document the life and career of Kathryn Scott, director of The University of Alabama “Million Dollar” Marching Band, from 1984–2002. Scott’s life, teaching, academic career, and pedagogical techniques for marching band were documented and examined. This study documents what impact, if any, Scott had on young women aspiring to become marching band directors.

**Other Factors to Consider**

The importance of the application of problematization in this study is not about the lack of scholarly literature on female collegiate band

---

directors but the acceptance that there are so few women in these positions. Gender segregation could contribute to the reason for this shortage.

**Limitations of the Study**

As the study progressed, tangential ideas such as race and class came into question. This study did not attempt to evade these topics but to recognize them within the context of the research as they are essential to the contextualization of the study topic. The study does not focus on Scott in the classroom or concert band setting but from the perspective as a marching band pedagogue. Exploration of these topics should be considered in future continuative research.

**Chapter Summary**

Women comprise almost fifty percent of the personnel in collegiate marching bands across the United States; conversely, they make up a very small number of their directors.\(^6^4\) Previous research concerning women in higher education, and more specifically women in instrumental music in higher education, has investigated employment trends, personal and occupational characteristics, occupational role models, and professional identity.\(^6^5\)

\(^6^4\) Feather, "Women Band Directors in Higher Education", 12.
By the end of the 19th century, most of the public school music teachers were women.\textsuperscript{66} This advance was quickly thwarted as instrumental music entered the curriculum of the public school. "The rapid increase in the number of instrumental music programs in public schools during the late nineteenth century and early twentieth century brought men back into the music education profession in large numbers, specifically to become band directors."\textsuperscript{67}

Historically, marching bands have traditionally been all-male organizations. The military origins of the collegiate marching band explain its originally all-male composition. The existence of bands on college campuses before land grant institutions is not refuted; but, there is no evidence that these organizations marched. Initial staffing of most college bands was not considered a priority by university administrators. College marching bands were often instructed by a professor, with musical training, employed to teach in another discipline. Through the early 20th century, only a handful of post-secondary band directors held degrees in music.

There are limited instances of women performing in marching bands prior to the beginning of World War II. A few exceptions did exist in traditionally female institutions such as Winthrop College, and The

\textsuperscript{66} Greaves-Spurgeon, "Women High School Band Directors in Georgia", 9.
\textsuperscript{67} Gould, "Initial Involvements and Continuity of Women College Band Directors: The Presence of Gender-Specific Occupational Role Models", 22.
Florida State College for Women; where marching bands existed in some form as early as 1938.\(^{68}\) World War II (1941) would completely restructure the collegiate marching band and allow women to join the ranks of these once male-dominated organizations. The enrollment at universities across the nation dwindled as men entered the armed forces or the draft. Universities committed to maintaining the marching band abandoned previous doctrines and allowed women to enter the marching band.

The advent of the female band director was a rather new concept, as most females in music education before World War II taught in capacities other than instrumental education. Female instrumental education majors could now gain experience in the marching band before teaching it as part of their duties as a band director.

By 1980, the percentage of women band directors in colleges and universities in the United States was less than two percent. Most of these women were single as well as being employed at a small two, or four year school and their groups were usually far smaller than those conducted by men. These groups usually were concert bands or stage bands. For women to be considered for a position at a large university

---

\(^{68}\) Grant, "The Impact of Mentoring and Gender-Specific Role Models on Women College Band Directors at Four Different Career Stages", 22.
where they would be dealing with a large group they must display strong personality characteristics and exemplary talent.\footnote{Feather, "Women Band Directors in Higher Education", 388–409.}

The University of Alabama first accepted women students in 1898. The University Band was established in 1913 and student led for its initial 14 years. Captain H. H. Turner was the director of the University of Alabama “Million Dollar” Band beginning in 1927. Turner was succeeded by Colonel Carleton K. Butler (Appendix S) who assumed control of the band for the following 33 years. Upon Butler’s retirement, the band was led for one year by Earl Dunn and then for twelve years by James Ferguson (Appendix C). For the last six years of Ferguson’s tenure he was assisted by Kathryn Belle Scott (Appendix D).

Upon Ferguson’s resignation in 1983, Scott became Interim Director of Bands and then, in 1984, Assistant Director of Bands/Director of Athletic Bands, including the “Million Dollar Band.” (Appendix P). Scott came to be recognized by collegiate and secondary marching band directors for her integration of new ideas within the medium. These ideas include the use of multiple types of drill design, the incorporation of current music into the band’s repertoire and the invitation to professional musicians to perform with the band (Appendix O).

The purpose of this study is to document the life and career of Kathryn Scott, director of The University of Alabama “Million Dollar”
Marching Band, from 1984–2002. Among the significant aspects of Scott is that she is credited with being the first female collegiate marching band director in a National Collegiate Athletic Association (NCAA) Division I School. Scott’s life, teaching, academic career, and pedagogical techniques for marching band will be documented and examined. This study also proposes to document what impact, if any, that Scott had on young women aspiring to become marching band directors.
Chapter 2
Review of Literature

Numerous biographical studies regarding male collegiate band directors exist. Many individuals have written dissertations and historical studies with their former college band director as the focus, none of the studies examine the life and career of a female collegiate band director. Furthermore, none of the reviewed studies focus on marching band pedagogy.

Studies regarding women in music education at the post-secondary level are available and showcase various components of the profession. Among these are problems with attrition, reasons for the scarcity of women in the profession, and reasons women choose this career path. None of the reviewed studies are biographical nor do they address any individual pedagogical theory. A review of these studies is necessary to better assess the need for this research and supply a context for women as leaders of marching bands.
Historical Studies Regarding the Lives and Careers of Collegiate Marching Band Directors

Previous studies of university directors include those of Albert Harding\textsuperscript{70}, Leonard Falcone\textsuperscript{71}, William D. Revelli\textsuperscript{72}, Mark Hindsley\textsuperscript{73}, John Paynter\textsuperscript{74}, Harry Begian\textsuperscript{75}, Frank Battisti\textsuperscript{76}, Harold Bachman\textsuperscript{77}, Gary Garner\textsuperscript{78}, and David Whitwell.\textsuperscript{79}

Weber’s study on Albert Harding gives a detailed biographical account of Harding’s life, both personally and as a conductor. According to Weber, Harding is credited with many of the present practices of college bands, and college band directors. Among these practices are

\textsuperscript{71} Myron Delford Welch, "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927 to 1967" (Educat.D. diss., University of Illinois at Urbana-Champaign, 1973).
\textsuperscript{72} George Alfred Cavanagh, "William D. Revelli: The Hobart Years" (Educat.D. diss., University of Michigan, 1971).
\textsuperscript{73} Earle Suydam Gregory, "Mark H. Hindsley: The Illinois Years" (Educat.D. diss., University of Illinois at Urbana-Champaign, 1982).
\textsuperscript{74} Richard Francis Piagentini, "John P. Paynter: A Biography of Northwestern University’s Second Director of Bands (1928-1996)" (D.M.A. diss., Arizona State University, 1999).
\textsuperscript{75} Carroll Lewis Wallace, "The Life and Work of Harry Begian" (D.M.A. diss., The Southern Baptist Theological Seminary, 1994).
\textsuperscript{77} Alton Wayne Tipps, "Harold B. Bachman, American Bandmaster - His Contributions and Influence" (Ph.D. diss., University of Michigan, 1974).
\textsuperscript{78} Russell Dean Teweleit, "Dr. Gary Garner, Director of Bands at West Texas A&M University, 1963--2002: His Career and Teachings" (Ph.D. diss., The University of Oklahoma, 2006).
utilizing the marching band members to spell different words within formations and to program more than one marching band halftime show each year. Weber used studies by Pemberton (Lowell Mason), Klein (Daniel Gregory Mason, and Willhide (Samuel Holyoke) on other figures in music education as models for the research.

Weber provides background and frames the topic within the beginning of the twentieth century. Weber also offers historical content on the evolution of the collegiate band and answers two of his research questions. These questions asked what condition was the collegiate band in near the beginning of the twentieth century, and what events, regardless of scale, influenced the creation of bands in colleges and universities during this same time. These questions are justified as they pertain to the area and time in which Albert Austin Harding began his career at the University of Illinois.

Weber then chronicles Harding's life from his musical beginning to his enrollment at the University of Illinois as a student. Personal information about Harding's life in this chapter included information about his parents, wife, and daughter. Lastly, this chapter outlines the sequence of events that occurred to bring Harding from a student at the

---

University of Illinois to its band director. 81

Chapter IV gives a detailed history of the University of Illinois band program under Harding's direction. Weber also shows how the program grew and described obstacles the program and Harding faced during this era. 82 Chapter V deals with Harding's transcriptions for band and a list of the transcriptions is included within the appendices. 83

Harding's affiliation with other prominent band figures and his membership and activity in professional organizations is described in chapter VI. Amongst the interactions described is the relationship between Harding and John Phillip Sousa and Harding's work with the American Bandmasters Association. 84

Weber attempts to validate Harding and his influence on collegiate bands in Chapter VII. Weber states that many colleges still hold clinics and tour with their ensembles while their directors also maintain adjudication appearances and guest conducting spots – all activities that Harding pioneered. 85

Suggestions for further research are given with particular attention to figures in music education about which biographical studies should be conducted. The Weber study is one of the first dealing with a collegiate

81 Ibid., 5-11.
82 Ibid., 48-60.
83 Ibid., 61-116.
84 Ibid., 141-60.
85 Ibid., 165-84.
band director.

Much like the Harding dissertation, Welch’s study of Leonard Falcone describes every area of his professional and musical life. Welch reviewed 16 studies centered on music educators—only three of the 16 were band directors.\(^{86}\) Welch uses Falcone’s personal files and official correspondence and publications, along with the publications of Michigan State University, for his research. Further, Welch interviews Falcone, his family members and peers.

Welch begins with a description of Falcone’s childhood and the beginning of his musical career. Continuing, Welch describes the Michigan State University band before and during Falcone’s directorship. Falcone is portrayed not only as a student participant in the band program but also as its director within the research.

In Chapter IV, Falcone offers his thoughts on ten different ideas concerning collegiate bands of the time. Among those ideas were seating and instrumentation within the ensemble, the creation of the ensemble, rehearsal techniques, concert programming, community outreach, university personnel and students, and his personal growth as a musician.\(^{87}\)

Chapters V and VI, respectively, reflect Falcone’s involvement in

\(^{86}\) Welch, "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927 to 1967", 7-14.
\(^{87}\) Ibid., 17.
professional organizations and his appearances as a guest conductor or adjudicator and his appearances as a euphonium performing artist. In closing, Welch suggests several ideas for future research concerning band. These suggestions include more biographical research concerning band directors and further study into college and professional bands. A comparative study involving collegiate bands in conferences or at different academic levels is also suggested.

William D. Revelli was the focus of research by George Cavanagh. Revelli was director of bands at the University of Michigan for over 30 years; preceding this position, he was a high school band director, at Hobart High School in Hobart, Indiana. Revelli’s years at Hobart are the focus of Cavanagh’s research. Cavanagh focuses on Revelli’s professional interaction with the Hobart band and community from his initial acceptance of the position to his departure for the University of Michigan. The Hobart band and community are also studied after the departure Revelli.

The first chapter depicts Revelli as a young musician. Through Cavanagh’s interviews with Revelli he is able to describe how Revelli began to learn music, his greatest musical influences, and where he received his musical training. Further, Revelli expounds on his decision

---

88 Ibid., 7-8.
89 Ibid., 274-75.
90 Cavanagh, “William D. Revelli: The Hobart Years”.
to pursue teaching rather than performance.\textsuperscript{91}

The proceeding chapters describe the structure of the Hobart Band and possible reasons for its success under the instruction of Revelli. Revelli instituted many practices in the Hobart Band that successful bands practice today. Among these practices are the use of private teachers for members of the ensemble, chamber music exploration, the opportunity to travel, and the instillation of a booster organization—a paramount idea in most modern high school band programs.\textsuperscript{92} Lastly, Cavanagh describes the situation as a musical anomaly and credits Revelli, along with the community of Hobart, for accomplishing the unforeseen success of the Hobart Band.\textsuperscript{93}

Another collegiate director who began his career at the high school level is Frank Battisti and, like Revelli, Battisti’s high school career has been the subject of study. In “The Ithaca (New York) High School Band From 1955 to 1967 Directed by Frank Battisti,” Norcross studies the successes of the high school group and what factors led to the positive development of this program. Norcross states that an emphasis on developing individual musicianship, coupled with near constant exposure to professional musicians, allowed the Ithaca High School group to progress at a pace far quicker than most high school

\textsuperscript{91} Ibid., 4–14.
\textsuperscript{92} Ibid., 28–133.
\textsuperscript{93} Ibid., 134–35.
ensembles.\textsuperscript{94}

Similarly, Mark Hindsley began his career as a high school band
director ultimately to move to the post-secondary level as the director of
bands at the University of Illinois. Gregory's research on Hindsley
includes his entire career as a band director as well as the development
of his reputation as an exemplary transcriptionist. Gregory uses
historical and biographical studies within the literature review to place
the current study into context. A brief history of music education is also
provided.\textsuperscript{95}

Gregory continues by describing various activities pursued by
Hindsley and by presenting a chronology of Hindsley from a child to his
departure from the University of Illinois. This chronology includes
musical activities, personal and professional relationships, and
Hindsley's time spent in the military.\textsuperscript{96}

Hindsley's activity with musical instrument manufacturing
companies is interesting when comparing this study to others of
collegiate band directors. Gregory states that Hindsley invented many
methods by which to physically alter a musical instrument to improve its
tone production or the better facilitate use of the instrument. According

\textsuperscript{94} Norcross, "The Ithaca (New York) High School Band from 1955 to 1967
Directed by Frank Battisti", 1-3.
\textsuperscript{95} Gregory, "Mark H. Hindsley: The Illinois Years", 3-36.
\textsuperscript{96} Ibid., 37-42.
to a survey conducted by Gregory, Hindsley's inventions and ideas concerning instrument modification are still considered important by instrument manufacturers.97

An in depth description of the Hindsley transcriptions is provided in Chapter V. Gregory analyzes several transcriptions and provides musical examples. Gregory also interprets the various methods particular to each instrument, which Hindsley utilizes when transcribing. A survey of members of the American Bandmasters Association, also administered by Gregory, shows the Hindsley transcriptions as a major contribution to the collection of band literature.98

The final chapter outlines Hindsley's work with the University of Illinois in the construction of a new band facility and Hindsley's role in the design and funding of the new facility. The closing gives a summation of the presented material and offers music concepts and figures to be considered for future research.99

John Paynter of Northwestern University is the subject of a 1999 study by Piagentini. Piagentini researches the career of Paynter at Northwestern and explores his career as a teacher, director, composer, and administrator.100 Piagentini presents 13 biographical studies of

97 Ibid., 128-31.
99 Ibid., 222-40.
100 Piagentini, "John P. Paynter: A Biography of Northwestern University's
various figures in instrumental music education within his review of the
literature as well as providing a history of instrumental music in the
United States.\textsuperscript{101} Among the studies included in the research are the
Weber study on Albert Harding, Welch’s research on Leonard Falcone,
the research of Cavanagh on William Revelli, and the Mark Hindsley
study by Gregory. Of particular interest to Piagentini, with regard to his
research, was the previous research conducted by Carson,\textsuperscript{102}
regarding the history of the Northshore Concert Band, as Paynter was its conductor
for forty years.

Piagentini acknowledges bias as he does have a close personal
relationship with Paynter. Piagentini outlines his methods and
procedures utilizing methods from twelve different research
guidebooks.\textsuperscript{103} A large amount of data is presented in the preceding
chapters, though, much of it is verbatim from the interviews conducted
by the researcher with Paynter rather than placed in a prose form by
which it may be better understood. Lastly, while a large amount of
information is presented in response to the research questions – the
questions are never formally answered by the researcher and the

\textsuperscript{101} Ibid., 12-6.
\textsuperscript{103} Piagentini, "John P. Paynter: A Biography of Northwestern University’s Second Director of Bands (1928-1996)", 32.
compiled information is never given true purpose.

The research shows that many of the collegiate band directors that are the subjects of these studies began their career in another area of music. Harold Bachman, as Tipps outlines, began his career not as an educator but as a professional band leader. Tipps studied Bachman's leadership roles in his professional, military, and collegiate band programs as well as his insights regarding various aspects of music education. In closing, Tipps recommends further study into collegiate band directors, their careers, and their personal stories. However, there appears to be a 20-year hiatus within this area of research before the next biographical study (focusing on Harry Begian) is presented.

A large amount of information is presented in Hile's research concerning Harry Begian. Hile states that the study is designed to document aspects of Begian's pedagogy and the knowledge possessed by an experienced bandmaster.

The review of the literature compiled by Hile is thorough and his emphasis on methodologies for case study research provides ample foundation on which he builds his case regarding the need for the research pertaining to Begian. In Chapter II, Hile compiles a narrative

---

104 Tipps, "Harold B. Bachman, American Bandmaster - His Contributions and Influence".
of Begian's life, career, and major musical influences while Chapter III is utilized for the explanation of his “philosophical orientations.” During the interviews used to compile this information, Begian was asked a series of questions regarding three related areas – the band, music education, and the conductor. Chapters IV and V are utilized by Hile to extract data from audio and video tapes of rehearsals and clinics held by Begian and to synthesize this information into a generalized format so as to better understand Begian’s philosophies of conducting and the band.106

In closing, Hile recommends further research into the lives and careers of “leaders in the band field,” and charges that there exists a “need for documenting the wisdom and practice of competent teachers” if teacher reform is to occur. Hile continues by citing the possibility of future comparative studies with regard to already present biographical research and biographical research yet to be completed.107 Since the Hile dissertation, only four studies have been conducted concerning the lives and careers of collegiate band directors and only two of those in the past decade.

Tewelet’s study on Gary Garner is one of the more recent biographical studies of a collegiate director. Within the study, Tewelet

106 Ibid., 74.
107 Ibid., 389-94.
attempts to show Garner’s impact on his students and to provide documentation regarding his pedagogical techniques in a way that the reader may find practical and applicable usage.

Teweleit uses Chapter I to present the need and purpose for the study along with the research questions. Among the reasons cited for the study is the existence of a “body of research that deals with prominent and influential band directors” in which “most are biographical in nature and surprisingly few seek to contribute to the pedagogical knowledge of the profession.” He continues by acknowledging that only brief biographical sketches of Garner exists and the need for the study resides with the fact that Garner’s life should be documented and determine the benefit the study would have to current and aspiring band directors by having a guide concerning Garner’s techniques, specifically in conducting.¹⁰⁸

The literature review provides a thorough investigation of conducting literature and conducting manuals, used as collegiate texts, followed by a review of studies conducted on other collegiate band directors. Teweleit continues by reviewing studies that have been based on exemplary conductors and concludes with those that are about Texas

The proceeding chapters provide the design for the study followed by biographical information on Garner. The appendices are thorough and offer transcripts from the interviews with Garner, materials collected from public sources, and materials supplied by Garner for the study.

The most recent biographical research concerns David Whitwell and his musical career, which concludes with his position as director of bands at San Fernando State College in California where he taught for 31 years. The study, conducted by Gonzalez, chronicles Whitwell’s life through retirement and focuses on Whitwell’s teachings and, more specifically, his writings regarding wind band literature. Whitwell, who wrote 116 articles on wind literature, promoted the wind ensemble as an artistic medium when he was president of the College Band Directors National Association (CBDNA). These accomplishments along with others, Gonzalez states, warranted this study.

In their review of the literature, Gonzalez includes the history of the wind ensemble, studies regarding wind ensembles, and studies regarding many of the collegiate directors reviewed in this section. The literature review is not categorized and leaves the reader to determine when to change topics and how these topics complement each other.

Chapter 1 gives a thorough account of Whitwell as a youngster.

through the beginning of his musical career followed in Chapter 2 by a description of Whitwell’s years as director at Montana State University. Chapter 3 provides information regarding Whitwell’s move to Europe to study and pursue an orchestral position while in Chapters 4 and 5, Gonzalez describes Whitwell’s relocation to California and his quest for his “dream job.” Chapters 4 and 5 are most thorough; although, over half of each chapter is written in block quotations from the subject and a more narrative approach could possibly allow the reader to better understand the flow of the study. The appendices of the study offer a bibliography of Whitwell’s writings as well as a chronology of pieces conducted by Whitwell and the location of each of these performances.

All of the aforementioned studies deal exclusively with male collegiate band directors, their lives and careers, thus showing the need for research into the lives and careers of female collegiate band directors.

**Women Band Directors**

Studies focusing on women in leadership roles at the post-secondary level are plentiful. Research regarding female orchestral conductors, while not prolific, is available. Gilbert’s research within the professional symphony, sought to discover the career development of women in these organizations and the events that influenced their ability

---

110 Ibid.
to pursue this path.\textsuperscript{111} Inequitable hiring and treatment of women orchestra and band conductors, when compared to men, was the finding of a study by McElroy. Further, McElroy finds the trend of hiring women for these positions in college music regressing.\textsuperscript{112} In contrast, Brown finds women desiring to become orchestral conductors feel they are prepared to take on this position although they do feel challenges exist.\textsuperscript{113} Fiske finds that the majority of women in music in higher education are satisfied with their treatment in comparison to their male counterparts; the research does not delineate into specific areas of music education.\textsuperscript{114} Conversely, research regarding women band conductors is a subject on which there is little available literature.\textsuperscript{115}

The lack of women band directors in higher education is a direct result of the military origins of the marching band. Women were not allowed in the military therefore women were not allowed in the marching band.\textsuperscript{116} It was only after many years of experience as instrumentalists in the marching bands that women began to express the desire to direct

\textsuperscript{111} Ann Curtis Gilbert, "Women in the Big Five Orchestras: An Exploratory Study of the Factors Affecting Career Development" (Ph.D., The University of Akron, 1994).
\textsuperscript{112} McElroy, "The Status of Women Orchestra and Band Conductors in North American Colleges and Universities: 1984–1996".
\textsuperscript{113} Brown, "An Investigation of the Status of Women Conductors of Orchestras in Higher Education".
\textsuperscript{114} Jane Anne Fiske, "A Profile of Women Music Educators in Higher Education" (D.M.A., Boston University, 1997).
\textsuperscript{115} Gould, "Initial Involvements and Continuity of Women College Band Directors: The Presence of Gender-Specific Occupational Role Models".
\textsuperscript{116} Feather, "Women Band Directors in Higher Education" 20.
a marching ensemble. Even through recent years it has been difficult to find successful women directors of marching bands.\textsuperscript{117}

The Feather study was conducted to compile data on female band directors at the collegiate level during the 1979-1980 academic years. Feather identifies problems encountered by these women and how they were able to confront these issues. A comparative study of male and female collegiate band directors was also included in the research.\textsuperscript{118}

In 1979, Feather found 53 female collegiate band directors with memberships in one or more professional organizations such as College Band Directors National Association, The College Music Society, and Women Band Directors National Association. As men are not allowed membership in the Women Band Directors National Association, Feather selected a random sample of 10\%, which is 181 men, of the male membership of the other two aforementioned organizations. A questionnaire was then mailed to the 53 women and 181 men. From the responses received, Feather determined that 21 out of 53 women held the title of band director at the post-secondary level and 141 out of 154 males held the same title.\textsuperscript{119}

Feather used this information to determine that only 1.25 percent of the collegiate band director positions in America were held by women.

\textsuperscript{117} Ibid.
\textsuperscript{118} Ibid.
\textsuperscript{119} Ibid.
and continued by citing differences between these few positions and the
ones of their male counterparts. Among the differences cited were the
educational training, academic rank, and experience. Female collegiate
band directors were found mostly at private institutions and more
females had their doctorates than males. Generally speaking, more
female directors were younger, had little professional experience, and
were single in comparison to male directors.\textsuperscript{120}

With regard to the size of the groups conducted by the individuals
in the survey, the female groups were usually much smaller than the
male groups as females were found, usually, as conductors of concert
bands with males conducting marching bands. Only four women within
the survey directed a marching band in any capacity, with only one of
these serving as a head director of a 107 member marching band at a
private college. The other three served as assistants to a male marching
band director and one of these women lists her title as Assistant Director
(Scott’s original title), assisting with a band of 315 members (the size of
the University of Alabama marching band in 1980). This group is also
listed as the largest group with a female director in any capacity.\textsuperscript{121}

In a 1996 study regarding the imbalance of male to female college
band directors, Jackson states in the 1995-1996 academic year only 6.5

\textsuperscript{120} Ibid.
\textsuperscript{121} Ibid.
percent of college or university band directors were women and that while numbers have increased, a great disparity still exists between the number of women and the number of men in this position. Within Jackson’s study, questions were asked of female collegiate band directors regarding their reason to pursue this field, the encountering of discrimination, and the reason for the small number of female directors compared to male; these women were also asked what can be done to bring equity to these statistics.\textsuperscript{122}

Jackson’s review of the literature contains information on only four female collegiate band directors—Lois Jay Kaplan, Dorothy Ann Hill Klotzman, Maxine Lane Lefever, and Eva Diane Lyle. Each of these women spent the majority of her career as a collegiate band director; yet, none of them ever directed a marching band. Further, Jackson states that only 3 of the members of the American Bandmaster’s Association are female—Barbara Buehlman, Paula Crider, and Gladys Stone Wright.\textsuperscript{123}

A 1996 study by Gould researched how the women that were collegiate band directors arrived at these positions. Gould states that gender-specific role models are essential to increase the number of

\textsuperscript{122} Ibid.

\textsuperscript{123} Cheryl Ann Jackson, "The Relationship between the Imbalance of Numbers of Women and Men College Band Conductors and the Various Issues That Influence the Career Aspirations of Women Instrumental Musicians" (Ph.D. diss., Michigan State University, 1996).
women pursuing these positions and continues by stating the reason most elementary and general music teachers are female is due to the vast amount of female role models in these positions while more males are in the role of band director due to the traditional male role model in this position.\textsuperscript{124}

Gould further suggests that the role of the female collegiate band director is not growing and will not grow. Gould sees the typical female within this position as "nomadic," in other words; the female collegiate band director does not want a place in the traditional schema of the college band. Rather, she desires to make her own place, establish her own identity. It is through this desire, Gould believes, that women will always be scarce in the profession and students will be cheated of their potential influence in music education.\textsuperscript{125}

Eighteen female music educators were interviewed by Richardson regarding various areas of their career. With regard to role models that shaped their careers, Richardson states that only four of the eighteen mentioned a specific name, only two were female. The university professors within the interview group showed a deep commitment to nurturing their students. These same university faculties experienced a

\textsuperscript{124} Gould, "Initial Involvements and Continuity of Women College Band Directors: The Presence of Gender-Specific Occupational Role Models".
\textsuperscript{125} ———, "Nomadic Turns: Epistemology, Experience, and Women University Band Directors."
nurturing environment during their college years and credit this involvement as the main reason they feel charged to provide the same to their students.\textsuperscript{126}

Biographical research on a female collegiate band director has yet to be made available in publication. A study by Howe notes the void of historical information regarding all women in music education. Howe highlights many female music educators within her study. The majority of the women discussed are piano, elementary music and voice teachers while only one was an orchestra conductor. Women band directors are not among those studied. Howe states that more research is needed on the careers of individual women music educators.\textsuperscript{127}

**Chapter Summary**

Feather determined that only 1.25 percent of the collegiate band director positions in America were held by women; female collegiate band directors were found mostly at private institutions and more females had their doctorates than males. Males with less education generally held higher positions than these females. Generally speaking, more female directors were younger, had little professional experience, and were


single in comparison to male directors. Women were unable to gain professional experience as most jobs went to a male, thus perpetuating this trend.

Regarding the imbalance of male to female college band directors, Jackson states in the 1995-1996 academic year 6.5 percent of college or university band directors were women, an increase of 5.25 percent over fifteen years, and although numbers have increased, a great disparity still exists between the number of women and the number of men in this position. Reasons for this could be the desire to be the start a family and/or be the major care-giver to children.

Gould believes the female collegiate band director does not want a place in the traditional schema of the college band. Rather, she desires to make her own place, and to establish her own identity. An identity defined not as a woman in a man’s world, nor a woman pioneering the Rather, a band director educating on a level unattained by the male dominated hierarchy. Thus, according to Gould, women will always be scarce in the profession and people will be cheated of their influence in music education.

Previous research was reviewed for trends, methods, and questions to be utilized within this study. The need for this research is

128 Feather, "Women Band Directors in Higher Education".
129 Gould, "Nomadic Turns: Epistemology, Experience, and Women University Band Directors."
substantiated through the review of previous studies in the corresponding areas and the lack of focus on this specific area. The methodology section outlines the procedures used to ensure proper data collection during the study. As this is a historical study, attention was given to the concern of internal and external validity.
Chapter 3

Procedures

This study proposed to document the life and career of Kathryn Scott, director of The University of Alabama "Million Dollar" Marching Band, from 1984-2002. Scott's life, teaching, academic career, and pedagogical techniques for marching band were documented and examined. This study documented the impact that Scott had on young women aspiring to become marching band directors.

Research Questions

The research questions for this investigation were based upon other studies regarding the careers of collegiate band directors by Teweilet$^{130}$ and Gonzalez$^{131}$. These studies were utilized as their design and methods of data collection closely followed those of this study. The following questions will guide the study:

1. What were the important events and who were the important people in Kathryn Belle Scott's life?

2. How can Kathryn Scott's life and career be considered within the context of female collegiate marching band directors in the South?

3. What were Scott's pedagogical innovations and contributions with regard to marching band?

---

$^{130}$ Teweilet, "Dr. Gary Garner, Director of Bands at West Texas A&M University, 1963–2002: His Career and Teachings".

$^{131}$ Gonzalez, "David Elbert Whitwell (B. 1937): His Life and Career in the Band World through 1977".
4. What influence, if any, did Scott have on current and retired, female band directors?

**Research Lens**

The research chronicled the music education career of Kathryn Scott, from her musical upbringings in rural Alabama to her prominence as a pioneer of female collegiate marching band directors. As Kathryn Scott is retired and no longer active in the music education field, a historical, biographical perspective has been the approach. Historical research is the systematic collection and evaluation of data to describe, explain, and thereby understand actions or events that occurred sometime in the past.\textsuperscript{132} According to Fraenkel and Wallen, a biographical study is a form of narrative in which the researcher writes and records the experiences of another person's life.\textsuperscript{133} A historical research study is simplified into four steps: 1) defining the problem or stating the questions to be answered, 2) locating relevant sources, 3) summarizing the information obtained from these sources, and, 4) presenting and interpreting this information as it relates to the problem or question that originated the study.\textsuperscript{134}

Sources and Access to Information

The use of any publicly available material such as journal articles, interviews, and library and archival items were utilized within the study. Information was gathered from the following museums, libraries, and archival collections during the course of the study:

- The Howard Gotlieb Archival Research Center, Mugar Memorial Library, Boston University, 771 Commonwealth Avenue, Boston, Massachusetts 02215. The Gotlieb Center contains many collections pertinent to the existence of marching bands in America.

- The University of Alabama Archives, Amelia Gayle Gorgas Library, The University of Alabama, Box 870266, Tuscaloosa, Alabama 35487. The University of Alabama Archives consists of materials generated by university departments and offices from its founding in 1831. These include records of administrators, faculty, and students. Records after 1920 encompass the entire operational aspect of The University of Alabama. Noteworthy items include the papers of University of Alabama presidents and other key administrators. Some archival materials have restricted access and users must obtain permission from the generating department before they can access these records. The University Archives also contains a broad range of University publications that are cataloged in the Hoole Library. Notable among these are the school yearbook (Corolla), the school newspaper (The Crimson White), University catalogs, and the records of some student organizations.

Scott was afforded the opportunity to supply any personal items she believed to be pertinent to the documentation such as journals, personal correspondence, photos, videos, and other non-publicly available items that, she believed, would prove beneficial to the study.
The researcher has also had the opportunity to witness Scott teaching as the researcher was a student in her band programs during his undergraduate education. This experience could prove to be of value in providing insight into teaching styles, rehearsal procedures, demeanor, and other ideas pertaining directly to pedagogical observation.

**Interview Procedures**

The methods used for gathering data within this research were interviews with Kathryn Scott and interviews with Scott’s former students and colleagues. Price states “the art of teaching and rehearsing involves many diverse and complex behaviors, which may include thousands of variables in operation when describing an effective conductor.” Evidence that Scott and other sources provided concerning her teaching allowed the research to progress.

All research procedures for this study were reviewed and approved by the Institutional Review Board of Boston University. Tuckman states that researchers use interviews to convert information provided by a subject directly into data. Scott’s willingness to participate in this research has made this endeavor feasible. Interviews of Scott were conducted at her home so as to remove possibility of physical discomfort.

or distraction. Scott received an interview guide prior to each interview to allow her ample time to formulate answers to the questions that were asked. These interviews are considered a primary source as Scott was, naturally, a participant in the events within her career. In instances of biographical research, especially when the subject is still living, the interview is the most efficient way to obtain information.137

In-depth interviews were an essential tool in collecting data for the research. According to Rainbow and Froelich, when performing historical research, a multitude of precise questions must be asked in regard to particular events or persons in the past.138 A list of potential interviewees is provided in Appendix E. Interview questions for Scott are listed in Appendix F and these questions were designed using ideas provided in From Memory to History: Using Oral Sources in Local Historical Research by Allen.139

Using the Teweleit dissertation as a model by which to conduct these interviews140, the interviews were recorded on an Edirol R09-HR High Resolution Wave/MP3 Recorder with an 8GB memory card.

139 Bogart and Montell, From Memory to History: Using Oral Sources in Local Historical Research, 32.
140 Teweleit, "Dr. Gary Garner, Director of Bands at West Texas A&M University, 1963--2002: His Career and Teachings".
Backup Recordings were made on a 120GB Macintosh iPod utilizing an attached Belkin Voice Recorder. To ensure that the equipment was functioning properly, several test interviews were made with various individuals. To better the interview skills of the researcher, several practice interviews, using the questions from the interview guides, were conducted prior to the first interview with Scott.

A letter was sent to Scott asking her to formally participate in the study. Once Scott accepted the invitation, a series of interviews took place lasting approximately one hour each. The interviews continued until the researcher believed saturation of the topic had been achieved.

Transcripts of each interview were transcribed by the researcher. Once transcribed, they were edited for typographical errors. Copies of the transcripts were presented to Scott for editing or adding any information before the final transcript was formed. This method ensured dependability. The length and frequency of the interviews were at the discretion of the participant.

After completion of the initial interview, the need to interview others to better complete the overall picture of the subject became evident. Bogden and Bilkin view additional interviewing as the researcher becoming more akin to what he is studying and therefore
knowing, more precisely, who to talk to and what to observe.\textsuperscript{141} All other interviewees were formally invited and, once they accepted the invitation, participated in one to two interviews either in person or via phone. The interviews were recorded and transcripts were presented to each interviewee for editing before the formal transcript of the interview was compiled.

The initial interview with Scott consisted mainly of biographical questions. Continuing interviews took an approach in which generalized questions moved towards more specific questions to gain insight into particular notions pertaining to the subject. Scott was provided the opportunity to add any information during any interview that she felt was relevant but not covered in the questions.

**Analysis of Interviews**

Transcribed interviews will be organized into topics, among these topics are:

- Fundamental themes within Kathryn Scott’s teaching
- Recollection of particular events concerning Kathryn Scott
- Participants’ connection to Kathryn Scott

\textsuperscript{141} Bogart and Montell, *From Memory to History: Using Oral Sources in Local Historical Research*, 32.
Notions of mentorship or role-modeling as pertaining to Kathryn Scott

**Validation**

Triangulation was used as information was gathered from several sources to confirm what had been stated was indeed true.\(^{142}\) Interviews with Scott were the main form of data collection. Document analysis and corroborative interviews were used in conjunction with the data collected from the interviews.\(^{143}\)

Member checking\(^{144}\) was used as Scott was provided verbatim transcripts of her interviews for editing and adding additional information. Recollections by the researcher concerning participation in Scott's classes are in the form of journal entries.

It is important to verify the data collected in a historical study as truthful. The process of external criticism allows the investigator to determine if the data collected is authentic.\(^{145}\) The researcher asked questions regarding the location of items utilized (Was the item located in a place where its originality could be compromised?), their originality (Is this item a reproduction?), and whether they had been altered in any way (Is the writing style consistent? Does the picture appear to be as old as it

---

\(^{142}\) Phillips, *Exploring Research in Music Education and Music Therapy*.

\(^{143}\) Ibid.

\(^{144}\) Ibid.

\(^{145}\) Ibid.
should?).

Internal criticism is the process in which it is determined if the data that has been collected is what it appears to be and means what it says.\textsuperscript{146} Consistency in answers from interviewees was reviewed in the transcripts. Transcripts were also referenced with interview recordings to ensure accuracy. Each transcript was read while listening to each recorded interview, edits were made to the transcripts where necessary. It is assumed that interviewee bias potentially exists as all are acquainted with Scott in some manner.

**Researcher Bias**

The researcher acknowledges the possibility of investigator bias\textsuperscript{147} within this study. The researcher was a student in Scott’s marching band program as an undergraduate music education major from 1996-2000. Further, the researcher has kept in contact with Scott after his graduation and her retirement. Hile suggests that a person is more likely to give frank and personable answers to someone they know as compared to an unknown.\textsuperscript{148} The interviewer constructed the interview guides prior to the interview and practiced interviewing to control investigator bias. The researcher also used notes and checks by which to remain as neutral as possible at all times; a checklist of items was

\textsuperscript{146} Ibid.
\textsuperscript{147} Ibid.
\textsuperscript{148} Hile, "Harry Begian: On Bands and Band Conducting".
utilized as a tangible reference to the researcher's anti-bias state. “At all times interviewers must remember that they are data-collection instruments and must try not to let their own biases, opinions, or curiosities affect their behavior.”\cite{BogartMontell2012}

**Summary**

The lack of research available regarding female collegiate band directors indicates the need for this study. This research chronicled the music education career of Kathryn Scott, from her musical upbringing in rural Alabama to her prominence as a pioneer of female collegiate marching band directors. According to Fraenkel and Wallen, a biographical study is a form of narrative in which the researcher writes and records the experiences of another person's life.\cite{FraenkelWallen1999} A historical research study is simplified into four steps: 1) defining the problem or stating the questions to be answered, 2) locating relevant sources, 3) summarizing the information obtained from these sources, and, 4) presenting and interpreting this information as it relates to the problem or question that originated the study.\cite{GallBorgLietke2003}

Scott was afforded the opportunity to supply any personal items she believed to be pertinent to the documentation. The researcher has

\begin{flushleft}
\textsuperscript{149} Bogart and Montell, *From Memory to History: Using Oral Sources in Local Historical Research*, 12.
\textsuperscript{150} Fraenkel and Wallen, *How to Design and Evaluate Research in Education*, 486.
\end{flushleft}
also had the opportunity to witness Scott teaching as the researcher was a student in her band programs during his undergraduate education. As Scott is considered the first female collegiate marching band director, there is an immediate need for this research. Scott’s career should be documented while she is still available to recount the events.

The methods used for gathering data within this research were interviews with Kathryn Scott and interviews with Scott’s former students and colleagues. As there is no previous research on the life of a female collegiate band director, studies focusing on male collegiate band directors were used as a guide. All research procedures for this study were reviewed and approved by the Institutional Review Board of Boston University. Documenting the life and career of Kathryn Scott will establish a research presence in this area. Filling both a void and providing a possible catalyst for others and further research in this unexplored area.
Chapter 4

Musical Beginnings, Education, and Directorships

Scott was born May 25, 1952 in Alexander City, Alabama to Benjamin Judson Scott and Helen Kathryn Holland "Rusty" Scott. Kathryn recalls her mother's nickname being "Rusty" as a reference to her dark red hair.152 Kathryn is the middle of three children with the oldest child being her brother Benjamin Fletcher "Fletch" Scott, who was born in 1951, and the youngest, her sister, Julia Florence Scott Peters, born in 1959.

Scott's Father, Judd, was an Alexander City, Alabama native and a graduate of Benjamin Russell High School. Kathryn describes him as a blue-collar worker, a rural mail carrier that loved his family, his town, and University of Alabama Football. Judd Scott also served in World War II as part of the United States Navy Centralized Pacific Command, often referred to as the Pacific Theater. Kathryn regretfully acknowledged that there were so many things that she had wished she had asked her parents while they were living and, sadly, she knows very little of her father's involvement in World War II.153

Scott's Mother, Helen, was a native of Birmingham, Alabama and graduate of the University of Alabama, in Tuscaloosa, with a bachelor's

---

152 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
153 Ibid.
degree in radio and communications. Helen went back to school to obtain a teaching certificate after her children started school, and taught reading and literature in the Alexander City Public Schools. Scott recalled her mother as having a great love of her family, strong spirit, and deep intelligence.¹⁵⁴

Fletcher Scott, Kathryn’s brother, is a graduate of Benjamin Russell High School and Auburn University. Kathryn recalls instances where the sibling rivalry between her and her brother was superseded by the rivalry between their opposing universities.¹⁵⁵ Fletcher is currently in his thirty-fifth year in the science department at Benjamin Russell High School. Fletcher is married to Nancy Catherine Sellers who is the retired Director of Gifted Students for the Tallapoosa County, Alabama School System.

Kathryn and Fletcher are eight and nine years, respectively, older than their sister, Julia. Kathryn recalls Julia growing up without her siblings as they were both attending college and speculates that this, along with the death of their father, could be part of the reason Julia did not attend college.¹⁵⁶ Julia graduated from Benjamin Russell High School in Alexander City, Alabama. Upon graduation, she served in the United States Army and was stationed in Europe for the majority of her

¹⁵⁴ Ibid.
¹⁵⁵ Ibid.
¹⁵⁶ Ibid.
enlistment. Julia currently resides in Tuscaloosa, Alabama and works as a customer relations director for an international specialty glass company.

Scott attended the public schools of Alexander City, Alabama from 1956-1970, kindergarten through twelfth grade. While in school, Scott was a direct eyewitness to many of the social and racial upheavals of the 1960s, in particular, the plight of African-American citizens to win civil rights. In their 1954 decision of Brown versus the Board of Education, Topeka, Kansas, the Supreme Court of the United States ruled that separate but equal schools based on race were unconstitutional. Nevertheless, the law was not enforced in areas of the United States. Many localities in Alabama did not fully implement the decision until the mid 1960's. Desegregation in Alabama school systems was ultimately carried out in response to the "Stand in the Schoolhouse Door," in which President John F. Kennedy deployed National Guard Troops to the University of Alabama to force Governor George Wallace to allow three African-Americans to enroll.¹⁵⁷

In her recollections, Scott never thought that race had a bearing on what a person could accomplish. Similarly, she never considered that a male was more capable in any facet more so than a female. Scott credits

her attitude to her parents’ acceptance that an individual’s abilities were innate and universal. This outlook could be considered unusual when considering its point of reference—rural Alabama, circa 1965. Scott believes the unique outlook of her parents gained them lasting respect in the community and provided her with the edict that she could do what was right, regardless of public opinion.158

**Early Musical Experiences**

In the 6th grade Scott began taking piano instruction and learning how to read music. Shortly thereafter, Scott recalls taking a musical aptitude exam to determine whether she would be successful on a musical instrument.159 Scott scored a near perfect score on the test and the band director was very interested in having her participate in the school instrumental music program. Music has been a prevalent force in Scott’s life from an early age as her grandmother, and mother, both played piano. “My Mother was a pianist, and she went to the University (Alabama) and thought she was going to major in music and be a pianist;”160 however; the career of a professional musician in Alabama lacked opportunity and sustainability, causing Scott’s mother to abandon the prospect.

Scott recalled how she loved to go to her grandmother’s house so

---

158 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
159 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
160 Ibid.
she could play her piano: "My grandmother on my paternal side had the piano and I couldn’t wait to get to it every time I was there at her house."  

I took piano and was fortunate to have a good teacher, Paul Farrow. He, of course, taught me how to read music. So by the time I started band I knew how to read the notes, read the clefs. I had no idea what I wanted to play and just kind of left that up to the band director. That maybe sounds crazy now, but that’s what we did back then unless you just had this burning desire to play some instrument.

Scott recalls that she scored very high on her musical aptitude test and was encouraged to join the beginning band program. Further, Scott remembers the band director in the Alexander City, Alabama School System, Bill Jeffries. He saw her exhibition of talent in her first year of instrumental study on the tenor saxophone and subsequently gave Scott "something that looked like a bedpost and said, 'Here, I want you to learn this.'" Thus began a long lasting relationship between Scott and the bassoon. The bassoon is one of the least chosen instruments to play in school. The opportunity for individuality, Scott recalls, was appealing.

The idea of a new and interesting challenge in learning to play the

\[161\] Ibid.  
\[162\] Ibid.  
\[163\] Ibid.  
\[164\] Ibid.  
bassoon beseeched Scott. In her initial stages she was largely self-taught. Scott opinions that “to this day, unless the band director plays a double-reed instrument, they usually still kind of leave it up to the student to learn the instrument.” Scott took to the challenge of learning the bassoon and began to hear about opportunities such as All State Band and All State Orchestra. Scott earned an alternate position her 9th grade year for All State Bassoon. “We had a district and Auburn High School was in our district. They were well known for always having terrific bassoonists thanks to Mr. Tommy Goff (then director, Auburn High School), so I always had to compete against really fine bassoonists for All State.” She credits this event with being the catalyst, which started her private lessons.

I called up Jack Sharp who was the principal bassoonist in the Birmingham Symphony. It was not the Alabama Symphony then; it was called the Birmingham Symphony. The name changed quite a few years later. But it was terrific that every other Saturday, in probably, I guess, my 9th grade year. . . I got in a Continental Trail Ways bus in Alexander City and went to Birmingham. My grandparents picked me up and took me to Mr. Sharp’s house and I did that for about two years. This was certainly the most help I could possibly get to have the finest bassoonist in the Southeast giving you lessons. So I tried to learn how to play right and learn how to break some bad habits that I had learned by self-teaching.

The success of the lessons became evident as Scott was a member of the

---

166 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
167 Ibid.
168 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
All State Band her sophomore year. "I made Blue Band, but that was the third band and I was fourth chair – that wasn’t sitting well with me at all." Scott’s competitive spirit could not be satisfied with small accomplishments; she expressed a constant desire to be the very best at everything she did. The plans for Alabama All State Band in 1968 gave Scott the need, challenge, and outlet.

The 1968 Alabama All State Band Festival varied from its traditional design and presented a strong challenge and unique opportunity for Scott.

That year was a very special year for All-State...something rarely ever done in Alabama. The National Music Education Conference was going to be held in Mobile and they decided instead of doing the usual Red, White, and Blue Bands that they would divide the state up into North and South, and I mean, really, competitively find one great band and have a concert under the direction of Dr. Frederick Fennell. That’s exactly what we did. We had our District contests like normal and then we divided into North and competed and the South part of Alabama and competed. And then from those players they picked the best one hundred. I think it was about a 100-piece band...three bassoons. I was first in the state that year. . . we played Pictures at an Exhibition and Elegy to a

---

169 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
170 The Alabama All State Band program is sanctioned by the Alabama Bandmasters Association, a faction of the National Association for Music Education. All State competition in Alabama at the secondary level consists of three bands. Membership into these ensembles is determined through a local tryout system at the district level. To insure appropriate instrumentation, predetermined numbers for each instrument are decided by the Alabama Bandmasters. A secondary audition is scheduled immediately prior to the beginning of the All State Band to determine the placement within the appropriate ensemble as according to the results at the district level.
Young American, among others, it was just marvelous! That was just an extraordinary band.171

The All State Band experience gave Scott an outlet not only at an area level through her district try-outs but a state level as well.

1968 also marked the beginning of Scott’s relationship with the University of Alabama as she attended music camp in Tuscaloosa, Alabama for the first time. Scott remarked, “These were huge music camps. They were two weeks long and they were in June each year.”172 During these camps Scott met then director of the University of Alabama “Million Dollar Band,” Colonel Carlton Butler. (Appendix S). The dual experiences of the camps and of meeting Colonel Butler proved to be fundamental to Scott’s decision to major in music and attend the University of Alabama.

As with many of the students he recruited, Butler remained in contact with Scott and encouraged her to attend the University of Alabama.

Butler would regularly take the “Million Dollar Band,” which was also the name of the concert ensemble under his tenure, on tours across Alabama as a means of recruiting. Scott remembers as a freshman in high school seeing the “Million Dollar” Band in a concert setting in Sylacauga, Alabama. “He played all the war horses and it was terrific.

171 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
172 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
He knew how to sell an audience and he would end those concerts with 'Yea, Alabama' and they'd go on tour around the state. It was so exciting. Me and all my friends wanted to go to [the University of] Alabama after we saw them."173

Scott's senior year brought more honors as Alabama returned to the normal All State format of three bands, and Kathryn earned second chair in what was considered to be the premiere All State ensemble. Colonel Arnald Gabriel was the Red Band conductor in 1969 and as Scott recalls "he was a magnificent conductor."174 Betty Massey bested Scott that year for the principal position, "we were competitive throughout high school and went back and forth with one of us usually being first chair most anywhere we both were."

As decisions about college approached, a career as a professional bassoonist was Scott's initial inclination; however, her mother strongly encouraged her to also obtain a teaching certificate. "I didn't really even know what she meant back then, but I learned quickly. I'm from a family of teachers. She wanted me to have something to fall back on and not just be in performance."175

173 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
174 Ibid.
175 Kathryn Bell Scott, September - November 2010 2010.
Studies at the University of Alabama

According to her transcripts from the University of Alabama, Kathryn Scott entered the University in September 1970 as a music education major. Scott credits the decision of her major to her mother and says that it is one of the best decisions that she ever made. Scott also recalls numerous times that she suggested this same course to other students considering a career in performance. "I think students have found that out over the years, that unless you are just a super talent and really have much private study and go to some of the finest colleges or work under some of the finest teachers, it's going to be tough to make a career in professional music."^176 Scott received a bassoon scholarship and maintained the scholarship for all four years of her undergraduate degree. "The scholarship certainly helped with the bills for my parents."^177

Scott's parents provided the necessities for their children throughout adolescence, but not luxuries. Due to her family's economic constraints and the fact that Scott was now a college freshman - tuition, books, and fees were a large burden. Scott recalls the culture climate of East Alabama in the early 1970s, "females regularly earned their diploma from high school and began a family or pursued work locally. Males

---

^176 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
^177 Ibid.
would ultimately choose work locally or decide to continue their studies – usually at Alabama or Auburn.”\footnote{Scott.} In either instance, the probability of discontinuing studies before the end of high school was still considered an acceptable option.\footnote{Yochnan Comay, Arie Melnik, and Moshe A. Pollatschek, "Dropout Risks, Option Values, and Returns to Investment in Schooling,” \textit{The Canadian Journal of Economics / Revue canadienne d'Economique} 9, no. 1 (1976): 45-9.} Scott had to find ways in which to manage her obligations as a music student and her need to be gainfully employed. The Birmingham Summer Pops Orchestra offered Scott an opportunity to not only focus on her bassoon playing but also on earning an income to assist her family with other necessary expenses for college.

I played each summer in the Birmingham Symphony Pops Orchestra. They had the Summer Pops and that was really good because I played with a lot of professional musicians at that time. You know, the more you play with fine people, particularly professionals, the better you get, if you care about your quality of your product and I certainly did.

I would drive to Birmingham on Sunday and Monday nights or Monday-Tuesday and we had the concert on Wednesday and then drive home. So I would do that, and this was like about a two-hour drive; an hour and forty-five minute drive; rehearse, go home, get up, go to the meal the next morning, I had my summer job because I wanted a car really bad and needed one, as we all know, in college.

So I played in the Pops and worked hard at it. I got a car that summer... That was about my sophomore year in college that I was able to get a car. Every check I made went right to my dad, but that was part of the deal. If you want a car, you work. You work and you drove to pay for it. We were not privileged with a lot of money at all.\footnote{Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.}
Scott’s musical involvements soared as a student at the University of Alabama. “I was in orchestra, I was in marching band, I was in ensembles, I was in jazz band some, and anything that I could play bassoon in I participated in.”\textsuperscript{181}

Scott’s time as a student at the University of Alabama did not include the tutelage of her long time mentor, Colonel Carleton Butler. Following the retirement of Butler, the University hired Earl Dunn as director for a short tenure, lasting only two academic years (1969 and 1970). Scott recollects “Dunn was let go and Jim Ferguson came in, Dr. Jim Ferguson, from Ole Miss (The University of Mississippi), and he was highly sought after. He came in my sophomore year and I took to him very closely and played in everything that he taught.”\textsuperscript{182}

Throughout Scott’s tenure as an undergraduate student she worked to not only complete her requisites but to learn as much as possible about being a band director. “I took private lessons for my other instruments so I could learn how to teach them.” Scott terms these activities as “typical things that a Music Education student does” and ads, “I tried to go the extra mile and really learn about the instruments.”\textsuperscript{183} As indicated by her transcript, the ‘extra mile’ was rewarded as Scott earned exemplary marks in all her music course work,

\textsuperscript{181} Ibid.
\textsuperscript{182} Ibid.
\textsuperscript{183} Ibid.
as an undergraduate, and was a member of several honor societies.

As Scott completed her undergraduate curriculum, she was offered a continuation of her bassoon scholarship – an avenue by which she could complete her master’s degree in Music Education. With regard to her bassoon performance Scott recalls: “That’s one nice thing about playing a double-reed instrument and hopefully playing it well; it’s because they needed them and so I was able to continue my scholarship for a fifth year.”  

Scott completed her master’s degree in one year. The time had arrived for her to look for employment in the Alabama Public School System.

**The Job Search and Women Band Directors in Alabama, 1975**

According to the membership roster of the Alabama Bandmasters Association for 1975, only fourteen of over two hundred secondary band directors in the state were female. Scott states that “female band directors were not plentiful at all in 1975, and they usually had a stigma attached to them.” Reasons for this stigma were justified in that they were reportedly improperly trained or, especially in the South, they constituted a small cohort in a male-dominated field. In turn, this made it difficult for Scott and other current female graduates to obtain interviews or jobs. As the summer of 1975 progressed, Scott became

---

184 Ibid.
185 Ibid.
concerned about possible opportunities for employment and began looking for any band directing position in Alabama that might be available. When recalling her wait, Scott states: “There were several interviews that came open that summer and it got to the point that I was looking really for most any job. I was real concerned because I wasn’t even getting interviews and I knew that I had strong credentials, but I’m sure it was because I was female.”

As August arrived, Scott was still unemployed and returned to Alexander City, Alabama – her hometown. The idea of being a band director for the forthcoming 1975–1976 academic year began to dissolve slowly. Scott recalled often reminding herself that “It still wasn’t too late, but it was August. We didn’t start school back then until towards the end of August.” Scott did not have to wait long as the call for an interview finally arrived.

**Cherokee Vocational High School**

Towards the end of August Scott received a phone call from the principal of Cherokee Vocational High School, located near Muscle Shoals, Alabama in the North West corner of the state.

I immediately went to an interview and this was way up in northwest Alabama about three-and-a-half hours to four from Alexander City. But I didn’t care; I needed a job. I think because it was so late in the year; that’s primarily the reason I got the job.

\(^{186}\) Ibid.

\(^{187}\) Ibid.
If there had been some men available, I think they would have gotten it over me.

I went to the interview and the first thing the principal said to me was, “I sure am glad you’re not a petite little woman,” and, of course, you know, you’d never hear that today. There would be lawsuits all over. But I didn’t take offense to that. He just associated it with being able to take care of a lot of students. Principals are concerned about that. Can a band director take kids on the road and be responsible for them? So that was one of the first comments the principal made to me, and I said, “Well, no sir; I’m not that.”

The principal indicated to Scott that the administration, and community, had become frustrated with the former band director and his lackluster approach to his job and that the program was in need of much attention. The band room was a pre-fabricated metal building in which balanced acoustics were non-existent, offering yet another hurdle for a struggling ensemble to overcome. The program consisted of a few students in grades 5–12, all of whom participated in marching band. A considerable amount of changes had to be made immediately. Scott remarks of her first group, “I could tell students had not been taught the fundamentals well at all, so I was really starting from the bottom.”

Scott was to instruct the instrumental music program for the entire school, grades five through twelve. In addition, she was required to earn a bus driver certification which allowed her to transport the students in grades five and six to and from the rehearsal facility. These

188 Ibid.
189 Ibid.
elementary students were afforded approximately 30 minutes of rehearsal time daily. This amount of rehearsal time was inadequate for students of this age, as later research would confirm. Stambaugh states that children in grades five and six should have a minimum of forty five minutes of rehearsal time, five days weekly, to teach and reinforce core instrumental concepts that are important to the progression of one on a particular instrument.\textsuperscript{190}

As most of the students were self-taught, Scott began to teach fundamental music skills to the students, such as proper tone production and successful rehearsal techniques. According to Scott, the 45-piece band at Cherokee Vocational was “not a great band by any stretch of the imagination . . . but you’ve got to start somewhere.”\textsuperscript{191} This was a valuable experience for her. In addition to the pedagogical benefits she attained, Scott now had the outlet by which she could validate that a female could teach students at all levels and manage an organization in a manner that was generally thought achievable by males.

Scott brought a sense of discipline and sound fundamental teaching to the Cherokee band program, which previously had

\textsuperscript{190} L. Stambaugh, "Effects of Blocked and Random Practice Schedules on Performance by Beginning Wind Players" (Ph.D. Diss., University of Washington, 2009), 72–73.

\textsuperscript{191} Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
experienced neither. She acknowledges losing some students in the process but credits the students that stayed, as “learning a great deal.” Scott believes her success at Cherokee Vocational School was in great part due to a supportive principal. With regard to working with administration Scott states: “It’s so important to have a principal who will back you. I had a wonderful, wonderful first principal, John Taylor. He just made my job so much more tolerable and certainly supported me in my decisions. . . . I truly respected him and he made my job enjoyable.”

The marching band produced halftime shows under Scott that, according to her, the football spectators enjoyed and the students gleaned conceptual knowledge and a sense of how to establish a stronger organization. Taylor’s approval of Scott’s teaching was evident with his words at her fall concert. She recalls him saying “you better not have any plans of going anywhere but staying right here for a long time.’ And that made me feel good. I was obviously doing something right.”

As Christmas break arrived Scott began to discuss with the band the idea of attending State Contest. Scott remembers, “They had never

---

192 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
193 Ibid.
194 The Alabama Bandmasters Association sanctions a concert festival for the schools of Alabama. Bands are scored by a panel of judges against a rubric in areas of balance, blend, intonation, tone quality, and appearance. Bands attend the concert festival primarily at the district level. If a band receives a Superior or Excellent rating they are recommended to attend concert festival at
gone to State band contests. They didn’t even know what it was or District band contest. They didn’t know. They’d never heard of All-State.”

Under Scott’s direction, the Cherokee band earned unanimous superior ratings at district contest that year and made excellent ratings at state contest. In Scott’s recollection this was a wonderful accomplishment for the students and for her personally. Scott continued, “I can’t even imagine how they could even get a two, much less, I would think, a four. They couldn’t read music, except for just a couple of devoted ones who had had some piano [lessons].”

During the December semester break, another opportunity in Scott’s career emerged as James Ferguson, Director of Bands at the University of Alabama, telephoned Scott with a request that would change her life. Scott remembers the words Ferguson spoke vividly: “Kathryn, I would like for you to consider being the Assistant Director of the ‘Million Dollar Band.’” This opportunity arose as the assistant to Ferguson left the University of Alabama for a higher position at another university. Ferguson, being knowledgeable of Scott’s accomplishments as a student at the University and as a first-year band director,

the state level; this level is often referred to as “State contest.” A secondary component of sight-reading is added to the performance and becomes part of the overall score of the band.

195 Ibid.
196 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
197 Ibid.
considered Scott a suitable replacement. Further, Scott’s knowledge of the University of Alabama band program and its traditions was expansive and could be utilized to ensure that quality and a favorable presence, as viewed by the alumni, was maintained. Scott was shocked but elated at the opportunity and although her principal disliked losing her, he was supportive of her decision to leave Cherokee Vocational School and of the potential for her future.198

**Assistant Director, University of Alabama “Million Dollar” Band**

On August 16, 1976, Scott formally began work at the University of Alabama. The position was a non-tenure track position but in Scott’s words “at that time, I didn’t even think about tenure. Now it’s all we think about. I was just glad for the opportunity.”199 But later on, a tenure-track appointment would be a point of contention in Scott’s career at the University.

Scott would work in this capacity for the next eight years and attempt to learn as much as possible about all aspects of being a collegiate marching band director.

I learned everything I could possibly learn, doing all the “grunt” work, all the things that a lot of my later students have never seen me do. I think they always thought it was big and glorious like it is now. But I can assure you, other than having Paul, Coach Bryant, as our coach, which was certainly a wonderful experience; I did

---

198 Scott.
199 Ibid.
every bit of work that could be done. But all the while I was learning: renting hotels, paperwork, getting the field ready, and writing out music. We didn’t have computers then. It wasn’t like it is now, all the music had to be handwritten, the drills handwritten. It was a different world in 1976.  

Scott considers her eight years as assistant as some of the most valuable learning experiences of her career. Glover states that the most successful women in higher education assumed similar initial positions in which they immersed themselves in learning as much as possible and passing through the “academic pipeline” to more prominent positions within their university. Scott states “you must have preparation before you’re really able to take over a college marching band.”  

Countless hours of behind-the-scenes work regarding university protocol, paperwork, show design, crowd response and expectations, field preparation, and rehearsal preparation were all responsibilities of Scott. She “considered it a training ground for the next challenge;” and continued “I wouldn’t trade those eight years for anything. We went to the biggest bowl games during that time. It was a glorious time for football. I was at every game that Bryant (Coach Paul “Bear” Bryant) coached from 1970 until his retirement in 1981.” (Appendix AA)

---

200 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
201 S. Glover, "An Empirical Study Investigating the Key Success Factors Amongst Women in Higher Education" (Ph.D. Diss., Lawrence Technological University, 2009), 29-30.
202 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
203 Ibid.
Although she was hired to assist with the marching band, Scott did not limit herself to this area when she returned to the University of Alabama. Scott had spent an expansive amount of time refining her skills as a music educator and she desired to use them. She made a request to be allowed to teach music education courses. It included teaching secondary bassoon lessons and supervising student teachers. Scott remembers she “was teaching music education classes, summer camps, doing student teaching observations in Birmingham and Tuscaloosa. I did whatever they needed me to do.”204 (Appendix AB, AC)

Ferguson announced his resignation as Director of Bands in April of 1984. According to University publications205, Ferguson resigned to pursue business ventures in the private sector. Scott recalls Ferguson being a brilliant innovator and that Ferguson desired to become involved in the computer industry, which was in its earlier stages.

Ferguson’s resignation left very little time to conduct a search for the new Director of Bands. The previous searches to find the individual to fill this position took in excess of ten months to one year. In this case, there was slightly over two months before major decisions would be made concerning the ensembles for the next year. In response to the need for an individual to be in place to make the important decisions for the

204 Ibid.
forthcoming academic year, Joab Thomas, then president of the University made the official decision in a letter to Ferguson, the office of Academic Affairs, and the School of Music that “effective June 1st, Kathryn Scott will be taking over as Interim Director of Bands.” In so doing, he made Kathryn Scott the first female collegiate marching band director at a National Collegiate Athletic Association College or University.

**Interim Director of Bands**

Scott assumed all duties for the band program at the University of Alabama during the 1984–1985 academic year while the University launched a national search for the new Director of Bands. According to Scott, the decision was made by the director of the School of Music, Dennis Monk, there would be two positions – a director of bands that would oversee all ensembles except for the marching band and a director of the marching band. Scott, nevertheless, remained the administrator of all the band ensembles during that academic year, attended to all the responsibilities that were abruptly charged to her, and developed a varied repertoire for both the concert and marching ensembles. Scott recalls, “I kept the Symphonic Band the way it was. I did not change anything. That was going to be the next person’s decision because they were going to bring in a new person.” (Appendices AD, AE)
Scott’s fall duties encompassed directing the marching band, and symphonic bands while her spring duties were to continue to conduct the symphonic band, teach music education courses, manage the men’s and women’s basketball pep bands, recruit for the forthcoming year concerning incoming freshman for the ensembles, and prepare for the upcoming marching band season. Lastly, in addition to pre-planning, Scott was responsible for teaching graduate courses during summer term such as instrument repair and wind repertoire.

Scott’s first decision was an immensely important one – she recalls asking herself, “What could be more important than your first show? You must make it where you know the crowd will like it.” 206 Scott decided on a patriotic theme and added an element never seen in a “Million Dollar” Band show before. Scott recalls borrowing “a great prop from the University of Tennessee. They had a large banner, a tarp that was a shield with Stars and Stripes on it and it was big . . . nothing near as big as what I would later put on the field though.” 207 Both of the elements add to the overall “general effect,” known as GE in the profession, 208 of the show.

---

206 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
207 Ibid.
Scott recalls experiencing a tremendous amount of pressure as she assumed her new role. She recalls many days in which she would wake up at three in the morning and be at work by four-thirty, to ensure her duties were accomplished and that every logistical item concerning the marching band was addressed. It quickly became evident that Scott would need some help with the band program. An assistant director needed to be hired immediately.

As Scott approached the director of the School of Music, Dennis Monk, concerning the need for help she was met with apprehension. It was misunderstood why Scott, who had done so much as the marching band assistant, could not take on the additional duties as the director of bands. Nevertheless, Brad Caraway was hired as her assistant director. Scott remembers calling Caraway: “I called him before he got the job during the summer of ’84 and said, ‘Guess what, since we have always dreamed of doing the band together...what if we could?’ And I said, ‘Well, our dream has come true. Would you be my assistant?’”

Caraway continues by stating that:

Kathryn hit the ground running and had, from the beginning, a vision of what she hoped to accomplish with the MDB. Among the many qualities she brought to the task, were a total confidence in her own abilities, a thorough understanding of the culture and expectations of the fans, a talent for organization and the skill to implement her vision within the procedural confines of the music

209 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
and athletic departments. Additionally, Kathryn had a remarkably personal touch with students and administrators...a touch that was neither feigned nor insincere. While there may have been marching members who quit rather than adjust to a woman band director or the myriad of other changes being implemented within the program, it was rare, and the size of the MDB began a slow and steady increase under her tutelage.210

Brad Caraway was unable to begin his duties at band camp in 1984 due to his previous obligations with Spirit of Atlanta Drum and Bugle Corps and its participation in the Drum Corps International Championships. According to Scott, “I had to start camp without him, so you can imagine how under-the-gun I felt.”211 Scott used the resources she had available such as the knowledgeable local band directors and auxiliary coordinators to pull everything together to make her first band camp a success. Scott recalls owing much to “Marion Powell because she was the pro she always was and so at least the Crimsonettes were taken care of and we had Vic Bell teaching the color guard.”212

The marching band facilities and equipment in Scott’s early years as director were barely adequate. Equipment trucks, which are currently used to store marching show props and larger instruments such as percussion and sousaphones, were not part of the inventory. The band did not have an observation tower by which one can observe and correct the execution of marching drill. Scott recalls:

210 Brad Caraway, interview by author, Birmingham, AL, October 17, 2010.
211 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
212 Ibid.
We practiced over by Martha Parham (Dormitory). That was our practice field until we moved to the new Music building in the late '80's. We didn't have a fancy tower or anything like that. It was a gray, rotten, wooden box that I stood on and then I was on ladders a lot of those years just during the whole rehearsal. But I was used to that; that's what we'd been doing all that time.\footnote{Ibid.}

Director Emeritus of Louisiana State University, Frank Wickes, recalls the inadequate marching band facilities at Alabama in the 1980's and how the Louisiana State University Marching Band was allowed to practice on the football practice field when they came to town. Wickes remembers “I was very excited about this because I got to stand on the same tower utilized by the Bear [Paul Bryant]. That was very exciting for me because I was a very big fan of him and his coaching.”\footnote{Frank Wickes, interview by author, Baton Rouge, LA, October 28, 2010.}

In spite of the challenges, Scott and Caraway were able to implement many different aspects of the “Million Dollar” Band that are still used today. The use of section leaders and a student band staff allowed for student ownership of the program and for a broader reach of instruction both during and after rehearsals. Larry Kershner was hired as the music arranger for the band and began doing quality, custom arrangements that became sole intellectual property of the group. Kershner recalls of Scott that “I was lucky enough to be not only her arranger, but also her friend. She knew how to please her audiences and
kept me on a short leash to get what she needed."215

Caraway began instilling sound marching fundamentals in the group which polished the overall appearance where marching was concerned. Scott also began to design thematic shows where the selections within the repertoire were inter-related and thus made sense when played in succession. Scott states "I made thematic shows; not just mishmash tunes that you'd never heard of, that's one of the things that high school band directors liked, as well as students."216 Guthrie states that the use of thematic elements within a marching band show is attributed to the pageantry form of marching band217 and should be utilized when entertainment value, rather than competitive edge, is of paramount importance.218

Audience responses to the first efforts of Scott and Caraway were favorable. Scott says that while they did not abandon all of the previous procedures, they did intertwine them with many new concepts. Scott remembers, "There were some old-timers who wanted to see the Circle Drill, and I didn't take that totally out; but we did lean towards a corps

215 Larry Kershner, interview by author, via telephone, October 9, 2010.
216 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
217 A form of Marching Band in which different elements are used with the main focus of the overall program being to entertain an audience, primarily at a football game. Little to no attention is given to competitive notions with this form of marching band.
style. It was a mixture of both. You know, you don’t change something drastic like that overnight. People still love to see precision drill.”

One tradition that remained through Scott’s career was the use of drum majors and band director conducting the halftime show. Scott explains her reasoning behind this decision:

All these changes were taking place with me being on the front ladder for the first time. Before now, I was always on the ladder in the back; on the other side of the field under Ferguson. He always conducted every halftime show along with his Drum Majors and I kept that. I needed to be visible out there, especially when I was just an Interim Director.

To further preserve these traditions and ensure a sound future for the marching band, Scott maintained a strong commitment towards recruiting. Paramount to this commitment was close involvement with secondary band directors and forming strong teacher student relationships with the secondary band students in Alabama. Scott felt if she could demystify the transition to college for students, by building a rapport, she could ensure a strong future for her program.

---

219 When using corps drill the ensemble moves coordinate precisely to the music. Drill patterns are abstract, non-symmetrical, and unconfined to the parameters of the football field and, in its earliest form; a stride of seven steps to five yards was utilized. The precision style of marching band uses a mathematical correlation between the number of steps and the number of counts in a piece of music. The drill is confined to the dimensions of the football field and in most instances is begun in a block fashion with squads within the block consisting of four individuals.

220 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.

221 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
Personally, Scott believed that her charge to the University was not only to produce excellent marching and concert programs but to also be an advocate for high school band directors. Scott credits her effective management of All State Band and her implementation of a marching band contest as two ways in which she “spoiled” the band directors within the state of Alabama and developed a sound rapport with them. Scott remembers, “We needed to recruit from them. High school band directors were pleased with my overall job as Interim Director of Bands.”

The band alumni, football and basketball patrons, students, and University supporters were very pleased with the product that Scott put forth during her year as Interim Director. As the search for a permanent Director of Bands narrowed, it was made clear by the president and the office of academic affairs that they wanted Scott to remain as director of the “Million Dollar Band.” With the topic gleaning much publicity from the student newspaper, *The Crimson White*, many people, including students, began to question “why shouldn’t Scott be considered as not only the marching band director but the director of bands?”

In the initial parameters of their search, the School of Music wanted to separate the directorship of the marching band from the other

---

222 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
223 Allison, ”Ua Band Director to Remain in Post.”
various instrumental ensembles. Scott enjoyed conducting all of the
groups at the University, but acknowledged her passion for teaching
resided with the “Million Dollar Band.” Scott recalls that “the school of
music wanted the next director to have nothing to do with the marching
band, and so that fit me fine because I didn’t want to lose the marching
band. I wanted to be the director of it forever . . . and that’s how it
worked out.”224

**Director, University of Alabama “Million Dollar” Band**

**Tenure**

The 1986 academic year brought two changes to the faculty of the
instrumental music department at the University of Alabama. Gerald
Welker was hired as Director of Bands, and the Interim Director of
Bands, and Kathryn Scott was moved from the interim position to
Director of Athletic Bands – primarily, Director of the “Million Dollar
Band.” Many of the students both in the marching band and in the
regular population wanted Scott as both.225 According to Scott, she
applied for the position but was never seriously considered. Scott also
noted that two other people were seriously considered for the position of
Director of Bands – Jim Keene, then Director at the University of Arizona,
and Pat Rooney. Both of these candidates were highly qualified for the

---

224 Kathryn Scott, interview by author, Tuscaloosa, AL, October 1, 2010.
225 Allison, "Ua Band Director to Remain in Post."
position, according to Scott, yet neither wanted the position if it were devoid of involvement with the marching band. Scott believes that these individuals understood the visual importance of the marching band and how integral it could be to their careers. The marching band is the most visual musical ensemble at any university. This provides the marching band the opportunity to raise awareness of not only the ensemble but its director, which many candidates found appealing.

In a memorandum to Scott in the fall of 1985, Monk, the Director of the School of Music, shares the recommendations he will be making regarding her tenure. Monk begins the memorandum by stating that Scott has the “unqualified support of the faculty within her basic areas of responsibility, as well as my own enthusiastic support.” He continues by stating that Scott still does not have a terminal degree and that she has not “exhibited a pattern of significant research and creative activity outside of the teaching assignment.” Monk continues by offering the option of making Scott’s position a non-tenured staff position and removing her from the tenure-track faculty designation. Monk closes the memorandum by acknowledging that Scott has significantly raised the quality of the marching band and that the band currently enjoys a “good measure of stability.”

Scott remarks “from the fall of 85 to the spring of 86, I went

---

226 Dennis Monk, letter to Kathryn Scott, Tuscaloosa, AL, Fall, 1985.
through hell.” In a memo to Dennis Monk in the fall of 85, Scott informed him of the following:

I am currently in the process of considering several universities, one of which will become my school of choice to begin work on a doctorate in instrumental music education during the first term of summer school, 1986. With the inherent demands for preparations regarding the Marching band, I am unfortunately limited to school enrollment during the first portion of the summer months.227

Scott recalls that as she sent this memorandum, there were a multitude of issues to be addressed concerning the marching band and the other athletic bands. Her year as interim director of bands and her inaugural year as director of the “Million Dollar” Band were filled with constant activities, performances, and classes. As the football team made the decision to attend the 1985 Aloha Bowl, in Hawaii, Scott faced the biggest conflict in her career thus far. The University indicated that the marching band would not be attending the bowl with the football team. Letters poured in from alumni, fans, and students. Local television media as well as the Tuscaloosa News, the area newspaper, and the Crimson White also ran several stories in protest. Scott undoubtedly credits the stress of the position as a major factor leading to her divorce from her first husband. Scott rhetorically asked “where, amongst all these other factors, could I find time to work on my

227 Kathryn Scott, letter to Dennis Monk, Fall, 1985.
In a letter dated February 4, 1986, Richard Peck, Dean of the College of Arts and Sciences notified Scott that her progress towards tenure and promotion had not been satisfactory. Peck continued by saying that he would be recommending to the Vice President of Academic Affairs that her appointment as Assistant Director of University Bands, Director of the “Million Dollar Band,” be terminated as of the end of May, 1987.\(^\text{229}\)

Scott recalls several items of interest pertaining to this decision: This was the first negative promotion and tenure review she had ever received. Two of the three men interviewed for the Director of Bands position did not have their doctorates, and her credentials did not come into question until Dennis Monk became director of the school of music and Gerald Welker became Director of Bands.

In a letter to Peck, Scott addresses the concern that she did not possess a terminal degree. The exemplary reviews by both faculty and students are pointed out as well as the fact that tenured faculty are expected to steer non-tenured faculty in a positive manner towards the designation. Scott had not received this leadership from the tenured faculty. The abrupt resignation of James Ferguson in 1984 thwarted any

\(^{228}\) Kathryn Scott, interview by author, Tuscaloosa, AL, October 10, 2010.
\(^{229}\) Richard Peck, letter to Kathryn Scott, Tuscaloosa, AL, February 4, 1986.
attempt at pursuing doctoral studies that summer while her
appointment to interim director of bands made that prospect in the
forthcoming academic year impossible.230

Scott was made director of the Summer Music Center Band for
1985, which made the possibility of her undertaking summer doctoral
courses, once again, improbable. The Summer Music Center was an
attempt to revive the traditional summer music activities for high school
students at the University made popular by Butler, but the attempt was
not successful and the attempt was terminated as of June 1, 1985.231

Scott continues by pointing out that during the four years since
she had been placed on tenure track that she had not focused on
personal goals but rather had focused on trying to “generate programs
which positively influence our ever decreasing number of talented
instrumentalists.” Continuing, Scott cites her establishment of an
alumni band, marching band festival, and percussion day as creative
activities that remained unacknowledged by the school of music
administration. In a moment of laymen’s rhetoric, Scott asked “Does a
ten-minute research presentation to a small group of college band
directors anxious for the upcoming ‘Happy Hour’ take precedence over an
event which involved months of preparation and brings three thousand

231 Ibid.
high school band students to our campus in one day?" 232

Scott states that the concern for the band program at the University of Alabama should not be on whether or not she has a doctorate, but on the student members – a number that she indicates was decreasing before she assumed her leadership role. Scott closes her letter with three succinct sentences: "Research and publications benefit us little if we lack the students to teach. A Ph.D. after ‘Calhoun’ [Scott’s former last name] carries no significance for an empty classroom. This is a critical time for our band program. We need students and stability." 233

As knowledge of the decision to remove Scott from her position became public there were substantial voices of protest. In a personal note to Scott, Charles Adams, Director Emeritus of Conference Activities for the University stated:

One of the brightest spots in the last years of the University’s Music Center summer program was the devotion and concern you gave to the teenage musicians in band. Your achievements with the Million Dollar Band are a matter of public record. I should think Dr. Thomas’ dedication to creativity so proclaimed in the past year would have placed you in excellent position for recognition and praise.

What do they want?

Sue. 234

In response to the outcry, the University Administration decided to

232 Ibid.
233 Ibid.
234 Charles Adams, letter to Kathryn Scott, Tuscaloosa, AL, March 6, 1986.
offer Scott her position, with the same duties, at the staff level.

According to a June, 1986 article in the Crimson White, Scott accepted the position. In the closing of the article, the administration remarks, “we are very proud of the Million Dollar Band, and we are confident that Ms. Calhoun [Scott] will continue to build on this tradition of excellence.” The final sentences of the article list the accomplishments of Scott during her promotional period and outlines that Scott will continue to implement these ideas:

As a professional staff member, Calhoun [Scott] will continue to direct the marching band in the fall and the basketball pep band in the spring, and teach some music education courses. Her other duties include coordinating the high school marching band festival hosted by UA and organizing an alumni band for homecoming.235

Scott continued with the same duties – under the staff designation, with no faculty status or opportunity for tenure. According to Scott, the orchestra conductor at the University was hired after her with only a master’s degree and placed on tenure track concurrently with Scott. He was also awarded tenure at the time Scott’s probationary period was terminated. Scott found this personnel decision to be in stark contrast to the manner in which her employment was being handled and possibly indicated a gender bias. Scott believes that this was due in large part to him being a male and favorably associated with the director of the school of music, Dennis Monk. Monetary discrepancies also occurred between

235 Allison, "Ua Band Director to Remain in Post."
Scott and the orchestra conductor, “I was making fifteen thousand dollars a year as director of the ‘Million Dollar Band’ while the orchestra conductor was hired to begin at thirty five thousand.” Scott believes that these measures were taken against her as a means to encourage her to leave her position at Alabama.

**Marching Band Drill Design**

Charting for marching bands in its earliest form was abstract, existing usually of a rough sketch that would be developed later with the marching band in rehearsal. Students later learned to chart for the marching band within their music education coursework. When Scott accepted the job as the band director at Cherokee Vocational School she was capable of charting for large groups but to do so for a comparatively small ensemble would prove to be a challenge. Scott recalls that she took many of the ideas they used with the “Million Dollar” Band and scaled them to accommodate the Cherokee Band. Scott says “I liked the same drill and the same maneuvers; I just had to make these ideas

---

236 In the terms of the modern marching band, drill design refers to the formations in which the members are grouped and the maneuvers that these members execute as they pass through consecutive formations. Designs range from abstract ideas involving many curves and lines to the formation of the school’s logo or mascot. Oftentimes a school will use interesting marching steps to reach a formation. Band members may also execute a dance or horn move once they have reached a formation or while they are in motion to a formation. A horn flash is when the instrument is moved from its typical position to bring attention to the instrument.
accessible and executable by younger musicians.”

Scott charted the drill for the Cherokee Band all by hand and provided editing where needed. She took maneuvers that she taught as a graduate student at the University of Alabama and simplified them. Once simplified, she taught them to the students of Cherokee as part of their daily basics. Paynter recommends emulating the styles of popular groups as it peeks student interest and aides in retention. Scott says that she was instilling these basics into the students to allow for more to be done in future performances. Scott said “the students will have more tools for further, future success.”

While the assistant director of the “Million Dollar Band,” Scott recalls charting, a method by which marching band drill is placed into a teachable format, for countless hours. “For the most part Ferguson took care of the ideas for the charting. He wrote the music and he knew what he wanted it to look like when the music was performed,” Scott says. Scott’s role within the charting came from sketches provided by Ferguson. Scott charted from hand drawn formation on loose-leaf paper that would be provided to her. “Ferguson used mostly geometric drills

237 Scott.
239 Scott.
241 Scott.
that would go from one pattern to the next,” Scott said, “once you got them moving they were very interesting but getting them there was often very daunting.” 242

Scott would have to take the prescribed instrumentation of the band and make it fit into the formations Ferguson desired. Further, Scott would have to find a method by which the band could move fluidly from one set to another, an idea seldom thought about by Ferguson, according to Scott. “I hated charting this stuff because I had so many ideas of my own that I thought would work better,” Scott said, “but it wasn’t my band. In time, I realized some of his ideas were vastly better than mine. Those are the lessons good assistants learn that make them great leaders one day.” 243

When Scott became director of the “Million Dollar” Band she was given the opportunity to use the ideas she had and the lessons she had learned. Her designs hovered at the level of productions rather than shows. The drills she would use would be some of the most intricate ever attempted by the “Million Dollar Band.” Scott knew that many of the members’ wanted to abandon the traditional style of marching for a style that was more akin to the drum and bugle corps. At the time, the drill and music arranging of drum and bugle corps had reignited the

---

242 Ibid.
243 Ibid.
marching medium and increased membership in marching bands across the nation. Scott was able to design her shows in a manner in which she kept some of the traditional elements and combined them with the drum corps style. Scott believed that the students should be happy but a mix of both styles should be maintained as to better appeal to the masses to which you are performing.

Scott and Brad Caraway did most of the initial charting. Caraway had experience with the style of drum corps and could not only teach its proper execution but design formations which allowed for its showcase. Scott recalls “Caraway had a tremendous amount of drum corps experience from Wisconsin down to The Spirit of Atlanta. Nobody could teach marching style like Brad could. He was certainly my right hand at all times and made a huge difference in the overall appearance of the band.”

As the reputation of the band developed, many talented drill writers shared drill ideas with Scott which were used with the “Million Dollar Band.” The band developed a unique marching style that remained cognizant of current trends but still maintained its connection to its traditional elements. The geometric and circle patterns, used so often by Ferguson, were kept while new more abstract drills were

---

244 Guthrie, "Changing Marching Styles: Traditional Marching Band to Drum Corps Style", 196.
245 Scott.
developed. The development of these drills was due in large part to the collaboration of Scott and her longtime assistant, Ken Ozzello.

The drill designs for the "Million Dollar" Band have evolved over decades (Appendix W) and are considered a mainstay by the attendees at University of Alabama football games; however, the most formidable of drill is replete without excellent music that occurs during its execution.246

Scott believes that a marching band show should always be thematic. She says "if you just take four songs and put them together, you're doing nothing more than what you hear on the radio or on the public address in a stadium – what is the point of doing anything else with the band?"247 The availability of quality arrangements of the pieces that Scott wanted to combine to make her thematic shows was scarce. Scott needed someone who could arrange and edit music for her in a timely manner. Further, she needed someone that could capture the essence of a music chart in a limited amount of time as most collegiate marching bands were limited to around eight minutes for their performances. The employment of an arranger for collegiate and secondary marching bands in now commonplace, however, in 1986, the idea was new. To truly define a personal style within the marching band

247 Scott.
it is necessary to arrange your own music or employ the services of a reputable music arranger.\textsuperscript{248}

Larry Kerchner\textsuperscript{249} was highly recommended by Brad Caraway. Caraway was familiar with Kerchner's abilities as he had been a long time arranger in the drum corps arena. Kerchner's writing was strong, exciting, and concise which made it a perfect coupling for Scott's method of marching band show design. Larry Kerchner was the arranger for the "Million Dollar" Band for the entirety of Scott's nineteen years as director. Scott recalls, "I knew what I wanted it to sound like and Larry knew how to make it happen. Having the best in the business where arrangers are concerned is a top priority. Larry was, and still is for that matter, one of the best in my opinion."

When using a theme for a marching show, many directors choose to add props or other theatrical elements to the overall look for the performance\textsuperscript{250} (Appendix Y). This, while not always the norm, was an area in which Scott pioneered many elements that are widely used today.

**Theatrical Elements within the Marching Band Show**

Scott believes the use of theatrical elements in a collegiate marching band show is ultimately necessary to keep patrons in their

\textsuperscript{249} Drum Corps International, "DCI Hall of Fame Member - Larry Kerchner."
seats. According to Scott, "I love using props with the marching band and I was going to put as much as I could get on and off that field in eight minutes – no dramatic element was going to be overlooked!" 251

The evolution of the color guard from a small group of individuals that once held a series of flags in front of the ensemble to a group that adds color and visual presence to the marching band provided Scott with a new design element. 252 Scott realized early in her tenure that the standard sized color guard flag was ill-suited for the collegiate marching band. Scott believed the flags were too small to add the needed visual impact to the performance – especially since the average audience was approximately sixty thousand people and would, before her retirement, rise to ninety thousand.

Flags were not produced in bigger sizes prohibiting the band from ordering what they needed. If the desired visual impact was going to be made, flags were going to have to be designed and produced in-house. Scott openly admits that neither flag designs, nor choreography, are her forte. Phillip Berryhill assisted her by creating designs for the "Million Dollar" Band Color Guard.

Berryhill designed flags that were of different shapes than the standard rectangle that had been used before. He began to uniquely

251 Scott.
group colors and use interesting patterns. Berryhill also experimented with different utilities to hold the flags such as chains and "T" poles. Berryhill, with assistance of Margaret Starnes, also cut and sewed the fabric to make his flag designs a reality. Lastly, Berryhill choreographed and taught the routines to be used with these flags to the "Million Dollar" Band Color Guard (Appendix Z).

Scott believes that the color guard can create a truly memorable performance. She says "some of the greatest moments within our shows came from our collaboration with Philip Berryhill. Philip has a natural talent for these things – he is simply wonderful." As most audiences will view a band and make opinions before they hear a band – it is of the utmost importance to have a strong visual presence. Berryhill and Scott would later team together to produce some of the more memorable productions of the "Million Dollar" Band and to create what Scott calls "my favorite show of all time."

Scott thought well of the contribution majorettes can make but believed in utilizing them far more than what the previous norm had dictated. Scott believed that majorettes should provide a visual and

---

254 The idea of incorporating majorettes occurred early in the integration of females into the collegiate marching band. Many early majorettes were simply female students standing in front of the ensemble, holding a bouquet of flowers and smiling towards the crowd. Later, majorettes would wield batons and other elements to twirl about them – adding an effect that was visually pleasing and
aesthetic element for the ensemble. The "Crimsonettes" (the majorette
faction of the "Million Dollar" Band) were always a favorite with fans.
Scott continued this favorite by requiring each member adhere to strict
height/weight guidelines and have a predetermined group look for every
performance. Spectators, especially men, found the apparent sex appeal
of the "Crimsonettes" – with their bathing suit style uniforms, big hair,
red lipstick, and white boots – an alluring aspect of the halftime show.
"Regardless of why they were staying," Scott remarks, "they were staying
in the stands to watch our halftime!"255

Scott, along with long time "Crimsonette" Coordinator, Marion
Powell, also used the auxiliary to visually depict the thematic ideas of the
halftime performance through costume. To convey a thematic concept to
the audience, it is necessary to provide numerous visual cues by which
the audience can make associations to the theme and the music.256 In
most performances, the "Crimsonettes" would change three to four times
depending upon the needs of the show. This technique was not used by
any other collegiate marching band at the time, according to Scott.
Small, collapsible changing rooms were used by the "Crimsonettes" on
the sidelines; hook and loop closures for some of the costumes allowed
for them to take one off and have another on underneath. The auxiliary

to make associations to the theme and the music.256 In
most performances, the "Crimsonettes" would change three to four times
depending upon the needs of the show. This technique was not used by
any other collegiate marching band at the time, according to Scott.
Small, collapsible changing rooms were used by the "Crimsonettes" on
the sidelines; hook and loop closures for some of the costumes allowed
for them to take one off and have another on underneath. The auxiliary

255 Scott.
would change in shifts and in different places around the field to allow continuity within the visual program of the performance.

Scott also believed in accentuating the strengths of the ensemble with other strong talents from various musical areas. During her tenure Scott invited professional solo instrumentalists to perform with the ensemble including the Atlanta Pipe and Drum Band, the United States Marine Band Herald Trumpets, clarinetist Pete Fountain, and others. Scott believes that the use of these various professional musicians not only made for interesting performances for the spectators but provided a heightened sense of pride for members of the ensemble. "Professional musicians wanted to play with this group," Scott said, "it made the kids feel great – they were a part of an amazing ensemble!"\textsuperscript{257}

Loosely defined, props within a marching band show are any inanimate object that is placed on or around the field that adds to the thematic message of the show.\textsuperscript{258} Scott used giant flags, some that were the length and width of a football field, to cover the band. She also had large scale replicas built – such as a rock tower, an inflatable walk-through hounds tooth fedora, a dance floor, miniature race cars, and boats to name a select few. Scott recalls using countless ideas for props and many being disastrous. She says this is the reason you must begin

\textsuperscript{257} Scott.
rehearsing with your props as early as possible and have another idea waiting in the case that the initial is unsuccessful.

Many of the props Scott used would have been pointless without people to bring them to life. Scott hired countless actors throughout her tenure to portray ideas within the theme of the show. Scott believed that the actors leant to the overall total package. “I wanted there to be something for everyone,” says Scott, “everybody stayed in their seat to see what we were going to do with their favorite part this week – be it the Crimsonettes, the band, the actors, the props, the flags, whatever!”

Scott also hired dancers to bring many of the pieces to life. She says that dance shows are always loved by a crowd because they make people happy. “No one dances when they’re sad,” says Scott, “the dance shows really always got the crowd excited. Sometimes we would see people in the stands dancing! And when the band danced and played – the crowd went wild!”

As the use of media in stadiums increased, Scott seized the opportunity. She began using the audio and visual technologies of the stadium to convey thematic points. She used the stadium’s public address system to amplify the instrument of a professional soloist. John Autin, known as the “Piano Man of New Orleans,” performed a full

---

259 Scott.
260 Ibid.
halftime with the "Million Dollar" Band in which Scott recruited assistance from the Peavey Sound Corporation to amplify his vocal performance and his piano playing so that anyone in the 93,000-seat stadium could hear the performance.

Scott used the giant screens in the stadium to display a montage of videos pertinent to the music being performed. During the "Salute to the Team of the Century" halftime production, the jumbotron screens in the stadium showed clips of Coach Paul "Bear" Bryant as the Navy Hymn was played. Later, clips of football players from the "Team of the Century" were viewed as the players entered the field and the band performed "We Are the Champions." "People love television and some people might not get the point of what we're doing without the visual. I didn't want anyone left out! We were there for every fan and we were going to take everyone on a musical adventure."261

Among the signature ideas Scott defined in her thematic programming was the use of pyrotechnics. Scott wanted to grab the attention of everyone in the stadium, and she also wanted to attract the attention of everyone that might be watching the football game on television. Scott recalls the level of red tape involved with getting permission to use fireworks in a halftime show. "When you’re using fireworks, you go through a lot, a lot, of red tape for safety reasons and

261 Ibid.
for just legal reasons that are required by University legalities and liabilities. You certainly have to do your homework when you’re using any kind of pyrotechnics. Safety is the number one priority."
Kathryn Scott’s Legacy

Scott’s influence on her students has led individuals to explore numerous professions. The following paragraphs detail interview accounts from Scott’s peers and former students.

Scott’s career at the University of Alabama ended with the awarding of the Sudler Trophy. The Sudler Trophy is presented by the John Philip Sousa Foundation to a collegiate marching band of the highest caliber in the United States. Further, the committee reviews the entire history of the organization before presenting them with the award. Spurlin states:

“The Sudler Trophy speaks for itself because the award looks at the total history of the program and it was given at her retirement. Considering the number of years that she was Director and the bulk of the fame for the band came during her tenure - they’re recognizing years of success with that program under her. That tells you that other professionals in the field respect what she did with the band program.”

Kim Bain, a middle school band director in Alabama, has known Scott since the summer of 1980 when she first attended music camp at the University of Alabama. Bain’s groups have received countless national awards, including the Sudler Silver Scroll – one of the highest honors attainable for a middle school program. Bain recalls being “totally intimidated” by Scott and, while her beginning band director was female, she had never seen such a demanding presence from a female

262 Cory Spurlin, January 2011.
director. Bain still believes that Scott’s image as a successful collegiate director is viewed by many young women with the same goals. Scott’s work ethic and motivated attitude are values that Bain still holds paramount.

Other collegiate marching band directors did not value the opinion of the crowd as much as Scott did, according to Bain. “She was able to create half-time shows that were not only solid musical productions, but that also had creative drill designs. Most importantly, she was able to reach her audience, the Alabama fans, and provide an entertaining half-time experience for all involved.” Bain considers Scott’s role as the first female collegiate marching band director very significant as it “blazed the trail” for many others to follow. Among Bain’s most memorable moments of Scott: “Being pushed into the pool in Baton Rouge, Louisiana, where the “Million Dollar” Band was staying for the Alabama vs. LSU game. I don’t think I’ve ever seen her so mad.”

Betty Bates, a retired band director at the secondary level in Alabama, recalls having the pleasure of meeting Kathryn during her fourth year of teaching (1989). Bates stated “by then I was at Scottsboro High School and District II Band Chairman. One of my responsibilities was to hire the judges for District Festival. I knew that I wanted to get Kathryn if at all possible.” Bates reasoned that not only was she the

263 Kim Bain, February 2011.
band director of the “Million Dollar Band,” but she was a woman and Bates felt that it was time to get away from the all-male panels. Bates recalls “I remember calling her on the phone and I was nervous about talking to her. But that nervousness quickly went away, because I found her to be kind and congenial and a very willing judge.” Bates found Scott to be an outstanding adjudicator. Not only was she fair and her comments constructive, but Bates soon discovered that Scott has what she calls “one of the most innate senses of rhythm and tempo that I have ever seen.” Bates continues by saying “by the time the day was over, I felt like I had made a new friend and one that I could call on with whatever band question I might have.”

The second day of District Festival was at another location, according to Bates. The same panel would be judging in this new location. “I remember that one director was upset with his score and when he approached me, he was irate,” says Bates. “Although the other judges concurred with Kathryn, he was blaming her in particular and saying some very unkind things.” It was a tense moment, but, according to Bates, he walked away. With regard to Scott in the situation, “she never let it affect her in the least” says Bates.264

When asked about the fondest moment and experience of his career, composer/arranger Larry Kerchner recalled:

It would have to be the November 2003, Alabama-Auburn halftime show in Tuscaloosa, AL. It was the last show for Kathryn Scott, who was retiring as director of the University of Alabama “Million Dollar Band.” It was billed as the “Halftime of a Lifetime” and was it ever!

Kathryn was the MDB’s director for 18 illustrious years and holds the distinction of being the nation’s first female college marching band director. I was lucky enough to be not only her arranger, but also her friend. She knew how to please her audiences and kept me on a short leash to get what she needed.

All of her shows -- three a year -- were great, but THIS one . . . man! To say it was jam-packed with excitement and emotion is an understatement. In addition to her wonderful 350-piece band, Kathryn hired the renowned United States Army Herald Trumpets and the Atlanta Pipe Band from Atlanta, GA. I was like a kid in a candy store writing for all of these unique combinations of instruments.

The Herald Trumpets, under the direction of Lt. Col. Tony Cason, can play anything put in front of them with one lip tied behind their backs! I had a field day writing for them. I worked them into every number of the show . . . The Planet Krypton, Olympic Fanfare and Theme, Olympic Spirit, The Lord’s Prayer, Amazing Grace, Yea Alabama and My Home’s in Alabama - all personal favorites of Kathryn’s.

Let me describe a couple of highlights: when the Atlanta Pipes followed their award-winning DM, Jim Thompson, down the 50 yard line in a stately procession, playing Amazing Grace, I think all 90,000 people in Bryant-Denny Stadium got goose bumps at the same time. I had written a lush, full-band accompaniment to support the bagpipes and, after their chorus, the band modulated and took over the melody, with the bagpipes now playing counter lines and the Heralds soaring above it all. It was almost sensory overload.

Then, as if this weren’t enough, the band turned to face what normally would be the backfield and gave the loyal fans, who never get to hear the music presented toward them, the thrill of being the recipients of an “ending-to-end-all-endings.” The
band was playing an emotional My Home's in Alabama, when suddenly they gave way to the Herald Trumpets, who burst forth with a Copeland-esque fanfare I had written for them, which concluded with a statement of Yea Alabama.

The crowd went nuts as Kathryn brought the band back in for the final chords, replete with a statement of Dixie and fireworks shooting up from the field. There is no way I can describe the sound of SO much music and SO much love pouring from all 360 degrees of that colossal stadium.

I was the first one to hug Kathryn when she climbed down from her ladder. It was bittersweet and the end of an era, but it was magnificent.265

Frank Wickes, Director Emeritus of Louisiana State University recalls his initial impression of Scott: “She was extremely popular with the students. She was like a “mother hen” to the Million Dollar Band members.” Wickes believes this to be a very important characteristic of a Director when they are female. Wickes credits Scott with maintaining high morale in the “Million Dollar” Band for her entire tenure.

According to Wickes, Scott’s longevity and breaking of the gender barrier are her greatest contributions to the profession. “To stay in a position like this in a major conference school, while being the first woman in our conference is extraordinary.” Wickes further states “that’s the major contribution she made to the profession . . . she broke the gender barrier.”

Wickes states female directors are beginning to come into the

265 International, "DCI Hall of Fame Member - Larry Kerchner."
profession at the college level more and more. Women are beginning to make inroads into the directorships, which is bringing up questions with regard to unequal pay. Wickes observes that, “women are doing the same job as the men, but aren’t being paid what the men are being paid. I believe that was something Kathryn was fighting for. She had to fight through some difficulties that occurred because she was a woman on the job. And she was able to do it for a long time. I don’t think they treated her fairly.” Wickes believes Scott to be a role model for young women desiring the same career path. “Her role as a female collegiate marching band director was significant because she stayed in it a long time and she had to be noticed...whether she was treated with the greatest of care or not, and it has allowed other females to follow the same path.”

Longtime friend and Scott’s first marching band assistant, Phillip Berryhill, believes gender to be secondary to Scott’s role as an educator. “In many ways there was much made of Kathryn being the first female NCAA band director in the country, however, I don’t recall her making a huge issue out of it. To me, Kathryn was just a top notch, class act band director, who happened to be a woman.” Berryhill states that some of Scott’s success and determination may have been fueled by being a “woman in a man’s world,” although, he believes that it was more Scott, herself, that was the vehicle to her own success. “She was determined,

266 Frank Wickes, December 2010.
creative, and very passionate about her craft. I do feel like that seeing her in the position of an NCAA band director was an inspiration to many young women in music education.”

Berryhill believes Scott’s tenure was integral to the growth in the number of females obtaining instrumental music education degrees. “I feel that her public presence encouraged many women to make the decision to be band directors and pursue higher degrees in music education. She was inspiring to many young women -even while they were still in high school - seeing Kathryn being a success meant that they could do the same.”

As a student, Berryhill collected many techniques from Scott he still uses as an educator. “She taught me the value of pushing when I thought I couldn’t push any longer, what it means to a student to take the time to be personable and know them, and the values of being a good mentor to those who follow in your footsteps.” Scott knew the name of every student in the “Million Dollar Band.” “It was very important to her that when she spoke to an individual at rehearsal that she be able to speak to them by name. She had someone take pictures of the entire band and had leaders write the names of the students on the back of the pictures which she used as flash cards to learn all names.”

A “Strong woman, caring teacher, and excellent motivator with a

---

267 Phillip Berryhill, March 2011.
very positive outlook on teaching that has continued to expand her knowledge and to grow both as a teacher and as a leader in our profession” is how Paula Crider, Director Emerita of the University of Texas, describes Scott. Crider believes that Scott’s high level of professionalism and passion for creating an outstanding marching ensemble makes her unique. “Kathryn is an accomplished teacher and musician. I think one of her greatest contributions is the example she set for her students. She provided positive musical experiences that will last a lifetime.”

Crider states that Scott demonstrated that a woman was eminently capable of successfully serving as director of a large university marching band. “She broke the ubiquitous ‘glass ceiling’ for the next generation of women who might aspire to be university band directors.” Crider finds since Scott was among a very small group of women to hold such a position, with long term success, it is now much easier for the ‘next’ generation of female band directors to follow in her footsteps.268

Marching Band Director at the University of Illinois, Linda Moorhouse, calls Scott “a very strong leader and teacher . . . and very creative. “She was always trying to please the crowd with the UA marching band. And, I never met a high school teacher in Alabama who did not like her. She had quite a loyal following.” With regard to Scott’s

268 Paula Crider, November 2011.
marching band show conceptualization, Moorhouse says, “she had a
good sense of what the non-musician (crowd) would like to see/hear . . .
her marching bands were always entertaining . . . she wasn’t afraid to
use big-name artists, or build whatever she needed to make the show
work . . . her students respected her and believed in what she did and
represented.” Moorhouse believes Scott is a wonderful role model for
women (and men) who aspire to be like her—a successful and strong
marching band director.

Discounting her role as a female, Moorhouse states:

“I’m sure Kathryn had some prejudices to break through, but
in the end I think she proved that being a good teacher,
mentor, and leader is just that—and the degree to which you
take it is a reflection of the amount of work you put into it to
make it great. In the end it does not matter whether one is
male or female. You’re either really good at what you do,
you’re average, or you’re not effective. You won’t find a
successful college marching band director who does not put
in the time to make it as good as it can be.

All of us who have endured and had success in a male­
dominated profession have experienced some things along
the way which have not been the most pleasant. Women
have so many more career choices now than they did 50­
plus years ago. Add to this the choice women have to make
about having children, raising a family, having a career, etc.
When considering a profession, I’m not sure we’ll ever see
droves of women going into marching band related fields.269

Cory Spurlin is a former student of Scott. With regard to his
decision to attend the University of Alabama, Spurlin states having Scott

269 Linda Moorhouse, February 2011.
as a teacher was one of the most compelling reasons to attend the University. "She was a larger than life personality growing up in our state but I found her to be a very welcoming person. She was a great recruiter - she made you feel very at home - like that was an organization or place of which you would want to be a part."

Spurlin, who is now director of the marching band at Auburn University, states that Scott always wanted to stay on the cutting edge of design with the marching band. "She was thinking of new ways that she could move the Alabama band forward by doing things that hadn't been done both visually and musically." She produced a product the fans appreciated and the students enjoyed performing. "She taught me how to rehearse a college band and learn multiple shows throughout the season. Further, Scott began to use design methods to unify the show so that the audience could make a connection to what the band was doing. "Her methods of relating the musical theme with the visual theme, such as the auxiliary uniforms that relate to the theme, and thematic flags and drill sets were really significant. So when you combined that element with the fact that she was a female when there were very few other female directors, I would say her impact on music education was profound." Scott taught her music education students that you could produce a product that is competitive in band competitions, but also entertaining to the fans watching. Of many lessons he learned from
Scott, Spurlin states “you don’t get those in the classroom. You’re only going to get those lessons if you pay close attention to someone like her and what they’re doing and saying at practice and rehearsal. Her example of a collegiate band director, in my eyes, was huge.”

Spurlin believes Scott’s connections and influence in her position, not just at her university but in the field, grew with the articles that were produced about her and the Alabama band. The influence of the group gained prominence with her ability to recruit and raise money to get them the things they needed to be successful. “Kathryn spurred athletic directors and presidents of universities to acknowledge that this position is really important as an ambassador for our university. Now when I go to conferences, I hear a lot more about what is important to the fans and what can we do, not only that our students like but that the fans will enjoy. I think about how she was doing a lot of these things long before other directors considered it a viable option.”

Summary

Kathryn Scott was born May 25, 1952 in Alexander City, Alabama to Benjamin Judson Scott and Helen Kathryn Holland “Rusty” Scott. Scott began playing the bassoon in the seventh grade. She attended Benjamin Russell High School and received a full scholarship to attend the University of Alabama in September 1970 as a music education

270 Spurlin, 2011.
major. Scott completed her bachelors and masters of Science in music education by May, 1975.

After countless interviews that proved unsuccessful at securing a band director position, Scott was hired as the band director at Cherokee Vocational High School. Under Scott’s direction, the Cherokee band earned unanimous superior ratings at district contest and made excellent ratings at state contest. Scott resigned her position at the end of the academic year and returned to the University of Alabama as assistant director of the “Million Dollar” Band.

Scott maintained the position of assistant for 8 years, followed by a one year appointment as Interim Director of Bands. Scott would then serve the next 17 years as director of the “Million Dollar” Band. Originally appointed as a tenure-track faculty member, Scott would eventually be moved to a staff-level position with no chance of tenure. This would prove to be a point of contention throughout her career.

The use of drill design, theatrical elements, innovative color guard materials, majorettes, props, and pyrotechnics were just some of the areas in which Scott’s pedagogical techniques reached new levels of innovation. Within Chapter 4, commentaries on these methods are given by those close to Scott and those that witnessed her teaching. Amongst these are Corey Spurlin, Kim Bain, Betty Bates, Larry Kerchner, Frank
Wickes, Philip Berryhill, Paula Crider, Linda Moorhouse, and Brad Caraway.
Chapter 5

Conclusion

This study was conducted to document the life and career of Kathryn Scott, director of The University of Alabama “Million Dollar” Marching Band, from 1984–2002. Scott is credited with being the first female collegiate marching band director in a National Collegiate Athletic Association (NCAA) Division I School. Scott’s life, teaching, academic career, and pedagogical techniques for marching band were addressed within this study. This study also attempted to document what impact, if any, Scott had on young women and men aspiring to become marching band directors.

The research questions for this investigation were based upon other studies regarding the careers of collegiate band directors by Teweleit\textsuperscript{271} and Gonzalez\textsuperscript{272}. The following research questions were addressed within this study. A justification of the answers to each question precedes the question.

\textsuperscript{271} Teweleit, "Dr. Gary Garner, Director of Bands at West Texas A&M University, 1963–2002: His Career and Teachings".

\textsuperscript{272} Gonzalez, "David Elbert Whitwell (B. 1937): His Life and Career in the Band World through 1977".
1. What were the important events and who were the important people in Kathryn Belle Scott’s life?

Phillips states that it is “beneficial if a historical study in music education helps the reader to understand current practices.” The collected research for this study pertains directly to the life and career of Kathryn Scott. The subject of this research is validated as, amongst all the studies of collegiate band directors, there has been no research compiled on the career of a female collegiate band director. Knowledge of research both before and after an event helps the reader to understand continuity and importance.

Interviews with Scott and others (Frank Wickes, Corey Spurlin, Linda Moorhouse, Paula Crider, Betty Bates, Brad Carraway, Phillip Berryhill, and Larry Kerchner) were used to answer this question. Scott shared many important life events related to music. Among them were Scott’s achievement of first chair bassoon in Red Band All State under Frederick Fennell and meeting long time University of Alabama Band Director, Colonel Carlton Butler. These events, according to Scott, were prominent in shaping her career as a music educator. The events verified to Scott that she had a talent in the area of music. Scott knew from her successes as a bassoonist in high school and college that she wanted to one day be a music educator. Further, many of the people

---

274 Ibid.
who participated in these life events, such as Jack Sharp and James Ferguson, were important figures within her life and work. These people and experiences draw a parallel to the personal characteristics previously researched of other females in higher education.  

2. How can Kathryn Scott’s life and career be considered within the context of female collegiate marching band directors in the south?

An historical overview of collegiate marching bands, racism in the South, and the progress of women in collegiate bands and in the South were included within the research. This overview was provided in conjunction with an in-depth report of Scott’s life and career. Comparisons can be drawn to show Scott’s success as an educator in an area and time where the probability of success was unlikely.

Scott began instrumental study at an early age. Music was present throughout her childhood as her mother was very fond of the piano. The experience of learning to play a musical instrument can help children become enthusiastic, active, creative agents in ways that are rarely present during their daily experiences in schoolwork and unstructured leisure activities. Previous research indicates that there is a window of opportunity that opens for musical conceptual knowledge, in adolescence, between the ages of six to ten. Within this window, if a

---

child is afforded the opportunities for music exposure and music practice, they can learn the implicit rules for music.\textsuperscript{277}

Fortney states that often band directors will choose a student they believe to be intelligent, intrinsically motivated, and independent to place on instruments such as bassoon and oboe.\textsuperscript{278} Scott’s middle school band director asked Scott to play the bassoon as he noticed she was self-motivated and a good student.

Schmidt states that secondary instrumental music students possess two types of motivation – task/learning and performance/ego. While students find new knowledge of their instrument and the refinement of skill accomplishing, they still desire a sense of competition and performance through which they are able to understand where their skills require necessary refinement in reference to their peers.\textsuperscript{279} Scott’s private study on the bassoon, coupled with her successes for All State and collegiate auditions supplied verification of her talents and, more importantly, areas in which she needed further study.

Research has shown that instrumental music students who compete with their peers with regard to performance on their instrument

\textsuperscript{278} Fortney, Boyle, and DeCarbo, "A Study of Middle School Band Students’ Instrument Choices," 12.
feel more satisfied with their accomplishments and desire to increase their achievement level more than those that elect to only perform for the sake of performance.280

The relationship between Scott, as a secondary student, and Colonel Carlton Butler would prove integral in Scott’s decision to become a music educator. Waggoner suggests that music faculty members have the opportunity to mentor incoming students long before they begin coursework at the university level. A music faculty member can answer critical questions concerning why an individual would study music and participate in ensembles. Additionally, faculty members can mentor incoming students alleviating misunderstandings and anxiety that accompany them as they make the transition to a post-secondary learning environment. A female faculty member could have a stronger influence on a potential female student when compared to that of a male faculty member. The precedence of men in band directing position and the visibility, or lack thereof, of female role models in a collegiate marching band director position could be a contributing factor to the perpetuation of this employment trend.281 College faculty members also adopt a personalized approach to recruitment through face-to-face visits,

phone calls to both the students and parents, and concert tours aimed to allow potential students a first-hand look at the ensemble(s) in which they can perform.\textsuperscript{282}

While Scott was one of the best high school bassoonists in the state, she never considered majoring in performance. Scott believed education to be the correct path for her. Trollinger suggests that many students entering post-secondary study enroll as music performance majors with the unrealistic notion that they are far more proficient than an objective assessment would indicate. Further, she suggests that the majority of these students receive a satisfactory level of performance opportunities when they choose music education as an alternative choice for their major.\textsuperscript{283}

Scott's determination to maintain in her position at the University of Alabama is outlined through the memorandums exchanged with the former director of the School of Music, Dennis Monk, and former University president, Joab Thomas. Further, the public outcry for Scott to remain as Director of the "Million Dollar" Band is documented through the articles published in both the \textit{Crimson White} and the \textit{Tuscaloosa News}.

3. What were Scott’s pedagogical innovations and contributions with regard to marching band?

Scott’s visual, thematic, musical, and technical ideas are chronicled within the “Million Dollar” Band Directorship section of the research. Scott’s visual ideas include using the marching band to depict familiar images or words that the majority of the audience can understand. Her thematic shows revolve around a central concept, one that is mainstream, and the music compliments this design. Technical ideas ranging from the use of electronics to the use of pyrotechnics assist in conveying her show concept to the viewer.

Scott’s position as band director at Cherokee Vocational School would give her the opportunity to use the pedagogical skills she had begun to develop as a student. The job also gave her the opportunity to learn in the classroom environment from students. Unless a teacher possesses a real desire to teach well they simply will not make the effort to apply their knowledge of music and pedagogical techniques. Good teaching is a conscious process in which teachers draw on what they know about how students learn music and how they feel about the medium they instruct.\textsuperscript{284} Research has shown where teachers are able to learn a vast amount about their subject through hands-on experience. Settings where the conditions are less than desirable motivate new

teachers to accomplish as much as possible with their students.  

Scott’s time as assistant of the “Million Dollar” Band proved integral in her learning how to manage a large, visible group. Scott would chart the marching band shows by hand, usually countless times until the band director, James Ferguson, was pleased with the product. Charting in this manner is usually far more difficult than penning your original idea. Taylor cites this manner of drill-writing as being counterproductive and inhibiting those involved of reaching their true potential. Scott would later have her assistant, Ken Ozzello, produce the band drill charts. Ozzello would use computer charting software to produce a far more precise, innovative product.

Having quality music arrangements for the marching band is a necessity for a performance to be interesting and for patrons to remain in their seats for the production. Music for the marching band should be succinct and entertaining while delivering the main theme of any piece. General stock arrangements for the marching band are available but limit the director as to what they can choose for their show.

Oftentimes a director will choose to hire an arranger for their marching

---

band music. Scott successfully employed arranger, Larry Kerchner, for her entire tenure as director of the “Million Dollar Band.”

The use of theatrical elements within the marching band is still a matter of debate among directors. Some believe the use of these elements enhances the performance. Others find the use of the elements detracts from the marching and music being executed by the performers. Among those who do not use theatrical elements is a contingent that believes to use these techniques is to camouflage an area in which the ensemble is lacking. Scott believed that the more senses you could engage in a marching band show, the more fans that would remain in their seats for your performance. Scott wanted to produce a show for the football fan, a show that could be enjoyed regardless of previous musical knowledge.

This information was compiled by the researcher by way of videos, recollections, and materials saved by the researcher from his years under Scott’s instruction. Interviews with Scott along with materials provided by Scott were used to show the existence and use of these ideas within the marching band. Supporting interviews from Brad Carraway and Phillip Berryhill, both of whom assisted Scott in these endeavors, validate Scott’s techniques in the marching band field.

---

4. What influence, if any, did Scott have on current, and retired, female and male band directors?

Interviews with past and former students, colleagues, and peers were used to answer this question. Interviewees answered questions dealing with Scott's role as an educator, her influence on them personally and in the collegiate marching band field, and her influence on their career choice. Interviews show Scott's influence on all aforementioned areas.

Scott's relationship with the high school band directors in Alabama was very positive and amicable. Many directors encouraged their students to attend the University of Alabama and participate in the ensembles run by Scott. These directors knew from their interactions with Scott that their students would be taken care of and that their musical knowledge would continue to flourish under her tutelage. Rees indicates that a close involvement between college's and professionals at the secondary level can have a positive influence on a student's decision to attend a particular college or university.289

Women in administrative and coaching positions are a necessity for young women to understand that this is an attainable goal. Lack of representation of women coaches at the collegiate level has resulted in few role models for young women aspiring towards a career in athletic

administration. The absence of women in these positions has consequently excluded them from the policy-making procedures and power structure of intercollegiate athletics.\textsuperscript{290} Parallels can be drawn in the area of collegiate band, in particular marching band. The role of mentoring in either situation is paramount to encouraging young women to become involved in collegiate sports or music.

Through interviews and surveys of female collegiate directors, Gould discovered that very few of them knew of any female collegiate directors before they accepted their positions. Further, they did not cite any male band directors as being a mentor or point of inspiration. Gould discovered that these women preferred alternate titles compared to “band director” and the majority of them preferred to remain unrecognized for being a minority with regard to gender in the profession. Grant notes the scarcity of women mentors to female collegiate band students as reason for the shortage of female collegiate band directors.

By 1980, the percentage of women band directors in colleges and universities in the United States was less than two percent. For women to be considered for a position at a large university where they would be dealing with a large group they must display strong personality

\textsuperscript{290} Deller, "The Careers of Female Directors of Intercollegiate Athletics and the Identification of Factors Considered Important in Attaining the Position of Director of Intercollegiate Athletics", 83.
characteristics and exemplary talent.\(^{291}\) Scott began as assistant director of the "Million Dollar" Band during a time when a female being in any administrative role of such a visible, large group was unfounded. Scott's tenure as director of the "Million Dollar" Band provided an example, a role model, for countless young women.

Scott's pedagogical and administrative techniques within collegiate instrumental music alongside her position as a role model to future male and female educators have influenced generations of music educators. This researcher sought to provide an historical account of the music education career of a pioneer female collegiate band director.

The music education career of Kathryn Scott, from her musical upbringings in rural Alabama to her prominence as a pioneer of female collegiate marching band directors, have been chronicled in this study.

**Limitations and Suggestions for Further Research**

While this study presents information regarding the importance of female role models in positions in higher education, it is not its central focus. Other factors that have been addressed but lie tangentially to the topic are those of race and class as referenced to participation in collegiate marching band. Future research should address these topics and a multitude of others concerning gender segregation at the post-secondary level. Historical studies of college band enrollments may show

trends that directly relate to gender discrimination.

The segregation of the marching band along lines of gender is the focus of this study. Race is another area in which the marching band was initially bounded. An inadequate amount of biographical research concerning the pioneering efforts of African-American Band Directors in higher education is available and should be addressed. William P. Foster became director at Florida Agricultural and Mechanical University in 1946 after receiving earlier training at the Tuskegee Institute in Tuskegee, Alabama. At that time, the band consisted of sixteen members yet Foster was able to develop a formidable marching band in a relatively short amount of time. The “Marching 100” of Florida Agricultural and Mechanical became a benchmark by which other Historically Black Colleges and Universities (HBCU) based their performances. A biographical study of Foster would improve the research deficit in this area.

Lastly, class delineations prohibited some from experiencing collegiate marching band. Factors such as the inability to pay for a college education or the need to cross immediately from secondary education to the work force both run parallel to the initial purpose of this study. Some researchers believe the strength of band programs in times of economic uncertainty has been unfaltering. “Band defied the economic conditions of the 1930’s, and they have remained strong during
the economic turmoil of the 1970's and 1980's . . . hence, there seems to be only a weak correlation between the economy and the number and size of instrumental music education programs." This research focuses primarily on secondary education and does not consider the option of attending college. Qualitative studies of class and opportunity with regard to instrumental music programs in higher education should be included in future research.

Biographical research of collegiate band directors has provided a wealth of knowledge in music education research. Albeit valuable, prior research has yet to encompass any of the women who, alongside the men, pioneered the field which many hold in high esteem—music education; specifically, the collegiate band program.

Sample Interview Questions for Kathryn Scott

1. What's it like to have led a collegiate marching band?
2. Tell me about your early musical influences.
3. Tell me about your relationships with Colonel Butler, Earl Dunn, and James Ferguson.
4. Talk to me about your time as a student at UA.
5. Tell me about your fondest musical memories.
6. Talk with me about people you have looked up to during your career.
7. Talk about how you became interested in marching band.
8. Discuss your relationship with peers during your university tenure.
9. If you were to write an autobiography, or at least authorize one, what events in your career would you discuss as having special importance?
10. Discuss how you believe marching band has changed in the last 40 years and how those changes affected your career.
11. Talk about the role of women in the collegiate marching band, from any standpoint—past, present, or future.
12. Are there any areas that you wish I had asked about as part of this interview? If so, please elaborate.
Sample Interview Questions for Others to be Interviewed

1. How long have you known Kathryn Scott? When did you meet her actually?

2. What was your impression of her at that initial meeting?

3. Has your initial impression of her changed at all over the years? Have you seen growth, in any way, at all?

4. Do you think that other collegiate marching band directors shared Scott's view on the marching band?

5. There are many bright and talented people in the music profession. What makes Kathryn Scott unique? What did she do that is so special that makes her so much different from anyone?

6. Do you think she was successful at motivating students? What about her teaching motivated students?

7. How did she handle making decisions for a group like the "Million Dollar Band?" Did she go to other people? Did she want a lot of input before she made decisions or did she really know what she wanted to do herself and persuaded other people to go along with those ideas?

8. Do you think her role as a female collegiate marching band director is significant?

9. What do you think is Scott's impression of the current "Million Dollar" Band?

10. What contributions do you believe Scott made to the field of music education?
Title of Project

KATHRYN BELL SCOTT:
DIRECTOR OF THE UNIVERSITY OF ALABAMA “MILLION DOLLAR”
BAND,
AND PIONEER OF FEMALE COLLEGIATE MARCHING BAND DIRECTORS

Jed Smart
In partial fulfillment for the
Doctor of Musical Arts in Music Education

Purpose: We would like permission to enroll you as a participant in a research study. The purpose of the study is to learn more about the role of Kathryn Scott, the first female collegiate band director (at a National Collegiate Athletic Association Division I School) as a role model for aspiring band directors and her contributions to the field of marching band pedagogy; further, the study will document Scott’s professional career. By better understanding these factors, it is believed that advances in educational facets of leadership, mentorship, historical context, feminist studies, pedagogy, and biographical research could be attained.

The Principal Investigator, Jed Smart, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures: If you volunteer to participate in this study, we would ask you participate in an interview with the Investigator (Jed Smart).

Interview: Selected individuals will be interviewed concerning the same topics. Interviews will be conducted using open-ended questions relative to the research objectives. Interview participation will be by invitation and participation will be voluntary as well. The interview should last 1 hour and will take place at a location to be mutually agreed upon. The interview will be video and audio recorded. Interviews will be transcribed by the researcher. Interview participants will receive a transcription of the interview for correction and approval.

Risks and Discomforts: There are no known risks associated with your participation in this study. In interviews you are always free to skip a question, take a break, or stop the interview process.
Benefits: This study will contribute towards a better understanding of the role Kathryn Scott played as a pioneering female in a male-dominated profession. You will not receive any benefits from participating in this study.

Compensation: You will not receive any compensation for participating in this study.

Confidentiality: Your answers will be kept confidential and may not be disclosed, unless required by law or regulation. Unless you waive confidentiality (in the interview process), the information you provide will be published only in aggregated form (for example, tables of information).

Data will be stored in locked files that will only accessible to the Principal Investigator (Manuel Garcia) and his dissertation advisor. You are asked to sign one copy of the Informed Consent form and retain the second for your personal records.

Video and audio recordings will be transcribed within six months. After analysis and transcription, the video and audio recordings will then be erased.

Voluntary Participation: Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any question in the interview.

Contacts: If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator – Jed Smart at (334) 750-1769 or at jsmart@bu.edu, will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor – Dr. Richard Bunbury at rbunbury@bu.edu. You may obtain further information about your rights as a research subject by calling David Berndt, the coordinator of the Boston University Institutional Review Board for Human Subjects Research at 617-353-4365 or at dberndt@bu.edu.

Agreement to Participate in Interview:

I have read this consent form. All my questions have been answered. I agree to participate in this study by interview. I have been given a copy of this form.

Please Print Your Name Here ______________________________ Signature of Subject ______________________________ Date ______________________________
Permission to Video & Audio Tape Interview:

I give my permission to video and audio tape the interview or rehearsal.

__________________________   ____________________________   __________
Please Print Your Name Here   Signature of Subject     Date

I voluntarily wave my rights to confidentiality in the interview process.
(Please initial if you consent to this waiver of confidentiality.)
Appendix C
Appendix E
Appendix F
Appendix G

Million Dollar Band

[Image of Million Dollar Band logo]
Appendix I
Appendix J
Appendix K
Appendix L
Appendix M

Appendix N
Appendix O
Appendix P
Appendix Q

Appendix R
Million Dollar Band
Appendix T
Appendix U

Million Dollar Band

The Million Dollar Band
There was a "New Dominion in Sound" from the Million Dollar Band as it began the 1967-68 season. With the increase in size to 170 members, most of whom were in the brass and percussion sections, the band sparkled with a new brilliance and intensity.

The Band's famous "Time, Temperature, Weather, and Score" show attracted nationwide attention and was filmed for Paramount Studios by Winik Films to be used in a film feature, "Half-time U.S.A."

The second semester began with the Band splitting its duties between providing music for the home basketball games and preparing for its concert season. The fine Concert Band is expected to give many performances both on and off the University campus.
Appendix X
Appendix Y
Appendix Z
Appendix AA

<table>
<thead>
<tr>
<th>Year</th>
<th>Bowl Game</th>
<th>Opponent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970</td>
<td>Bluebonnet</td>
<td>Oklahoma</td>
</tr>
<tr>
<td>1971</td>
<td>Orange</td>
<td>Nebraska</td>
</tr>
<tr>
<td>1972</td>
<td>Cotton</td>
<td>Texas</td>
</tr>
<tr>
<td>1973</td>
<td>Sugar</td>
<td>Notre Dame</td>
</tr>
<tr>
<td>1974</td>
<td>Orange</td>
<td>Notre Dame</td>
</tr>
<tr>
<td>1975</td>
<td>Sugar</td>
<td>Penn State</td>
</tr>
<tr>
<td>1976</td>
<td>Liberty</td>
<td>UCLA</td>
</tr>
<tr>
<td>1977</td>
<td>No Bowl Appearance</td>
<td>N/A</td>
</tr>
<tr>
<td>1978</td>
<td>Sugar</td>
<td>Ohio State</td>
</tr>
<tr>
<td>1979</td>
<td>Sugar</td>
<td>Penn State</td>
</tr>
<tr>
<td>1980</td>
<td>Sugar</td>
<td>Arkansas</td>
</tr>
<tr>
<td>1981</td>
<td>Cotton</td>
<td>Baylor</td>
</tr>
</tbody>
</table>
## Appendix AB

### Work Schedule for Kathryn Scott - Assistant Director, “Million Dollar” Band - Fall Semester

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Instrumental Methods</td>
<td>MDB Logistics</td>
<td>Instrumental Methods</td>
<td>MDB Logistics</td>
<td>Instrumental Methods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 AM</td>
<td>MDB Instrumental Methods</td>
<td>Meetings and Planning</td>
<td>MDB Instrumental Methods</td>
<td>Meetings and Planning</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Meetings and Planning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Convocation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 PM</td>
<td>“Million Dollar Band” Practice</td>
<td>“Million Dollar Band” Practice</td>
<td>“Million Dollar Band” Practice</td>
<td>“Million Dollar Band” Practice</td>
<td>“Million Dollar Band” Practice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 PM</td>
<td>“Million Dollar Band” Practice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 PM</td>
<td>MDB Sectionals</td>
<td>MDB Sectionals</td>
<td>MDB Sectionals</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MDB returns to Tuscaloosa, Alabama from any away football games or exhibitions.
##Appendix AC

Work Schedule for Kathryn Scott - Assistant Director, "Million Dollar" Band - Spring Semester

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Teaching Double Reeds</td>
<td>Student Teacher Observations</td>
<td>Teaching Double Reeds</td>
<td>Student Teacher Observations</td>
<td>Teaching Double Reeds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Instrumental Methods</td>
<td></td>
<td>Instrumental Methods</td>
<td></td>
<td></td>
<td>Instrumental Methods</td>
<td></td>
</tr>
<tr>
<td>11:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Convocation</td>
<td></td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Recruiting and Paperwork</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 PM</td>
<td>Concert Band Rehearsal</td>
<td></td>
<td>Concert Band Rehearsal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 PM</td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td></td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td></td>
<td></td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td></td>
</tr>
<tr>
<td>9:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td></td>
</tr>
</tbody>
</table>
## Appendix AD

### Work Schedule for Kathryn Scott - Interim Director of Bands - Fall Semester

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Instrumental Methods</td>
<td>MDB Logistics</td>
<td>Instrumental Methods</td>
<td>MDB Logistics</td>
<td>Instrumental Methods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Meetings and Planning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Symphonic Band Rehearsal</td>
<td></td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Convocation</td>
<td></td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Symphonic Band Rehearsal</td>
<td></td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 PM</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 PM</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td>&quot;Million Dollar Band&quot; Practice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 PM</td>
<td>MDB Sectionals</td>
<td>MDB Sectionals</td>
<td>MDB Sectionals</td>
<td>MDB Sectionals</td>
<td>MDB Sectionals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* MDB returns to Tuscaloosa, Alabama from any away football games or exhibitions*
### Appendix AE

**Work Schedule for Kathryn Scott - Assistant Director, "Million Dollar" Band - Spring Semester**

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Teaching Double Reeds</td>
<td>Student Teacher Observations</td>
<td>Teaching Double Reeds</td>
<td>Student Teacher Observations</td>
<td>Teaching Double Reeds</td>
<td>Instrumental Methods</td>
<td></td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Instrumental Methods</td>
<td></td>
<td>Instrumental Methods</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Convocation</td>
<td></td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Symphonic Band Rehearsal</td>
<td>Guest Conducting Appearances and Recruiting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Recruiting</td>
<td>Recruiting</td>
<td>Recruiting</td>
<td>Recruiting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 PM</td>
<td>Concert Band Rehearsal</td>
<td>Concert Band Rehearsal</td>
<td>Concert Band Rehearsal</td>
<td>Concert Band Rehearsal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 PM</td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td>Possible Men / Women's Basketball Pep Band Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Bibliography


Berryhill, Phillip. Interview by author. Phone interview. March 2011.


International, Drum Corps. "Dci Hall of Fame Member - Larry Kerchner."


McElroy, Christina Jean Adela. "The Status of Women Orchestra and Band Conductors in North American Colleges and Universities:


Moorhouse, Linda. Interview by author. Phone interview. February 2011.


Scott, Kathryn Bell. September - November 2010.


Vita

Jed Russell Smart
265 Deer Run Drive
Aliceville, Alabama 35442
205-373-0640 (home) / 334-750-1769 (cell)
E-mail: smart.jed@gmail.com

Education
- Boston University - Boston, Massachusetts
  Doctor of Musical Arts degree in Music Education 2014
- Troy University - Troy, Alabama
  Master of Science degree in Music Education 2005
- University of Alabama - Tuscaloosa, Alabama
  Bachelor of Science degree in Music Education 2001

Employment History
- Tuscaloosa County Schools
  Director of Bands, Tuscaloosa County High School, Northport, Alabama 2011 - Present
- Lee County Board of Education
  Associate Director of Bands, Smiths Station High School, Smiths, Alabama 2003 - 2011
- Southern Union State Community College – Opelika, Alabama
  Adjunct Professor of Music for Distance Education 2007-Present
- Roanoke City Schools
  Director of Bands, Handley High School, Roanoke, Alabama 2002-2003
- Pickens Academy – Carrollton, Alabama
  Director of Bands / Arts Curriculum Director 2001-2002

Publications and Clinics
- Winter, 2006. Ala Breve – the official statewide journal of the Alabama Music Educators Association: Student Honor Organizations: How to establish a strong group within your school and how it will help you.
- April, 2010. Residency: Boston University, Boston, Massachusetts – presented findings of research pertaining to female collegiate band directors