

WILLIAM PATRICK FOSTER:  
DEAN OF AFRICAN-AMERICAN BANDMASTERS

By

NICHOLAS BRANDON THOMAS

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(Under the Direction of MARY A. LEGLAR)

## ABSTRACT

The purpose of this study was to provide a record of the professional life of William Patrick Foster in its historical context, including the cultural differences and social inequalities that characterized society during his era; and to assess his impact on music education during his professional career. This study is based on the hypothesis that Foster was an educator who exerted a lasting influence in his professional field that has nationally influenced music education at the secondary and University levels nationwide.

In exploring the hypothesis, the following questions were posed: (1) what innovations in marching band techniques and advances in music education, particularly instrumental music education, can be attributed to Foster? (2) What contributions did Foster make in the bandmaster community at large, and what was his influence on the culture and development of band programs in African-American communities? (3) What was Foster's personal influence on the profession in general?

Data was collected from primary sources including Foster's personal files from Florida A&M University, The William Patrick Foster Foundation, personal memos, newspaper articles, interviews, photographs, Foster's doctoral dissertation, and personal items from the Foster family.

Foster's career spanned from 1941-2001, spending 52 years as director of bands at Florida A&M University, with 49 years as chairman of the department of music. Foster

published 18 articles for professional journals, developed marching band halftime shows, and authored a textbook entitled “Band Pageantry”, A Guide for the Marching Band. Foster is a past president of the Florida Music Educators Association, the College Band Directors National Association and the American Bandmasters Association. As creator of FAMU’s “Marching 100” band, Foster revolutionized marching band techniques, and in 1985 the John Phillip Sousa Foundation awarded FAMU’s “Marching 100” band its Sudler Trophy, awarded to the top collegiate marching band in the country. In 1993, President Clinton nominated, with the United States Congress approving, Foster as a national board member of the National Council on the Arts.

This study will explore the means by which these achievements influenced an entire generation of African-American music educators, and the lasting input Foster had on music education in America.

INDEX WORDS: Music, Band, African-American, Conductor, William Patrick Foster, Florida A&M University, Marching 100, FAMU, Bandmaster

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## DEDICATION

This dissertation is dedicated to my parents, Deborah and Gregory Thomas, for their unwavering support of me in any endeavor I have ever undertaken, and for providing the moral, academic, and professional foundations with which I attempt to live my life.

I would also like to dedicate this written document to all those who have spoken and believe in these words:

*Qualities to live by to guide our thoughts and rule our actions/lives:*

*“Highest Quality of **CHARACTER**”*

*“Achievement in **ACADEMICS**”*

*“Attainment of **LEADERSHIP**”*

*“Perfection of **MUSICIANSHIP**”*

*“Precision in **MARCHING**”*

*“Dedication to **SERVICE**”*

*“The Florida A&M University Bands, a Role Model of Excellence.”*

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Gratitude is also due to David Hall and the late Jessie Walker for sharing their research on William Patrick Foster. The personal interviews they conducted with William Foster (and provided to me) were invaluable to the completion of this study.

A special word of thanks is extended to Foster's former students and colleagues who responded to my request for interviews. Thank you for aiding me in understanding the philosophical, conceptual, and pragmatic approaches Foster applied in building his band programs and the high standards of "character" he demanded of his students and himself. I was able to construct a unique portrait of Foster's teaching style, administrative leadership qualities, and personality through the stories, comments, and interviews provided by Julian E. White, Shaylor L. James, Lindsey B. Sarjeant, Shelby R. Chipman, Linard McCloud, Rodney Dorsey, Alfred L. Watkins, Don P. Roberts and Diron T. Holloway. I am most appreciative of their willingness to contribute as primary sources.

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## Chapter I

### INTRODUCTION

*“History should be studied because it is essential to individuals and society, and because it harbors beauty.”<sup>1</sup>*

There have been many attempts to document and categorize issues and trends in the history of American music education. The philosophies of education and music education have been thoroughly and well explored, and in the process the stories of many influential leaders have been recounted.

That the biographies of those who have exemplified the zenith of professionalism in their respective fields have an important place in the history of education is universally recognized and accepted. Exemplary models of scholarship and innovative practice serve to inspire, motivate, and instruct, and such models exist in every discipline. Niccolo Machiavelli writes:

*“Whoever wishes to foresee the future must consult the past; for human events ever resemble those of preceding times. This arises from the fact that they are produced by men who ever have been, and ever shall be, animated by the same passions, and thus they necessarily have the same results.”<sup>2</sup>*

Few individuals can be credited with leaving a sustainable mark in their respective fields, and only a select few will be remembered as influential. In the field of music education, William Patrick Foster was both an exemplary and an influential educator. The legacy he left to the marching band world lives on. His biography deserves a place in the history of American collegiate marching bands. It is the story of who and what inspired, motivated, and influenced

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<sup>1</sup> Stearns, Peter. *Meaning Over Memory: Receiving the Teaching of History and Culture*. Chapel Hill, North Carolina. University of North Carolina Press. 1993.

<sup>2</sup> Machiavelli, Niccolo (1883). *Discourses on the First Decade of Titus Livius*. Book Three. Translated by Ninian Hill Thomson, M.A. London: Kegan Pal, Trench & Co. Pgs. 332-333.

this man who shaped an important facet of the collegiate marching band in the African-American community and in America.

### Purpose of the Study

The purpose of this study was to provide a record of the professional life of William Patrick Foster (1919-2011) in its historical context, and to assess his impact on instrumental music, while affecting, changing, and coping with the cultural differences and social inequalities present during his professional career. The study was based on the hypothesis that Foster, as a music educator, exerted a lasting influence on his professional field, particularly in the areas of instrumental music and marching band techniques at the secondary, collegiate, and university levels.

In exploring the hypothesis, the following questions were posed: (1) What innovations in marching band techniques and advances in music education, particularly instrumental music education, can be attributed to Foster? (2) What contributions did foster make in the bandmaster community at large, and what was his influence on the culture and development of band programs in African-American communities? (3) What was Foster's personal influence on the profession in general?

### Need for the Study

Apart from the need to promote the history of instrumental music education through historical research, there seems to be a particular deficiency of biographies of African-American music educators. Music education in America can be traced back to the country's colonial infancy, and biographies of early music educators such as Lowell Mason date back to the early

twentieth century.<sup>3</sup> However, the lives and work of African-American music educators are less well documented. The present study attempts to remedy that deficiency in the case of one such educator.

In 1941 William Patrick Foster began his remarkable professional career—a career that his undergraduate music school dean at the University of Kansas said was impossible “because there are no job openings or opportunities for colored conductors”.<sup>4</sup> Foster achieved his goal of becoming a band conductor and became arguably one of the preeminent American bandmasters and music educators of his era, along with such legendary bandmasters as William Revelli of the University of Michigan and John P. Paynter of Northwestern University. Foster, as much an administrator as an educator, served as a chair of two college music departments: first at Fort Valley State College<sup>5</sup> (1943-44), and then at Florida A&M College<sup>6</sup> (now University), where he served as department chair for forty-nine years (1949-98). From 1998 to 2001 he held the Foster-Edmonds Endowed Chair at Florida A&M University.

The six decades spanned by Foster’s professional career were momentous for education in the United States. Events such as World War II, the Cold War, the space race, the fight for equality and civil rights of the 1960’s, and the Vietnam War affected the educational processes and systems. This was especially true of governmental rulings such as the U.S. Supreme Court’s 1954 decision against “separate but equal” education and the subsequent desegregation of schools in the South.

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<sup>3</sup> Rich, Arthur L. Lowell Mason, “The Father of Singing Among the Children”. University of North Carolina Press, 1946.

<sup>4</sup> Foster, William P. *The Man Behind the Baton*. The William P. Foster Foundation, 2001.

<sup>5</sup> Foster, “The Man”, pp. 34-35

<sup>6</sup> *ibid* pp. 55-56

Within this larger educational context, music education experienced substantial change and growth during Foster's career. In the 1950's, the position of music in public school curricula became much more secure. Stronger elementary and secondary music programs inevitably strengthened collegiate music programs, which in turn produced not only better musicians but better teachers. These trends also benefited predominantly African-American programs, but more slowly and, for several decades, less consistently. These effects were of particular importance to Foster, as he spent his entire teaching career in the Deep South (Georgia, Alabama and north Florida) and had early struggles to acquire talented musicians, let alone musicians who owned their own instruments.

Foster was in many ways a critical figure in the development of instrumental music education. A past president of the Florida Music Educators Association<sup>7</sup> (1973-75), Foster also served nationally as president of the College Band Directors National Association<sup>8</sup> (1981-83) and as president of the illustrious American Bandmasters Association<sup>9</sup> (1994). Dr. Foster served as the director of the prestigious McDonald's All-American High School Band from 1980 to 1992. Foster published eighteen articles in professional journals, authored an academic textbook (*Band Pageantry: A Guide for the Marching Band*, published by Hal Leonard in 1967) and composed four published band marches: "Marche Brillante," "National Honors March," "March Continental," and "Centennial Celebration."<sup>10</sup>

While the careers of some of Foster's bandmaster contemporaries have been academically documented and researched, there has so far been no doctoral level academic

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<sup>7</sup> Florida Music Educators Association, *Florida Music Educators Association Handbook*. Florida Music Educator Association, September 2011, p. 63

<sup>8</sup> Retrieved from CBDNA.org

<sup>9</sup> The American Bandmasters Association, Lest We Forget, Membership History. 2011, Retrieved from americanbandmaster.org

<sup>10</sup> Foster, William P, "*Biographical Sketch*". Florida A&M University, 1985

research into the life and professional career of Foster or any other African-American bandmaster of note. This study will provide a historical and ideological sketch of an American bandmaster who defied what was expected of minority conductors and music educators at the beginning of his era, and was able to become one of the leading music educators of his time.

### Delimitations

This study focuses on William Patrick Foster's professional accomplishments and influence as a leader in music education from 1941 to 2001. Foster's activities during his pre-professional years, 1919-1941, and his retirement, 1998-2001, are discussed only as they relate to his professional career. For the purpose of providing context, this study also includes general information on the state of music education during this time, specifically in the states in which Foster worked (Georgia, Alabama, and Florida). Also, the social inequalities that minorities dealt with while attempting to live and receive education in the United States during the early and mid-twentieth century are examined.

### Sources

This study relies on both primary and secondary sources. Primary sources used include notes from personal interviews given by Foster; interviews with former colleagues and students; and documents and other artifacts donated by Foster to Florida A&M University and the University of Kansas, Lawrence.<sup>11</sup> These documents include correspondence from his contemporaries (music educators), politicians, colleagues, and former students. Foster also wrote a historical memoir of his life entitled "The Man Behind the Baton."

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<sup>11</sup> William Foster Collection, Kansas Collection, RH MS 656, Kenneth Spencer Research Library, University of Kansas Libraries

Secondary sources include newspaper accounts of Foster's professional career, along with personal and public records held in the Florida A&M University Department of Music. Included in the Appendices are a multitude of concert programs, photographs, and marching band show storyboard information.

Yearbooks from Florida A&M University and personal scrapbooks from Foster's personal collection and others provide pictures of Foster, early Department of Music faculty/students and performing ensembles. Old Florida A&M University course catalogs list course offerings and degrees presented during Foster's tenure as music department chair, and concert programs provide a listing of the music repertoire that the marching and concert ensembles performed.

Although there is a high level of agreement among sources, some warranted close examination and evaluation. Small discrepancies in dates were resolved by comparison with other sources, along with reference to Foster's personal memoir. Also, the personal interviews and interview transcripts were approached carefully, with meticulous attention paid to dates and specific events of notice. The subjects interviewed were close colleagues of Foster, former students, fellow faculty members, and his personal secretary of over thirty years, Gloria Jones. These subjects were familiar with Foster in his professional career and many had firsthand knowledge of the events of which they were reporting, with few inconsistencies between subjects. All source information was properly researched to ensure academic reliability and validity.

## Terms and Abbreviations

The following terms and abbreviations are used in the study:

ABA	American Bandmasters Association
CBDNA	College Band Directors National Association
HBCU	Historically Black Colleges and Universities
NCA	National Council of the Arts
FAMC	Florida Agricultural and Mechanical College
FAMU	Florida Agricultural and Mechanical University
FVSC	Fort Valley State College (now University)
TI	Tuskegee Institute
FMEA	Florida Music Educators Association
MENC	Music Educators National Conference
KU	University of Kansas, Lawrence
NFL	National Football League
AFL	American Football League
FSU	The Florida State University
CBS	Columbia Broadcasting System
ABC	American Broadcasting Company
TCCU	Teachers College, Columbia University
UNF	University of North Florida

## Organization of the Study

The organization and presentation of the data is in chapter form.

Chapter one presents introductory materials: the statement of purpose, need for study, delimitations, methodology, and a list of abbreviations used in the study.

Chapter two contains a review of literature related to the subject. The chapter surveys (a) relevant biographies of distinguished instrumental music educators and other academic research that do not directly pertain to Foster but provided models for the present study and (b) the literature directly related to Foster's life, career, and accomplishments.

Chapter three documents William Patrick Foster, "The Man". This chapter documents Foster's humble beginnings (family), musical training, formal education (music and general), and his personal and professional influences.

Chapter four documents Foster's professional career as a bandmaster, music educator, and music department administrator from his career's inception in 1941 until his retirement from teaching in 1998, as well as his retirement as Eminent Scholar holding the endowed Foster-Edmonds Chair at Florida A&M University in 2001. This chapter covers his teaching career beginning at Lincoln High School in Springfield, Missouri (1941-43); Fort Valley State College (now University) in Fort Valley, Georgia (1943-44); Tuskegee Institute (now Tuskegee

University) in Tuskegee, Alabama (1944-46); and finally at Florida A&M College (now University) in Tallahassee (1946-2001).<sup>12</sup>

Chapter five traces Foster's professional influence beyond the college campus where he worked. It examines the influence of Florida A&M's "Marching 100" Band on American collegiate marching bands and in the African-American music education community; Foster's innovative techniques for marching bands pageantry; and Foster's personal philosophy for hiring his own students as assistants.

Chapter six presents a summary of the research, conclusions drawn from the study, and recommendations for further research.

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<sup>12</sup> Foster, "The Man", pp. 32-38

## Chapter II

### REVIEW OF THE LITERATURE

This chapter surveys (a) relevant biographies of distinguished instrumental music educators and other academic research that do not directly pertain to Foster but provided models for the present study and (b) the literature directly related to Foster's life, career, and accomplishments.

#### Studies of Music Educators Other Than Foster

William Revelli, the famed director of bands at the University of Michigan, Ann Arbor, from 1935 to 1971, has attracted considerable scholarly interest. George A. Cavanaugh's 1971 study "William D. Revelli: The Hobart Years"<sup>13</sup> traced Revelli's contributions as the music supervisor of the Hobart, Indiana, public schools from 1925 to 1935 and the substantial development of the Hobart High School band program. In a 1985 thesis Gregory Talford focused on Revelli's motivating characteristics and teaching philosophy.<sup>14</sup> Talford examined the events and personalities that Revelli considered important to the development of his life and career as a bandmaster and music educator in the Hobart public schools and at the University of Michigan.

Myron D. Welch's 1973 doctoral dissertation, "The Life and Work of Leonard Falcone,"<sup>15</sup> chronicled Falcone's professional career at Michigan State University in East

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<sup>13</sup> Cavanaugh, George Alfred. "William D. Revelli: The Hobart Years". Ed.D Dissertation, University of Michigan, 1971.

<sup>14</sup> Talford, Gregory L. "William D. Revelli: An Introspective Study". M.M. Thesis, Central Michigan University, 1985.

<sup>15</sup> Welch, Myron D. "The Life and Work of Leonard Falcone, with emphasis on his years as Director of Bands at Michigan State University." Doctoral Dissertation, Michigan State University, 1973.

Lansing, where Falcone served as professor of euphonium and director of bands from 1927 to 1967.

The career and professional contributions of Manley R. Whitcomb were investigated in a 1987 study by Dean R. Zirkle.<sup>16</sup> Whitcomb had a distinguished career as a director of bands at the Ohio State University (1935-1952) and the Florida State University (1953-1970), where he also served as coordinator of the music education program.

Shirley Jean Echard's 1973 dissertation focused on Hamlin E. Cogswell as a pioneer who worked hard to set high standards for music teachers and supervisors responsible for music instruction.<sup>17</sup> In addition to teaching at the Wyoming Seminary in Kingston, Pennsylvania, Cogswell was director of music for the Washington, D.C., public schools from 1915 to 1922.

Donald R. Lowe's 1972 study, "Sir Carl Busch: His Life and Work as a Teacher, Conductor, and Composer,"<sup>18</sup> examined Busch's contributions to music education at the Horner Conservatory at the University of Kansas City from 1927 to 1935. Lowe emphasized Busch's influence on music education in Missouri and his association with music supervisors B. M. Whitley and Mabelle Glenn.

In 1972 William Ray Perryman explored Walter Damrosch's career as a choral conductor and his influence on American music education.<sup>19</sup> Also examined in this study were

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<sup>16</sup> Zirkle, Dean L. "The Contributions of Manley R. Whitcomb, Music Educator, Band Conductor". M.M.E. Thesis, The Florida State University, 1987.

<sup>17</sup> Echard, Shirley J. "Hamlin E. Cogswell: His Life and Contributions to Music Education". D.M.A. Dissertation, The Catholic University of America, 1971.

<sup>18</sup> Lowe, Donald Robert. "Sir Carl Busch: His Life and Work as a Teacher, Conductor, and Composer". D.M.A. Dissertation, University of Missouri, Kansas City, 1972.

<sup>19</sup> Perryman, William Ray. "Walter Damrosch: An Educational Force in American Music". PhD Dissertation, Indiana University, Bloomington, 1972.

Damrosch's founding of the American Conservatory at Fontainebleau and the educational radio broadcasts he championed for young people and adults.

The life and career of Lilia Belle Pitts were examined in a 1966 study by Gerald L. Blanchard.<sup>20</sup> Blanchard described Pitts's influence on the development of music education from 1910 to 1960, her impact as president of the Music Educators National Conference (MENC), and her teaching methodologies and music curriculums for elementary and junior high school music programs.

A 1962 study by George Jackson Holgate focused on the career of Mabelle Glenn as the music supervisor in Monmouth, Illinois, Bloomington, Illinois, and Kansas City, Missouri, from 1908 to 1959.<sup>21</sup> Holgate also elaborated upon each of the music education curriculums established under Glenn's tenure and the impact of her terms as president of the Southwest Music Educators Conference and the Music Supervisors National Conference.

The fifty-year career of the renowned African-American choral music educator Rosa Lillian Carpenter was the focus of a 1981 thesis by Charles Mitchell.<sup>22</sup> Mitchell concentrated on Carpenter's impact and influence in the Louisville, Kentucky, public school system, where she served as the assistant supervisor of vocal music for thirty-six years.

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<sup>20</sup> Blanchard, Gerald Lee. "Lila Belle Pitts: Her Life and Contributions to Music Education". Ed.D Dissertation, Brigham Young University, 1966.

<sup>21</sup> Holgate, George J. "Mabelle Glenn: Her Life and Contributions to Music Education". Ed.D Dissertation, University of Southern California, 1962.

<sup>22</sup> Mitchell, Charlie H. "Historical Research on Rosa Lillian Carpenter: A Study of Her Life and Influence on Music Education in Kentucky". M.M.E., University of Louisville, 1981.

Brian Lanier's 1986 study "Howard A. Doolin: His Professional Life and Contributions to Music Education"<sup>23</sup> examined Doolin's thirty-three-year career as the first supervisor of music in Miami-Dade County, Florida, the fourth largest school system in the nation. Lanier identified music educators who influenced Doolin throughout his professional career, placing particular focus on the formation of Doolin's personal music education philosophy. Personal correspondence from Doolin and concert programs from his years in Miami-Dade is included in the appendices.

In a 1981 dissertation, Mark Malone investigated the contributions of William Levi Dawson to American choral music and music education through the preservation of Negro folk songs.<sup>24</sup> Malone covered Dawson's undergraduate music studies at the Tuskegee Institute; his early professional career as a musician, music educator, and composer; and his subsequent return to the Tuskegee Institute to organize the Institute's Department of Music. For twenty-five years Dawson chaired the department and achieved an international reputation with his Tuskegee Institute choirs.

Howard Hanson was the subject of a 1970 study by Robert Monroe, which explored Hanson's forty years and as administrator, teacher and composer at the University of Rochester's Eastman School of Music.<sup>25</sup> Monroe discussed Hanson's philosophy as it related to music education in America, along with his influence as a leader in music education nationally.

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<sup>23</sup> Lanier, Brian N. "Howard A. Doolin: His Professional Life and Contributions to Music Education, PhD, Dissertation, The Florida State University, 1986.

<sup>24</sup> Malone, Mark H. "William Levi Dawson: American Music Educator". PhD Dissertation, The Florida State University, 1981.

<sup>25</sup> Monroe, Robert C. "Howard Hanson American Music Educator". PhD Dissertation, The Florida State University, 1970.

In a 1972 dissertation Dorothy Holcomb examined the life of Philip Greeley Clapp, a composer, conductor, pianist, critic and teacher whose professional career extended most of the first half of the twentieth century.<sup>26</sup> From 1919 to 1954, Clapp distinguished himself as director of the School of Music at the University of Iowa in Iowa City.

Although the studies listed above did not contribute directly to the present investigation, they proved invaluable in providing a broad historical context for the life of William Patrick Foster, and in suggesting approaches to researching and organizing the present study.

#### Studies Directly Related to William Patrick Foster

Three extensive studies include material on William Patrick Foster. In 1975 Clifford Watkins examined the contributions of three renowned African American bandmasters: Frank T. Greer, then director of bands at Tennessee State University in Nashville; William Patrick Foster, then director of bands at Florida Agricultural & Mechanical University in Tallahassee; and R. R. Thomasson, then director of bands at South Carolina State University.<sup>27</sup> Watkins investigated the musical and teaching philosophies of his subjects and explored their thoughts on the future of band programs at historically black colleges and universities (HCBUs). Watkins showed that Greer, Foster, and Thomasson made considerable contributions to the improvement of HBCU bands and collegiate bands in general. Watkins concludes that all three

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<sup>26</sup> Holcomb, Dorothy R. "Phillip Greeley Clapp: His Contributions to the Music of America". PhD Dissertation, University of Iowa, 1972.

<sup>27</sup> Watkins, Clifford E. "The Works of Three Selected Band Directors in Predominantly Black American Colleges and Universities". PhD Dissertation, Southern Illinois University, 1975.

bandmasters were optimistic about the future of HBCU bands, but only if the core philosophy of those programs remained comprehensive in nature.

David Hall's 1989 Master of Music thesis entitled "William P. Foster, American Music Educator"<sup>28</sup> was the first graduate research study that focused exclusively on the life and professional career of William Foster. Hall vividly detailed Foster's early education and influences, and covered Foster's professional life from his beginnings at Lincoln High School in Springfield, Missouri, to his life's major accomplishments at Florida A&M University.

Jesse Lee Walker's 1998 document "William P. Foster, American Bandmaster"<sup>29</sup> examined Foster's professional life, beginning with his education at the University of Kansas and the racial undertones that Foster encountered there. Walker considered Foster's role as the first African-American president of the Florida Music Educators Association (FMEA) and the American Bandmasters Association, and his innovations for college marching band halftime shows while serving as director of bands at Florida A&M University in Tallahassee from 1946 to 1998.

A review of these studies revealed a modest but solid kernel of educational, biographical, and historical research from which the present study could grow. This review further reinforced the hypothesis that Foster was a music educator who exerted a lasting influence in his professional field. It confirmed that Foster's career affected college/university music education nationwide, and that the contributions of William Patrick Foster place him as the most influential African-American bandmaster of his era.

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<sup>28</sup> Hall, David. "William P. Foster, American Music Educator". Master of Music Thesis, The Florida State University, 1989.

<sup>29</sup> Walker, Jesse. "William P. Foster, American Bandmaster". Specialist Document, Troy State University, 1998.

## Chapter III

### WILLIAM PATRICK FOSTER: THE MAN

#### The Early Years

Between 1900 and 1930, the African-American population of Kansas City, Missouri, increased substantially due to the migrations of ex-slaves and their families from rural Southern areas. Kansas City's African-American neighborhoods created a legacy of prosperous businesses, substantial residences, and educational institutions. By 1919, Kansas City's African-American community had its own Young Men's Christian Association (YMCA), Civic Club, two hospitals, and a daily newspaper. Trolley cars took people to and from local intersections, and taxis raced through the district.<sup>30</sup> Though times were not superfluously prosperous for blacks, they were improving. The African-American neighborhoods of Kansas City in the early twentieth century were known not only for legendary barbecue, but also for their vibrant jazz music scene. Kansas City's 12<sup>th</sup> Street became nationally known for its jazz clubs, gambling parlors, and brothels, earning the city the moniker "The Paris of the Plains". At its height 12<sup>th</sup> Street was home to more than fifty jazz clubs. Just six blocks to the north, jazz also flourished at 18th & Vine, which became nationally respected as the epicenter of the city's African-American community. Jazz clubs were packed nightly with patrons listening to legends such as Count Basie, Jay McShann, and local blues singing legend Big Joe Turner. Kansas City, along with New Orleans and St. Louis, became known as a "Cradle of Jazz". Along with its vibrant music scene, the African-American community in Kansas City had a Negro league baseball team, the Kansas City Monarchs, founded in 1920; and it counted among its natives such thinkers and

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<sup>30</sup> Retrieved by the Author from: <http://www.kcsoul.com/about-us.php>, (Accessed on July 9<sup>th</sup> 2009).

artist such as Harlem Renaissance poet Langston Hughes, photographer Gordon Parks, and jazz bebop extraordinaire Charlie Parker.

Into this effervescent culture William Patrick Foster was born on August 25, 1919. His father, Frederick Bradford Foster, was born in Carbondale, Kansas, probably in the early 1880s.<sup>31</sup> Frederick Bradford Foster attended the University of Kansas, Lawrence (KU), during the 1904-1905 school year and then worked as a railroad mail clerk. The baby's mother, Venetia Highwarden-Foster, was born in 1884; originally from Minneapolis, Minnesota, she married Frederick Foster in 1906.<sup>32</sup> Foster's paternal grandfather, William Munson Foster, was born into slavery in Raleigh, North Carolina, in 1858. Foster's maternal grandparents, Leroy and Alice Williams-Highwarden, relocated from Minneapolis to Kansas City in 1894. After Leroy passed away, Foster's grandmother married William Washington Patrick, who would become Foster's step-grandfather and also his namesake. William Patrick was a well-known and highly respected church and civic leader in the Kansas City African-American community. Foster considered Patrick his "total life" mentor, later saying that he owed many of the character attributes, attitudes toward life, values, inspiration, and life motivation to Patrick's daily guidance in his upbringing.<sup>33</sup>

Foster was the fourth and youngest child of Frederick and Venetia Foster. His siblings were Frederick Vondorus Foster, Dorothy G. Foster, and Delphos Leroy Foster.<sup>34</sup> Foster himself said that his mother always described him as a "special child,"<sup>35</sup> and Foster felt that his parents

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<sup>31</sup> Foster, "The Man", p. 9

<sup>32</sup> *ibid* pp. 32-38

<sup>33</sup> Foster, William P. Untitled/Unnamed/Typed Biographical Notes from "The Personal Collection of William Patrick Foster". Tallahassee, Florida (Accessed July 29, 2012).

<sup>34</sup> Obituary of William Patrick Foster, obtained from his Funeral by the Author of this Document

<sup>35</sup> Foster, "The Man", p. 7

raised him in “a quite loving and supportive manner”. Strong moral ethics and Christian family values were stressed in the Foster household, as all of the Foster children were taught to seek excellence and practice wholesome values, along with exemplary work ethics. Foster was reared through Sunday school, church, Bible study, and weekly prayer meetings, while attending church services every Sunday with his maternal grandmother at the First African-American Methodist Episcopal Church, in Kansas City. The concept of family and the ideals of family values were central to Foster’s personal and professional career. Characteristics such as honor, respect, and integrity were essential qualities that were stressed throughout Foster’s personal and professional life.

Foster attended Keeling Elementary School for grades 1 through 3, Harriet Beecher Stowe Elementary School for grades 4 through 6, Northeast Junior High School for grades 7 through 9, and Sumner High School for grades 10 through 12.<sup>36</sup> Young William Foster spent his childhood years enjoying his family and participated in a multitude of activities, playing basketball, baseball, and football on the playgrounds in his family’s neighborhood, while performing youthful jobs as a newspaper carrier, filling station attendant, and drug store clerk.<sup>37</sup> Foster also enjoyed playing tennis and running track.

Foster’s formal introduction to music occurred sometime during his junior high school years. From money he earned working odd jobs, he was able to purchase his first musical instrument, an old C melody saxophone, for \$50. After buying the saxophone, Foster would attend the Horner Institute of Music in Kansas City, Missouri, for lessons; he subsequently found out that his C melody saxophone was obsolete. Foster’s teacher recommended that he purchase a

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<sup>36</sup> Obituary of William Patrick Foster, obtained from his Funeral by the Author of this Document

<sup>37</sup> Foster, “The Man”, p. 20

Bb clarinet, advice Foster soon accepted. Foster played the Bb clarinet in the Northeast Junior High School band, matriculating to the Sumner High School band. There he showed such musical progress that the director, Gaston Sanders, appointed him student director of the Sumner High School band and orchestra. Foster served as student director during his sophomore, junior, and senior years (1934-37), and also learned to play the violoncello. It during this time that Foster decided he wanted to be a conductor. Foster would later cite Sanders as a personal career mentor.<sup>38</sup>

### Bachelor's Degree

Foster attended the University of Kansas (KU), located in Lawrence, from 1937 to 1941, and received the Bachelor of Science degree in music education in the spring of 1941. After enrolling as a freshman, Foster spent many hours practicing for his audition for the university band. In recalling this audition, and its outcome, he would later explain:

*“A friend of mine and I both had new instruments. We came to K.U. early so we could practice for our auditions. I remember that night before auditions were to be held, we both went to the stadium and practiced on the field until midnight. The next morning we were confident that we were prepared, because, confidently, we were both excellent musicians. Both of us felt good about our individual auditions. But we started getting worried when we didn't hear the results. To make a long story short, we didn't make the band because we were black”.*<sup>39</sup>

Foster's major performance media at KU were the clarinet and piano. Weekly, Foster would use the 7pm–11pm time blocks to study, complete his music theory assignments, and practice the piano and clarinet. Because of his limited financial resources, Foster sought

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<sup>38</sup> Foster, William P. Untitled/Unnamed/Typed Biographical Notes from “The Personal Collection of William Patrick Foster”. Tallahassee, Florida (Accessed July 29, 2012).

<sup>39</sup> Reeder, Dan, “The Saga of a Man and His Band”, Kansas Alumni Magazine, (November 1975) p. 13.

employment in the KU fraternity and sorority houses as a waiter.<sup>40</sup> He would work six hours every day, in exchange for board and lodging in the basement of the house, plus a stipend of three to four dollars per week. Foster often had to compete academically with the same students to whom he served breakfast, lunch, and dinner. Also, due to strict segregation policies at KU, Foster was not allowed to attend any University sanctioned social events on the weekends and was only allowed to dine in the colored students section of the KU student union building.

Despite the hardships and adversities, Foster persevered, later saying:

*“ I received a top education that permitted me to compete at the University and in life itself on the highest level with anyone. I am thankful for the training and education I received at the University of Kansas ”.*<sup>41</sup>

Foster’s primary instructors at KU included Dr. E. Thayer Gaston (music methods and music therapy), Dr. W. Otto Messner (Choral Society and music methods), Mabelle Glenn (public school music and student teacher internship) and Dr. Russell Wiley. Wiley taught courses in conducting that Foster found particularly rewarding. Wiley served as director of the KU University Band and Symphony Orchestra, and was well versed in the field of conducting. His knowledge, leadership, and command of his ensembles were characteristics that Foster sought to emulate.<sup>42</sup>

During Foster’s sophomore year (1938-39) at KU he took another important step in his life, becoming interested in fellow Kansas City native Mary Ann Duncan. Foster was in the second year of his undergraduate matriculation at KU, and Mary Ann was still a junior in high school. Foster and Mary Ann were acquaintances from the same Kansas City neighborhood, and

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<sup>40</sup> Foster, “The Man”, p. 23

<sup>41</sup> *ibid* p. 24

<sup>42</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 20 March 1997 to Jesse L.Walker. Taken from Walker’s Specialist Thesis, William P.Foster, American Bandmaster. Troy State University. 1998.

her family did not object to the young courtship, as Foster was known as an upstanding neighborhood young man who was attempting to make something definitively honorable of his life. Foster stated:

*"You can understand how such a relationship could have created much resistance. I'm glad I lived in the right neighborhood and on the right block. Too, I'm glad that I was a college student".<sup>43</sup>*

The young couple enjoyed a brief courtship of only a few months, and without informing their families, on August 8, 1939, Foster and Duncan married at the courthouse in Olathe, Kansas, roughly twenty miles from Kansas City. The union lasted sixty-eight blissful years, until Mary Ann's peaceful passing on Friday, August 17, 2007.<sup>44</sup> The union produced two sons: William Patrick Foster, Jr. (Pat), a now retired physicist at Bethesda Naval Research Center in Maryland<sup>45</sup>, and Anthony Frederick Foster, a retired biology teacher at Joan of Arc Middle School in the New York City public schools.<sup>46</sup> They had three grandchildren—William Patrick Foster, III, a jazz electric bassist and professional musician; David Arnold Foster, who trained to become a jet pilot; and Kimberly Katherine Ann Foster, who graduated from Spelman College—and two great-grandchildren.

Though not musically trained, Mary Ann Foster was a constant companion of Foster at all of his band concerts, halftime football performances, and any other activity in which Foster participated. She traveled with her husband to professional conferences, workshops, and the various band adjudication/clinician jobs he conducted yearly. The two were literally inseparable

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<sup>43</sup> Foster, "The Man", p. 28

<sup>44</sup> Published in the Tallahassee Democrat from August 22 to August 24, 2007

<sup>45</sup> Foster, William P. Untitled/Unnamed/Typed Biographical Notes from "The Personal Collection of William Patrick Foster". Tallahassee, Florida (Accessed July 29, 2012).

<sup>46</sup> Ibid.

from the very beginning. Mary Ann worked for many years at FAMU, and retired in 1987 as the office manager for the Florida A&M University Office of Student Activities.

Foster would later recall a meeting about his career goals with the dean of the School of Fine Arts at KU, D. M. Swarthout. Dean Swarthout strongly advised Foster not to attempt to take up a career as a conductor. As Foster later recalled:

*“When I was a senior, I went into the office of Dean Swarthout, and he asked me, ‘What did I plan to be?’ I said I wanted to be a conductor. He was probably thinking orchestra conductor, but he said, ‘Right now, there are no opportunities for a colored person as a conductor’”.*<sup>47</sup>

Foster felt the words of Dean Swarthout were hurtful and discouraging, but retained the will to meet his goals. He then knew that he would have to go work at a black institution to develop his own band and fulfill his dream of being an African-American conductor.

*“This created one of the burning desires in his life to develop a black band as fine, if not finer than any band composed of white students”.*<sup>48</sup>

### Career Beginnings

Foster graduated from the University of Kansas in the spring of 1941, and immediately began to seek employment, landing his first job as director of bands and choirs at Lincoln High School in Springfield, Missouri. Foster would stay at Lincoln High School for the 1941 and 1942 academic years, leaving his position in the spring of 1943. Foster was extremely grateful for his time at Lincoln High School, as he felt the challenges he endured, such as having to build the band from scratch, would prepare him for the adversities he would experience as his career

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<sup>47</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 20 March 1997 to Jesse L. Walker. Taken from Walker’s Specialist Thesis, William P. Foster, American Bandmaster. Troy State University. 1998.

<sup>48</sup> Reeder, D. (November 1971) “The Saga of a Man and his Band”. Kansas Alumni Magazine

further expanded. Inherent obstacles, such as personnel recruitment and lack of funding for equipment, would be consistent issues throughout Foster's professional career.

Upon leaving Lincoln High School, Foster returned to Kansas City with his wife and their young son before embarking on his next assignment. Foster left Lincoln High School "to seek greater challenges and personal development"<sup>49</sup>, and that opportunity arrived in the summer of 1943 by way of a telegram from Dr. Horace Mann Bond, president of Fort Valley State College in Fort Valley, Georgia, who offered Foster a threefold assignment: chair of the Department of Music, director of the Fort Valley State Choir, and assistant professor of music education. Unfamiliar with both the town and school, Foster accepted the position with reservations, as he found the school location isolated and limited. Foster would only stay one academic year at FVSC; 1943-44, as he found the teaching situation quite dreary because of a lack of government funding in wartime, equipment shortages, and lack of quality personnel, as the ongoing World War II had decimated the rustic Southern college of many male students. Foster, still deeply desiring to become a band or orchestral conductor, was unhappy serving as director of choirs and wished to work with instrumentalists. Foster did experience some enjoyable times at FVSC, as his second son, Anthony Frederick Foster, was born in the FVSC infirmary on April 28, 1944, and he and Mary Ann made many lifelong friends among the faculty, staff, and administrators at FVSC. Foster resigned from his threefold position at the end of the 1943-1944 academic year, returning to Kansas City with his new family of four for the summer to plan his next move. In August, Tuskegee Institute President Frederick D. Patterson offered Foster employment at the prestigious college in rural Alabama.

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<sup>49</sup> Foster, "The Man", p. 34

The Tuskegee Institute (TI) and Foster, to describe the situation simply, each needed what the other had to offer. Foster desperately wanted to become an instrumental conductor, and TI needed a director of bands. Foster became director of bands and orchestra, for the first time without responsibility for a choir, effective September 1, 1944.

Foster stayed at TI for two academic years, 1944-1945 and 1945-1946, resigning at the end of the 1945-1946 academic year. Foster generally enjoyed his time at TI, conducting the marching band, concert band, and orchestra; making the decision to leave only when Florida A&M College (FAMC) made him a better offer, one that included instrumental music scholarships and input into the design of an instrumental music curriculum for music majors, something that TI did not offer. Foster also wanted to attend graduate school to earn his master's degree in music during the summer months, but his teaching requirements and responsibilities at TI precluded summer study. Due to these factors, Foster after meeting FAMC President William H. Gray after the FAMC versus TI football game in Tuskegee in November of 1945, seriously began to ponder and explore FAMC's proposal, which greatly intrigued him.

After meeting with Gray in the spring of 1946, Foster accepted employment at FAMC effective June 1, 1946, as director of bands. The facilities at FAMC were dismal, and there were only about sixteen or seventeen broken instruments; however, Foster persevered and managed by the beginning of the fall quarter to organize a forty-five-piece marching band, recruiting all over the state of Florida for musicians and communicating with high school band directors tirelessly to find band members for the fall 1946 season. Foster also benefitted greatly from the end of World War II in 1945, gaining armed forces veterans who were returning home and attending school.

With his newly appointed teaching duties at FAMC, Foster found time during the summers of 1948, 1949, and 1950 to pursue and complete his Master of Arts degree from Wayne State University in Detroit, Michigan.<sup>50</sup> Foster chose Wayne State after attending the Music Educators National Conference (MENC) held at Wayne State University in 1948. While working on his degree, Foster was fortunate enough to experience an in-service workshop in radio and television presentation, information he found to be quite useful in his development of a weekly radio program that he would host on the FAMC campus. Foster later commented:

*“I also began to understand the possibilities of television and how I could apply production techniques to band pageantry styled marching band, pre-game and halftime shows”.*<sup>51</sup>

By the fall of 1950, just four years after being named director of bands at FAMC, Foster had earned his master’s degree and the FAMC marching band had grown to 110 members. The band became widely known as the “Marching 100” Band<sup>52</sup>, the nickname still applied to the band today.

In June of 1953, Foster began work on his doctoral degree (Ed.D.) in music from Teachers College, Columbia University (TCCU), in New York City. Foster’s major at TCCU was music, and his double minor was in English and education administration. Foster, the recipient of the Rockefeller General Education Board Fellowship, completed his doctoral studies and graduated from TCCU in May of 1955. Foster’s primary instructors included Lilla Belle Pitts, music education; Ernest Harris, choirs; Harry Wilson<sup>52</sup>, choral conducting; and Norval Church, instrumental conducting. Foster’s doctoral dissertation, entitled “Band Pageantry: A

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<sup>50</sup> William Foster Collection, Kansas Collection, RH MS 656, Kenneth Spencer Research Library, University of Kansas Libraries

<sup>51</sup> Foster, “The Man”, p. 25

<sup>52</sup>Foster, “The Man”, p. 55

Guide for the Marching Band,” was accepted without any references<sup>53</sup>, as his doctoral committee was familiar with the work he had accomplished with the FAMU marching band, and considered his marching band methodologies and philosophies to be authoritative. The Hal Leonard Corporation published Foster’s dissertation as a textbook for marching bands in 1968. Though currently out of print, it is highly coveted and still widely used today. The text of Foster’s dissertation establishes a guide through which the educational and cultural values of marching band pageantry concepts may be realized. Foster presents pageant show ideas and formations, along with ideas on the presentation of nighttime techniques for halftime shows, precision drills, intricate marching steps, dance routine, band halftime show entrances, halftime pageant animations of precision drill, and marching percussion cadences. “Band Pageantry” presents an elegant way by which bands can entertain audiences during halftime shows and parades, while firmly giving suggestions of how to establish and develop a marching band program.

The 1960s were a time of continued successes for Foster and his band, beginning with the FAMU “Marching 100” Band’s first nationally televised appearance on January 6, 1963, at the “Pro-Playoff Bowl” in Orange Bowl Stadium, located in Miami, Florida. The football game was broadcast on CBS television<sup>54</sup> and led to an array of future televised performances for the band. In 1965 Foster was inducted into the prestigious American Bandmasters Association (ABA), and on October 10, 1969, the FAMU fine arts complex was jointly named in honor of him and African-American artist Henry O. Tanner. The building dedication to Foster read as follows:

*William Patrick Foster, B.S., M.A., Ed.D, — a native of Kansas City, Kansas. Before coming to Florida A&M University in 1946, he served as Chairman of the Music Departments and Director of Bands at Lincoln High School, Springfield, Missouri, Fort Valley State College,*

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<sup>53</sup> William Foster Collection, Kansas Collection, RH MS 656, Kenneth Spencer Research Library, University of Kansas Libraries

<sup>54</sup> Taken from <http://www.famu.edu/index.cfm?marching100&historyTimeLine>, Retrieved by the Author.

*Fort Valley, Georgia, and Tuskegee Institute, Tuskegee, Alabama. His major contributions have been the development of the Florida A&M University Marching Band to its position of national and international recognition. The music department under his leadership has an enviable record of achievement for its various musical groups through national and international appearances. He has contributed to many professional journals and authored two books. His services are constantly sought as a consultant, clinician in band music throughout the country.*<sup>55</sup>

The 1970s saw tremendous growth in the FAMU band program, now numbering 200 in membership. Foster was elected president of the Florida Music Educators Association (FMEA) for the 1973-1975 term, becoming the first African-American to be elected to the position in the organization's history.

For Foster, the 1980s were his busiest decade, beginning with the "Marching 100" Band's filming its second nationally televised commercial for Welch's Grape Soda, and with Foster being named director of the prestigious McDonald's All-American Band, a position he would hold from 1980 through 1991. Foster was also elected president of the College Band Directors National Association (CBDNA) for the 1981-83 term, and the FAMU "Marching 100" Band was awarded the 1985 Sudler Intercollegiate Trophy for Marching Bands, becoming the fourth institution after the University of Michigan, the University of Illinois, Urbana-Champaign, and the Ohio State University, to win the award. In July of 1989, Foster and his band marched down the Champs Elysees through the Arc de Triumph in Paris, France, participating in France's 200<sup>th</sup> anniversary celebration of Bastille Day. Foster and the FAMU "Marching 100" band, now well over 250 members, returned to the United States to national media acclaim.

In the summer of 1990, Foster instituted the initial Florida A&M University "Marching 100" Summer Band Camp, and in the fall of 1992, *Sports Illustrated* magazine named the

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<sup>55</sup> "A Program of Dedication", Florida A&M University, Lee Hall Auditorium, October 10<sup>th</sup>, 1969.

Marching 100 “The Best College Marching Band in the Country” in an annual poll<sup>56</sup>. Foster and the FAMU Band represented the state of Florida at the 1993 and 1996 presidential inaugurations of William Jefferson Clinton in Washington D.C.,<sup>57</sup> and by 1995 the FAMU “Marching 100” had grown to be 329 musicians.<sup>58</sup>

On April 8, 1998, Foster became the twelfth recipient of the “Great Floridian” award,<sup>59</sup> which is presented annually in recognition of the outstanding achievements of men and women who have made significant contributions to the progress and welfare of the state of Florida. Foster used his banquet celebration as a Great Floridian to announce his retirement from FAMU after 52 years as director of bands and 49 years as chair of the FAMU Department of Music. Upon stepping down, Foster was appointed by FAMU President Frederick S. Humphries as the first Eminent Scholar of the Foster-Edmonds Endowed Chair at FAMU, a position Foster would occupy until August of 2001.

Foster used his time as Foster-Edmonds Endowed Chair to create the William P. Foster Foundation and to categorize his life’s awards and achievements by writing his life memoir, a book he titled “The Man Behind the Baton”, published by the William P. Foster Foundation in 2001.<sup>60</sup>

In his retirement Foster never left Tallahassee. He and his wife, Mary Ann, remained in their own home until her death in 2007; he then moved into a local nursing home. On Saturday,

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<sup>56</sup> Sports Illustrated. “Best of 1992”. SI.com.  
<http://sportsillustrated.cnn.com/vault/result/article> (accessed July 4, 2012)

<sup>57</sup> Thomas, Dale. Historical Chronology of the FAMU Band Program: 1946 – 2006. Unpublished. Retrieved from Mr. Dale Thomas, Former FAMU Music Librarian.

<sup>58</sup> Foster, “The Man”, p. 82

<sup>59</sup> <http://www.flheritage.com/preservation/floridian/index.cfm>

<sup>60</sup> Foster, William P. *The Man Behind the Baton*. The William P. Foster Foundation, 2001.

August 25, 2010, twelve years after his retirement, William Patrick Foster died at the age of ninety-one.

## Chapter IV

### WILLIAM PATRICK FOSTER'S PROFESSIONAL CAREER: 1941-2001

#### The Pre-FAMC Years, 1941-46

After graduation from the University of Kansas in spring 1941, Foster acquired his first position as director of bands and mixed choir at Lincoln High School in Springfield, Missouri. Although faced with many initial challenges, such as recruiting students for a new band and coping with poor instruments, Foster found the principal of Lincoln High to be supportive, offering financial assistance to the best of his budgetary ability. His support was not in vain; by the end of the first academic year, Foster, overcoming many obstacles, had established a band program.

At Lincoln High School, Foster's ingenuity became immediately apparent. He developed the concept of teaching applied-like lessons to the entire band, and when scheduling allowed, he implemented homogeneous and heterogeneous instrumental family classes, in addition to the full band ensemble rehearsals. In addition, he offered private applied instrumental lessons to interested students on Saturday afternoons for fifty cents. These innovations proved successful and the band quickly progressed, as did the choir. In fact, Foster's crowning achievement at Lincoln High School was the seventy-voice mixed a cappella choir. Earning enthusiastic responses at all of their seasonal concerts and community programs, the choir regularly performed on local radio broadcasts. The highlight occurred in the spring of 1943, when the choir performed by invitation at the Missouri State Educators Association of Negro Teachers Convention in St. Louis and received rave reviews.<sup>61</sup>

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<sup>61</sup> Foster, "The Man", p. 33

During the Lincoln High School years, Foster also developed a professional relationship with Edward W. Peters, a local musician who would have significant influence over Foster's teaching career. Peters, a teacher, conductor, and former member of John Phillip Sousa's famous "Sousa Band," gave Foster cornet lessons during his time in Springfield. From Peter's instruction, Foster gained further understanding of the principles of tone, articulations, and expression, which he applied in teaching conducting, brasswind methods, and musicianship pedagogy.<sup>62</sup>

At the end of the 1943 academic year, Foster ended his two-year tenure at Lincoln High School and moved his family back to Kansas City, Missouri, hoping to forward his career. In August of 1943 Horace Mann Bond, then president of the Fort Valley State College in Fort Valley, Georgia, offered Foster a three-fold assignment as chair of the department of music, director of the Fort Valley State Choir, and assistant professor of music education.<sup>63</sup> Foster accepted the offer, only to find the new situation quite dismal. While at FVSC, Foster took up residence in the home economics building, and the academic office provided him was located in the university's main academic building. The academic office was limited in size, furniture, and equipment, as Foster had no telephone, typewriter, tables, or even a piano at his disposal. He also soon realized that, due to the ongoing war abroad, there were few if any male students in the FVSC music department, and that he was one of only two FVSC music faculty members. Despite the adverse conditions, Foster took pride in the FVSC choir, which was quite active,

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<sup>62</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 20 March 1997 to Jesse L. Walker. Taken from Walker's Specialist Thesis, William P. Foster, American Bandmaster. Troy State University. 1998.

<sup>63</sup> Foster, "The Man", p. 34

performing at weekly FVSC assemblies, providing concert presentations in neighboring cities, and taking concert tours around the state of Georgia.<sup>64</sup>

At the end of the 1943-44 academic year, Foster resigned his teaching duties at Fort Valley State College. With his young family (his second son, Anthony Frederick, had been born on April 28) he returned to Kansas City for the summer of 1944 to seek better employment.

During the Kansas City summer, Foster was approached by Frederick D. Patterson, president of the Tuskegee Institute, who offered him employment at the prestigious Alabama HCBU. Delighted with the offer, Foster accepted, beginning what would be two academic years at Tuskegee, 1944-1946.

Foster's official title at Tuskegee was director of bands and orchestra. Unlike his former positions, he had no responsibilities in the choral area. William Levi Dawson, famous authority on Negro spirituals, held the position of choir director, as well as chair of the department of music. Prior to Foster's hiring, the Tuskegee Institute band had gained an excellent reputation under the direction of S. W. Gresham, N. Clark Smith, and Captain Frank L. Dyre.<sup>65</sup> However, World War II had greatly diminished the numbers in the Tuskegee Band, and the music department no longer offered a baccalaureate degree in music. Foster was faced once again with the challenging task of rebuilding a band program. To his advantage, the Philippine Constabulary Band, the national band ensemble of the Philippines (then a U.S. commonwealth), was stationed on the Tuskegee campus. The residency of the Philippine band proved to be at once a motivating force and an excellent model for the Tuskegee students to emulate.

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<sup>64</sup>Foster, "The Man", p. 37

<sup>65</sup> Lewis, William Dukes. *Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands*. Thesis (M.A., Folklore) University of North Carolina at Chapel Hill, 2003.

Generally, Foster enjoyed his employment at the Tuskegee Institute. His place of work was principally the band hall building, which included the rehearsal hall, director's office, instrumental storage room, band uniform storage room, and an additional equipment storage room. The marching and concert bands rehearsed five times a week and the orchestra met twice a week. The marching band varied in size from 72 to 108 members; the orchestra varied from twenty to twenty-five string players, supported by an orchestral brass section and an orchestral percussion section.

Although the band program was making strides in growth and quality, Foster had begun to consider leaving Tuskegee. He also understood that the band and orchestra programs at Tuskegee had very limited possibilities for growth or for improving the musical development of the ensemble members:

*“Since the Tuskegee Institute did not offer a music major, student members in the bands and orchestra had only minimal hope of improving their ability to perform on their instruments. Likewise, student instrumentalists had very little incentive to improve their musicianship, as scholarships or financial assistance were unavailable.”<sup>66</sup>*

Also prompting Foster's consideration was his desire to attend graduate school in the summers, which he was unable to do because of his teaching commitments.

### The FAMC Years

*“The overall achievement of the band (FAMU) is credited to Foster's ability as a musician, leader, organizer, showman and perfectionist; a staff of top flight assistants; and the band members' desire, dedication and esprit de corps to adhere to the band's motto of “Perfection in Musicianship, Precision in Marching, Achievement in Academics, Attainment of Leadership, and Highest Quality of Character.”<sup>67</sup>*

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<sup>66</sup> Foster, “The Man”, p. 38

<sup>67</sup> Florida A&M University Band, The Marching “100”, “Music World, Vol, III (Fall, 1972), p. 18.

Vocal and instrumental music instruction at Florida Agricultural and Mechanical College (FAMC) can be traced as far back as 1892, when German-born Professor P. A. Von Weller formed the first band.<sup>69</sup> A small historically African-American college located in Tallahassee, Florida, FAMC had supported music and music education since the beginning of Professor Von Weller's tenure. In fact, FAMC had employed six band directors before Foster's appointment and had gained some recognition for developing fine musicians. The directors, after Von Weller, included:

1. Nathaniel C. Adderley, 1910–1918 (father of world famous jazz musicians Julian “Cannonball” Adderley, saxophone, and Nathaniel “Nat” Adderley, trumpet, both of whom attended FAMC)
2. Herman Spearing, 1918-1923
3. Arnold Lee, Sr., 1924-1928
4. Captain W. Carey Thomas, 1928-1930
5. Leander A. Kirksey, 1930–1946 (a Florida A&M graduate)

In 1924, when Arnold Lee, Sr., became director of bands, the alumni provided a foundation to ensure the presence of a permanent band. Twenty instruments were purchased and donated to the college, with a pledge to double the contribution as soon as possible.<sup>68</sup> In response to the alumni support and the band's progress, President Lee petitioned the Florida Board of Control for a permanent band director position.<sup>69</sup>

*“It is essential to the vigorous welfare and training of the entire student body that we should have a band leader who can organize a band and orchestra, and furnish*

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<sup>68</sup> Neyland, Leedell W. and John W. Riley. *The History of Florida Agricultural and Mechanical University*. Gainesville, Florida: University of Florida Press, 1963 p. 118

<sup>69</sup> *ibid*, p.119

*satisfaction for the students who come to us. I regard such an officer a necessity, and I am asking for an appropriation for his salary.”<sup>70</sup>*

Despite his efforts, Lee’s request would not be granted for another four years. Nevertheless, the band continued to function and in 1927 received another significant donation.

*“One year before Captain Thomas became the director of the college band in 1928, The Honorable John L. Web of Little Rock, Arkansas donated \$500 to the college for the erection of a bandstand. During the tenure of Captain Thomas, the band carried the name FAMC into every part of the state (Florida). In February 1929, the band was invited to present musical programs at the South Florida (Tampa) Fair. So magnificently did they perform that they were invited to broadcast from WADE, becoming the first Negro Band to broadcast from that station.”<sup>71</sup>*

Captain W. Carey Thomas became FAMC’s first official director of bands in 1928, serving until 1930. The program included a military band (marching), a boys’ band of fifty pieces (concert band), a symphony orchestra of twenty-five pieces, a junior band of twenty pieces, a girls’ orchestra of fifteen pieces, a girls’ drum and bugle corps of thirty-six pieces, and a symphonic orchestra of fifteen pieces.

In the 1930s the band activities on the FAMC campus were a regular part of the Lyceum programs, indicating that the school took pride in the growing program. Sponsors of Lyceum programs presented at least four nationally known artists each year. Popular artists such as opera contralto Marian Anderson, jazz legend Duke Ellington and his orchestra, Lionel Hampton, and Jose Greco’s dance group delighted audiences, young and old alike. Symphonic groups and lecturers, such as Mordecai Johnson and W.E.B. Dubois, are examples of other artists who shared their talents with the FAMC campus community during the bands early years.<sup>72</sup>

The progress of the band program was soon interrupted by World War II.

*“Until the outbreak of World War II, the college band under the direction of L.A. Kirksey, a graduate of A&M College, endeavored to keep strides with the division of choral*

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<sup>70</sup> *ibid*, p.119

<sup>71</sup> *ibid*, p.121

<sup>72</sup> *ibid* pp.17-18

*music. However, with the outbreak of the war, the band dwindled until it dissolved almost completely. As a matter of fact, by 1946, the campus could boast only a sixteen-piece band, which played primarily for the traditional line of march to the chapel.*"<sup>73</sup>

Foster witnessed this disheartening environment on a visit to the FAMC campus in the spring of 1946. He had been approached in the fall of 1945 by FAMC President William H. Gray and Moses General Miles, FAMC director of student affairs, after a football game between FAMC and the Tuskegee Institute, where Foster was employed. That evening, Foster attended a social function hosted by the brothers of Alpha Phi Alpha Fraternity at which President Gray and Miles were present. After Foster returned home, he received an unexpected late-night visit from Gray and Miles. The two revealed their intentions to offer Foster the director of bands position at FAMC, declaring they wanted to develop a band fine enough to "*put FAMC on the map.*"<sup>74</sup> Foster visited Tallahassee in the spring of 1946 to meet with Gray.

Gray, who served as FAMC president from 1944 to 1949, led the small college to new heights during his administration. Six new buildings were constructed, and a hospital and health center was erected. Under his leadership, FAMC also opened a graduate school in 1945 and authorized professional schools for pharmacy and law in 1949.<sup>75</sup>

Before Foster accepted the position of director of bands, he and President Gray had many in-depth discussions concerning overall expectations, program needs, financial resources, and the possible challenges of effectively reviving the band program at FAMC. Foster later explained:

*"I wanted to go to an institution where the administration would be positive in its support of the band program, in terms of faculty and staff, and an adequate operating budget, a facility for the band, and a good curriculum for music majors...Possibly the most important facet of this*

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<sup>73</sup> *ibid*, p. 1

<sup>74</sup> William Foster Collection, Kansas Collection, RH MS 656, Kenneth Spencer Research Library, University of Kansas Libraries

<sup>75</sup> Neyland, Leedell W., and John W. Riley. *The History of Florida Agricultural and Mechanical University*. Gainesville, Florida: University of Florida Press, 1963 pp. 17-18

*was a scholarship program where we could bring in talented black students, men and women; and offer them an opportunity to get a college education.”<sup>76</sup>*

President Gray agreed to allow Foster to develop not only the band program, but also an academic program of study for band and instrumental music majors. As Foster prepared his proposal for President Gray, he realized there was no band of significant quality or high ability level at any HBCU. He later commented:

*”We had no model to go by, the only thing that I knew was what I had heard in or through print about other bands. At that time, the University of Michigan Band was the rave of the country...I really can’t say that we patterned ourselves after the band, but I had heard of their excellence, from the stand point of musicianship, marching and so on...imagery wise I would say that the University of Michigan Band and Dr. Revelli were sort of idols, but for no particular reason, as I had never heard them, but I knew they stood for excellence.”<sup>77</sup>*

After coming to a compromise in their negotiations, Foster agreed to accept the position effective June 1, 1946, beginning what would become a fifty-five-year tenure at the institution.<sup>78</sup> From the beginning, Foster made it clear that salary was the least of his considerations. Rather, his primary interest was a program that supported the development of an outstanding band.

Although Foster and the FAMC administration had high hopes and dreams, realities soon had to be faced. The facility that housed the music department was far from adequate, consisting of a reconstructed army barracks that included several individual practice rooms and four academic classrooms. The 1944-46 biennial report of the Division of Arts and Sciences noted:

*”The physical facilities, both for housing the classes in the division and for giving instructional aid, fall short of meeting our needs. This was and still is especially true in the Business and Commercial Departments; and the Music, Physical Education, and the Science Departments.”<sup>79</sup>*

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<sup>76</sup> Foster interview, Spring 1989, Mr. David Hall

<sup>77</sup> Foster interview, 1997, as given to Jessie L. Walker.

<sup>78</sup> Foster, “The Man”, p. 45

<sup>79</sup> Biennial Report of the Florida Agricultural and Mechanical College. Tallahassee, Florida. Florida Agricultural and Mechanical Press, 1946. p.13

Further, when Foster arrived at FAMC he found only sixteen band members<sup>80</sup> and seventeen broken instruments, of which only three or four were salvageable.<sup>81</sup> Despite these dismal discoveries, when the September 1946 term began, Foster had organized an impressive 45-piece marching band, a result of tireless recruitment throughout the Deep South.

The development of an instrumental curriculum for music majors was one of the first topics Foster discussed with President Gray. When Foster joined the FAMC music department, its four divisions included band and orchestra, piano, public school music, and voice. The Bachelor of Arts degree was offered in all these areas except instrumental music. The curriculum Foster developed and implemented was designed to prepare students to become band directors in the public schools or at the college/university level. It culminated with a bachelor's degree in instrumental music, and offered majors in woodwinds, brasswinds, and percussion. Although omitting music history and music appreciation, the FAMC newspaper, then known as the *Famcean*, listed the instrumental music offerings in a 1948 edition as follows:

*“For the past two years, the Music Department of the Arts and Sciences Division has enlarged its offering to include in the field of music courses a major leading to instrumental music. The purpose of the curricula offerings is to prepare individuals for service who are desirous of becoming band directors. The laboratory practical sequence of the college Marching and Concert Bands. Specific courses for such majors are: Applied Music (private lessons on band and orchestral instruments), harmony and ear training, advanced musical theory, woodwind ensemble, brasswind ensemble, woodwind, brasswind, and percussion classes, conducting, and arranging and practice teaching marching and concert band.”*<sup>82</sup>

The academic requirements for instrumental music majors were listed in the 1948 FAMC Academic Bulletin: three years of English, foreign language, and professional education, and one

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<sup>80</sup> Neyland, Leedell W., and John W. Riley. *The History of Florida Agricultural and Mechanical University*. Gainesville, Florida: University of Florida Press, 1963.

<sup>81</sup> Foster, “The Man”, p. 46

<sup>82</sup> “Florida A&M College Marching and Concert Band Offer Statewide Service (February 1948), *Famcean*, pp.4-5

year of math, history, and biology. The implementation of a bachelor's degree in instrumental music proved to be a critical step for Foster and the development of the FAMC band program.

Early in his career at FAMC, Foster let it be known that the quality of the band student's character was a central feature in the development of the band program. Foster himself had high musical standards, a tireless work ethic, and a high regard for relationships with family and friends. He later affirmed these attitudes in his personal "philosophy of life"<sup>83</sup> and made clear that he expected them of every member of his program. Foster also actively recruited students who were interested in being academically successful, believing this desire would ultimately help develop a fine musician and leader. Student leaders were an integral part of Foster's program. He believed that the personal and musical development of student leaders served as inspirational models for other band members, especially new recruits:

*"Leadership is very important. By the fact that he (the student/band member) is in college initially states that an individual has demonstrated a desire for leadership in some capacity. That's why we have a large number of student officers. These people play a big part in shaping the band."*<sup>84</sup>

By 1947, Foster's second year at FAMC, the band had grown from 45 members to 72 members. It was in this year that he added simple "dance steps" to a marching band routine at halftime and began to develop his concept of "Band Pageantry." Foster later wrote:

*"Band Pageantry" is concerned with the philosophy that band pageants (halftime shows) can be educational as well as functional musical experiences if they are based upon ideas of interest to people, and if they are produced with a proper balance of between accepted standards of music and entertainment. To be truly significant experiences, pageants should embody educational and cultural values, which have meaning for the band members, as well as the spectators. Underlying the pageant should be a philosophy that is exemplified in terms of music as well as in the band maneuvers by which the drama is portrayed. The creative process involved*

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<sup>83</sup> Foster, William P. Philosophy of Life. Retrieved from Mr. David Hall, Personal Collection by the Author on June 22<sup>nd</sup>, 2012.

<sup>84</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 20 March 1997 to Jesse L. Walker. Taken from Walker's Specialist Thesis, William P. Foster, American Bandmaster. Troy State University. 1998.

*will suggest new resources from which bandleaders may draw materials and ideas for thematic development.*”<sup>85</sup>

This statement was to be the core of Foster’s marching band philosophy for the next 50 years. During his career at FAMC, the “band pageantry” ideal permeated his work.

From the beginning of his career at FAMC, Foster maintained exceptionally high standards of musical performance, simultaneously developing both marching and concert bands. Foster presented his bands with an array of challenging music; including marches, symphonic overtures, orchestral selections, and wind/percussion ensemble literature. All of the previously mentioned genres were an established part of the bands’ repertoire by 1947. A concert program bearing the date March 23, 1947, reveals some indication of Foster’s uncanny ability to move an instrumental program forward. In less than a year, the young bands were performing such challenging repertoire as: “Prelude and Fugue in D Minor” by Bach; “The Italian Symphony in A” and “Valse Triste” by Sibelius; and “Suite – Bandana Sketches” by White.<sup>86</sup> By 1948, the marching band had grown to 75 members, and Foster was establishing the band’s prominence on the FAMC campus. A description of a December performance at the 1948 Orange Blossom Classic football game appeared in the FAMC student newspaper, *The Famcean*:

*The 75 piece Florida A&M College Marching band under the direction of William P. Foster, noted Bandmaster and Assisted by L. Allen Pyke II, Drillmaster, put on a spectacular pre-game and halftime show before 17, 000 spectators at the Orange Blossom Classic which pitted the football team of Florida A&M against Virginia Union University. This band, one of the best college marching and playing organizations in the country today, gave a brilliant pre-game show consisting of the band dividing itself and going to the opposite ends of the football field simultaneously and then forming a football with spirals. In this formation the trumpet section, which is sixteen strong, saluted the Virginians, then the Floridians with their unique fight fanfare. Remaining in this formation the pre-game show was climaxed with the playing of the*

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<sup>85</sup> Foster, William Patrick. *Band Pageantry; A Guide for the Marching Band*. Winona, Minnesota: Hal Leonard Music, Inc., 1968

<sup>86</sup> Concert Band Program, *The Florida A&M College Band*, March 23<sup>rd</sup> 1947, Lee Hall Auditorium, Tallahassee, Florida.

*National Anthem. After this, the bandsmen snapped into regular band formation and left the field stepping high with precision.*

### *Halftime Activities*

*The band wearing their recently acquired new uniforms, illuminated the formations and symbols with brilliant lights which were on the caps and instruments of the bandsmen. It was during the halftime that this great band amazed the spectators with formations and appropriate music depicting a significant date in each month of the year, which was the theme of the show. The halftime performance opened with a trumpet fanfare from the sideline presenting the band, followed by forming V.U. and playing the Virginia Union Alma Mater as a salute to the visitors. Commencing with the first month which is January, the band formed a sled, seats and all played "Jingle Bells"; for the month of February a huge heart with arrow through it was formed to the tune of "I Love You Truly"; for March a Shamrock, was formed and "When Irish Eyes are Smiling" rendered; for April a large Easter Bonnet was formed to the tune of "Easter Parade".*

*Two rings formed next by the band for the month of June, which is the month of the June bride, and here, Mendelssohn's famous wedding march was played. July, with the 4<sup>th</sup> of July, was depicted by forming a large firecracker,*

*And playing descriptive music which at its conclusion exploded and the band went into a suit case luggage formation for the month of August, considered to be a month of travel; September was symbolized by a bottle of ink and pen formation to the tune of "School Days", and November with Thanksgiving brought on its traditional formation of a turkey walking to the tune of "Turkey in the Straw". For December with Christmas the band formed a star, which spread to both sides of the field, and "Silent Night" was rendered.*

*While in the star formation, the band played "Auld Lang Syne" which concluded with an effective musical climax. The band then formed FAMC with Cicero Fairlay and Edward Kyler dazzling the spectators with their baton spinning. The halftime show ended with the playing of the Florida A&M Alma Mater, after which Wilburn Green, drum major, led the band into regular marching formation and departed from the field amid a tremendous applause and marching 180 beats a minute to 'Victory March.'"<sup>87</sup>*

Foster's work with the FAMC symphonic band was also becoming noticed. In February of 1948, the symphonic band was invited to perform for the Florida Board of Governors Conference.<sup>88</sup> In March of 1948, band went on its first tour, performing in Florida, Georgia,

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<sup>87</sup> "FAMC Band Makes Hit Displays Twelve New Formations" (Tallahassee, Florida: *Famacean*, December 1948). Pp. 1 and 8.

<sup>88</sup> Rivers, Roosevelt, "The Rattler's Bandstand", Tallahassee, Fl: *Famacean*, February 1948, p.6.

North Carolina, and Virginia.<sup>89</sup> In October of 1948, the band participated in a series of broadcasted concerts for the Tallahassee radio station WTAL.<sup>90</sup> The following description of the FAMC Symphonic Bands' 1949 spring concert was given in the *Famcean* in March of 1949:

*“The Winter and Spring Concerts of the Florida A&M Concert Bands have been such meritorious performances in the past that Famceans now look forward to their appearances with great anticipation. The Concert of Sunday evening, March 6, was a case and point. As usual the band satisfied every expectation, for under the brilliant baton of William P. Foster he band played something closely akin to something like inspiration. High points of the program were the playing of the famous Grieg “Concerto” with Mrs. J.R.E. Lee, Jr., as piano soloist, and the stirring tone poem, “Finlandia” by Sibelius. The latter indeed was of an electric quality that had everyone sitting on the edge of his seat. The entire program, in fact, of so uniform an excellence that the employment of anything less than superlatives in appraisal would result in complete understatement.”<sup>91</sup>*

On September 1, 1949, Foster succeeded J. Harrison Thomas as chairman of the Department of Music, a post he would retain until his retirement in 1998. In the same year, Foster's third at FAMC, the school bulletin noted several changes in the instrumental music curriculum. Military science became a required course for freshman and sophomore students, prompting the music department to develop an ROTC band to accompany and perform at campus military events, and a senior recital requirement was added to the instrumental program.<sup>92</sup>

In 1951, a new instrumental and choral music curriculum was instituted, resulting in the expansion of the music degree-granting programs. Undergraduate baccalaureate degrees now included the Bachelor of Arts and Bachelor of Science degrees. Both the B.A. and B.S. offered

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<sup>89</sup> “Florida A&M College Marching and Concert Band Offers State Wide Marching Service”. Tallahassee, Florida, *Famacean*, February 1948, pp. 4-5

<sup>90</sup> “Radio Committee Outlines Year's Program”, Tallahassee, Florida, *Famacean*, October 1948, p.6.

<sup>91</sup> “Concert Band Gives Exciting Performance”, Tallahassee, Florida, *Famacean*, March 1949, p.7.

<sup>92</sup> Bulletin (Florida Agricultural and Mechanical University); v. 3, no. 2. 1950.

majors in piano, voice, organ, theory, strings, woodwinds, brasswinds, and percussion instruments. The early 1950s also brought expanding recognition of the FAMC band program throughout Florida and the nation. An Ebony Magazine writer commented:

*“The biggest most spectacular show in Negro College Football is the Orange Blossom Classic. Founded in Orlando in 1933 by J.R.E. Lee, Jr, the classic was devised to gain nationwide recognition for the school. FAMC’s Marching Band has become famed for its performances in the Orange Bowl that many attend the game only to watch the Halftime Show.”*<sup>93</sup>

The 1950s were a glorious time for Foster, his band, and FAMC as a whole. Under the direction of a new president, George W. Gore, the institution experienced rapid growth in student enrollment, faculty, staff, physical facilities, and degree programs. The results of this growth were realized in 1953 when FAMC was given university status, becoming FAMU. Increased student participation in the music department’s major instrumental ensembles also reflected the new era of growth. By 1953, the marching band had grown from 100 to 132 members and could boast a balanced instrumentation.

Foster had begun study for a doctoral degree in music education at Teachers College, Columbia University (TCCU) in New York City. He was the recipient of the Rockefeller General Education Board Fellowship for the period of September 1953 through May 1954, and January 1955 through May 1955, returning to FAMU only for the 1954 marching band season.<sup>94</sup> While in New York City, Foster concentrated on the further development of his ensemble leadership skills, studying conducting with Norval Church and the TCCU faculty and attending rehearsals of the New York Philharmonic and Metropolitan Opera. The rehearsals were used as field addition to classes, focusing on the art of rehearsal, advanced conducting techniques, and

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<sup>93</sup> “Orange Blossom Classic Is Top Negro Grid Bowl Game” (January 1951) *Ebony*, pp. 22-23.

<sup>94</sup> Foster, “The Man”, p. 25

score analysis. Foster graduated with an Ed.D. degree in music education in June 1955. He later commented:

*“It may surprise you to know that because of the recognition of the FAMU band in the mid-fifties, my doctoral dissertation, written in 1955, was accepted with no references, as the band’s reputation allowed the committee to view my dissertation as original and authoritative.”*<sup>95</sup>

Foster’s doctoral dissertation, “Band Pageantry: A Guide for the Marching Band,” was published thirteen years later by the Hal Leonard Company as a textbook for marching bands. The publication is still widely used in many college/university marching band methods courses.

During the early 1950s, Foster continued to push the Department of Music at FAMU forward. The slate of ensembles had grown to include Concert Choir, Men’s and Women’s Glee Clubs, Orchestra, ROTC Band, Symphonic Band, Varsity Band (a junior symphonic band for weaker musicians), the “Marching 100” Band, and the Jazz Ensemble, then known as the FAMC Collegians. Foster’s greatly improved bands led to the following response from a respected colleague, William D. Revelli, director of bands at the University of Michigan:

*The interpretation shows a fine sense for the phrase line, style and expression. Balance, blend, and ensemble are suburb. This band is a superior organization and shows the results of outstanding leadership and teaching.*<sup>96</sup>

### The FAMU Years

By 1963, Foster and the FAMU “Marching 100” had received countless awards and recognitions. The band’s first nationally televised performance at the “Pro – Playoff Bowl,” broadcast January 6, 1963, on CBS from the Orange Bowl Stadium in Miami,<sup>97</sup> opened the door

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<sup>95</sup> William Foster Collection, Kansas Collection, RH MS 656, Kenneth Spencer Research Library, University of Kansas Libraries

<sup>96</sup> “FAMC’s Famous Band is Out of This World”, *Pittsburgh Courier* magazine section. April 1953, p. 4.

<sup>97</sup> Taken from <http://www.famu.edu/index.cfm?marching100&HistoryTimeLine>

for similar performances and expanded the recruitment base for both the band and the university at large. On January 7, 1963, the *Miami Herald* provided a short review of the game's halftime pageantry:

*"The game was staged with all the pomp and pageantry to which Orange Bowl fans have become accustomed, plus a bonus. This was the Florida A&M Rattler band staging a halftime extravaganza entitled, "Athletics On Parade".*

*The Rattlers strutted faster than the football players moved in the game, and the applause showed that the band which sparks Jake Gaither's football team was a big hit.*

*The band, directed by Dr. William P. Foster, was tuneful and the maneuvering of carrying out the themes was something to behold."*<sup>98</sup>

On February 17, 1964, The *Tallahassee Democrat* reported that FAMU had received hundreds of letters of commendation, from thirty-two states and Canada, on the Marching 100's performance.<sup>100</sup> A rash of publicity followed:

1. November 1963 - the Marching Band appeared in an *Ebony* magazine article entitled "The Best Band in the Land."
2. December 1963 - the Marching Band received its first international recognition when it performed for the Kiwanis International Cultural Exchange Program in Nassau, Bahamas.
3. January 5, 1964 - the Marching Band made its second nationally televised appearance at the Pro - Play Off Bowl.
4. December 27, 1964 - the Marching Band made its third nationally televised appearance for the NFL Championship Game in Cleveland, Ohio.
5. January 21, 1968 - the Marching Band made its fourth national television appearance at the AFL All Star Game on NBC television.
6. August 1968 - the Marching Band appeared in the Paramount news film "Half - Time USA."

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<sup>98</sup> "Rattlers' Band Makes a Hit", *Miami Herald*, 7 January 1963, p.40.

7. January 12, 1969 - the Marching Band performed at NFL's Super Bowl III in the Orange Bowl in Miami, Florida.

Foster was further recognized for his accomplishments by induction into the American Bandmasters Association in 1965, an organization he would lead as president in 1994. On October 10, 1969, FAMU named its newly opened Foster-Tanner Fine Arts Complex to honor Foster and African-American artist Henry O. Tanner. The complex consisted of two four-story buildings, one of which housed the art and drama departments and the other the music department.<sup>99</sup>

The 1970s brought continued successes and growth. The marching band had grown to almost 200 members and continued its myriad of public and nationally televised performances:

1. March 1971 - the Bands Flag Corps, then known as the "Dirty Dozen", was added to the Marching 100 Band.
2. August 1971 – Elliott Seagraves became the first white FAMU student to march in the Marching 100 Band since its inception.
3. September 25, 1971 - the Marching 100 represented Foster's undergraduate alma mater, the University of Kansas band, during halftime of the KU vs. Florida State University Football Game held at Doak Campbell Stadium, on the campus of Florida State University.
4. Fall 1972 - the Marching Band recorded its first and only album LP, *FAMU Spirit*.
5. 1972 – Foster received two national music honors. Kappa Kappa Psi national honorary band fraternity awarded Foster its Distinguished Service to Music Medal, and the National Band Association awarded Foster its "Citation of Excellence."

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<sup>99</sup>"A Program of Dedication", Florida A&M University, 10 October 1969.

6. 1973 – the University of Kansas recognizes Foster with its highest honor, the KU Citation for Distinguished Service.
7. 1974 – Carmena Fennel (alto sax), Carla Wilson (clarinet), Denise Brown (trumpet) and Debra Hines (contralto horn) became the first female members of the Marching 100, though Norma Solomon White was the first official female member of the band in 1951.<sup>100</sup> Foster did not allow female band members to participate in the marching band as he originally thought it to be overwhelmingly strenuous for females.
8. 1975 – FAMU student Joe Bullard joined the band staff as “the voice of the 100,” a position he held until 1989. After a one-year hiatus, Bullard returned in 1990, and continues to the present.<sup>101</sup>
9. 1975 - the Marching Band made its first national television commercial for Coca-Cola: “Look Up America, I’d Like to Teach the World to Sing.”
10. October 5, 1975 - the “Marching 100” performed in Philadelphia, Pennsylvania, at the Philadelphia Eagles vs. Washington Redskins NFL Football Game.<sup>102</sup>
11. December 7, 1975 - the Marching 100 performed in Miami, Florida, at the Miami Dolphins vs. Buffalo Bills NFL Playoff Football Game.<sup>103</sup>
12. 1977 - A Joint Resolution from the Florida House of Representatives and the Florida Senate was presented to Foster acknowledging his work done at Florida A&M by the State government of Florida.

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<sup>100</sup> Retrieved by the Author from: <http://groaka.com/dr-norma-solomon-white/>

<sup>101</sup> Personal Interview by Author with Mr. Joe Bullard, May 20<sup>th</sup>, 2012.

<sup>102</sup> Exact Date Retrieved by Author from the World Wide Web:  
[http://en.wikipedia.org/wiki/1975\\_Washington\\_Redskins\\_season](http://en.wikipedia.org/wiki/1975_Washington_Redskins_season)

<sup>103</sup> Exact date retrieved by Author from the World Wide Web:  
[http://en.wikipedia.org/wiki/1975\\_Miami\\_Dolphins\\_season](http://en.wikipedia.org/wiki/1975_Miami_Dolphins_season)

13. December 16, 1978 - the Marching 100 performed at the first NCAA Division I AA (Double A) National Championship Football Game, then known as the Pioneer Bowl, in Wichita Falls, Texas. FAMU defeated the University of Massachusetts, Amherst, by a score of 35-28.<sup>105</sup>
14. February 24, 1979 - the General Assembly of Washington, D.C., proclaimed February 24 as “FAMU Band Day.”

### The 1980s

By the 1980s, the FAMU “Marching 100 Band” was well over 200 members, and the FAMU Symphonic Band had begun making its name. The ensemble gave performances at the forty-third American Bandmasters Association convention in Sarasota, Florida, and the 1978 College Band Directors Southern Biennial Convention in Atlanta, Georgia. In 1979 they would present a joint concert with the U.S. Army Band’s “Pershing’s Own” at Constitutional Hall in Washington D.C.<sup>105</sup>

The FAMU “Marching 100” made its second nationally televised commercial for Welch’s Grape Soda in 1980, and in September of that year Foster was named director of the McDonald’s All-American High School Band. He held that position until 1992, leading the ensemble in performances at the Macy’s Thanksgiving Day Parade in New York City, the Tournament of Roses Parade in Pasadena, California, and the Fiesta Bowl Parade in Phoenix, Arizona, among others. Foster’s leadership of the McDonald’s Band thrust him and his band program at FAMU even further into the national spotlight. He and his FAMU staff, the “Foster Five,” who assisted with the McDonald’s performances, became national celebrities in the bandmaster community. Featured in a 1981 documentary on CBS’s “60 Minutes” and in the ABC documentary “20/20”

in 1983, the band enjoyed further national exposure. And, in January 1984 the “Marching 100” entertained a huge national audience at the NFL’s Super Bowl XVIII in Tampa, Florida.<sup>104</sup>

In December 1984, the FAMU “Marching 100” Band received what Foster considered one of his crowning awards. In a correspondence from Al Wright, then president of the John Phillip Sousa Foundation, Foster learned that the band had been named recipient of the Sudler Intercollegiate Marching Band Trophy for the 1985 football season. The Sudler Intercollegiate Marching Band Trophy is the highest award given to American college marching bands. The FAMU “Marching 100” was the fourth recipient of this award and, as of 2012, the only HBCU band program to be so honored.<sup>105</sup>

The late 1980s proved just as eventful and rewarding for Foster as the first part of the decade. On January 16, 1989, Foster received a phone call from Jean Paul-Goude,<sup>106</sup> a French graphic designer and advertising executive selected to executive produce the Bicentennial Parade in Paris marking the 200th anniversary of the French Revolution. In the Foster and the “Marching 100” Band were invited to participate at the cost of the French government. Delighted, Foster accepted, pending the approval of the FAMU administration, the state of Florida and U.S State Department. Subsequently, the trip was approved and the finances procured from the French government. The round trip airfare, room, and board for the 250 band members, staff, and university representatives totaled over \$500,000 U.S. dollars, a cost of almost \$2,200 per student. The band made the trip without incident, and on July 14, 1989, less than six months after the original invitation, marched down the Champs Elysees through the Arc de Triumph along the French Bicentennial Bastille Day Parade route in Paris. The band returned

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<sup>104</sup> Retrieved from [www.nfl.com](http://www.nfl.com) on June 5th, 2012.

<sup>105</sup> Retrieved from <http://www.sousafoundation.net/Default.aspx?ID=39>

<sup>106</sup> Foster, “The Man”, p. 93

to national media acclaim. Photos and articles about Foster and his band appeared on the front pages of the *New York Times*<sup>107</sup> and *Los Angeles Times*<sup>108</sup> newspapers, among others.

### The 1990s

The 1990s for William Foster and the FAMU band program proved to be just as rewarding and eventful as the 1980's. Although there was not another Sudler Intercollegiate Trophy, or another trip to Paris, the accolades continued. In the summer of 1990, the first FAMU "Marching 100" Summer Band Camp was held, a tradition that continues today (2012), and in the fall of 1992, *Sports Illustrated* declared the FAMU "Marching 100" Band "The Best College Marching Band in the Country."<sup>109</sup> Foster and the FAMU "Marching 100" Band represented the state of Florida at the 1993 and 1996 residential inaugurations of William Jefferson Clinton in Washington D.C.,<sup>110</sup> and by 1995, the famed "Marching 100" had grown to include 329 musicians.<sup>111</sup>

By 1996, Foster's fifty-fifth year of teaching and the fiftieth anniversary of his arrival at FAMU, he began to consider retirement. However, during the next several years the Marching "100" band performed at the twenty-fifth anniversary celebration of the Walt Disney World Magic Kingdom in Orlando, Florida, and the Symphonic Band performed at the 1997 and 1998

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<sup>107</sup> Retrieved from *NY Times* archives: <http://www.nytimes.com/1989/07/04/us/a-birthday-gift-to-france-500-american-feet-in-paris.html> on June 5th, 2012.

<sup>108</sup> Retrieved from *LA Times* archives: [http://articles.latimes.com/1989-07-17/news/mn-2924\\_1\\_paris-scenes](http://articles.latimes.com/1989-07-17/news/mn-2924_1_paris-scenes) on June 5th, 2012.

<sup>109</sup> Retrieved from Sports Illustrated Online Archives: <http://sportsillustrated.cnn.com/vault/result/article>. August, 1992

<sup>110</sup> Thomas, Dale. Historical Chronology of the FAMU Band Program: 1946 – 2006. Unpublished. Retrieved from Dale Thomas, former FAMU Music Librarian.

<sup>111</sup> Foster, "The Man", p. 82

College Band Directors National Association (CBDNA) Southern Division Conferences, held respectively in Athens, Georgia, and Jacksonville, Florida.<sup>112</sup>

### Retirement

After fifty-two years as director of bands and forty-nine years as chair of the Department of Music, Foster announced his retirement at the Leon County Civic Center at a dinner honoring him as a “Great Floridian.”<sup>113</sup> He retired on July 31, 1998, to accept the position of FAMU director of bands, chair emeritus of the Department of Music, and first Eminent Scholar in the Foster-Edmonds Endowed Chair at FAMU, a position he held until August 2001. Foster would use his time in the Foster-Edmonds Endowed Chair to concentrate on his personal foundation, the William P. Foster Foundation, and to write his memoir, “The Man Behind the Baton,” published by the William P. Foster Foundation. He permanently retired from FAMU and public life in August 2001.

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<sup>112</sup> Retrieved from Florida A&M Symphonic Band History by author at: <http://www.famu.edu/index.cfm?DepartmentofMusic&SymphonicBand>. June 3rd 2012.

<sup>113</sup> Foster, “The Man”, p. 119

## Chapter V

# INNOVATIVE TECHNIQUES FOR MARCHING BAND AND “GROWING HIS OWN CROP”

### Innovative Techniques for Marching Band

Foster used many familiar marching band techniques in his teaching, but always with more “flare and flash,” especially in the execution of precision movements, flanks, facing commands, and instrumental arcs and swings. It was the added “flare and flash” that gave Foster’s bands a type of infectious energy that had rarely been seen in American marching band halftime shows. The band pageants, designed to entertain, were also appealing for their attractive and educative exposure to cultural values. The structure of Foster’s shows were always relevant to that purpose in terms of thematic materials, music selection, marching maneuvers, and animated drill formations.<sup>115</sup>

The precision marching style utilized by the FAMU “Marching 100” band was extremely demanding. Foster’s band members had to be in good athletic shape; so Foster implemented a yearly “Pre-Drill” rehearsal schedule, which occurred ten to fourteen days before the beginning of fall semester. During the Pre-Drill rehearsals, Foster got the marching band in shape through calisthenics and other grueling exercise activities, which began at 7:00 a.m. and frequently, did not conclude until midnight. During the Pre-Drill rehearsals, new members were also introduced to marching band concepts and standard repertoire while senior members concentrated on more difficult skills. At the conclusion of the Pre-Drill period, an event Foster titled “shaking the tree” would occur. The “tree shaking” was Foster’s method for releasing weaker members from the band, similar to the way athletic coaches “cut” weaker players during competitive tryouts for

their respective teams. Foster would set a predetermined number of members who were to form the marching band. If the number were set at 160 with 200 individuals auditioning for the band, 40 would be “shaken off the tree.”

Inspired by the bandsmen, Foster perfected a signature introductory pre-game show that originally was called the “death cadence,” now colloquially known and referred to as the “slow one sequence.” The “death cadence” was an excruciatingly slow one-step-every-three-seconds exercise,<sup>114</sup> with a beginning tempo as slow as M.M. 30-40 and accelerating 4 to 6 times faster (240-360 steps per minute). According to Foster:

*“The wild 160 to 320 step per minute routine began as horseplay among the bandsmen after a good rehearsal. It looked like a good thing, so I began breaking it down into a definitive marching step, then gradually increasing the tempo.”<sup>115</sup>*

If the tempo of the cadence was 120 M.M., normal march tempo or slower, the knee lift had to be 90 degrees (with the leg thigh parallel to the ground, and foot slanted back causing the toes to be pointed directly at the ground), with the instrument angles, whether in carriage or playing positions, swinging precisely in the direction of the leg that was in the air. When the cadence tempo was faster than the normal march tempo of 120 M.M., the knee lift was reduced to 45 degrees (or lower depending on the cadence tempo), with the same feet angles (colloquially referred to as “tuck,” short for toe tucking) with the toes pointed directly at the ground below. To facilitate the execution of these marching sequences, Foster required his marching band to memorize all music to be performed, whether in parades, pre-game shows, halftime shows, or in the stands at football games.

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<sup>114</sup> Foster, “The Man”, p. 58

<sup>115</sup> Werne, Jo. “The Man Behind That Swinging Band”. Sunday Magazine, *Miami Herald*, 5 December 1965.

Another technique popularized by Foster was what he termed “Mass Motion.” This style included intricate dance maneuvers, “fancy arm, leg, and instrument movements, deceptive facing movements,”<sup>116</sup> and various other effects merged into one grand movement sequence set to specifically arranged music. Foster stressed the element of “aliqueness” as the basis for his “Mass Motion” concept. Any randomly selected bandsman could be mimicked by each band member, with the exception of sousaphone players and percussionists, who are somewhat limited by their instruments. Although recognizing instrumental limitations, Foster still demanded that the precision movements be as uniform as possible from section to section.

*“If there is one feature that I would say stands out with the FAMU marching band, it is the precise and exact manner by which they execute all of their maneuvers, from the basic marching step on through fancy maneuvers, precision drill, patterns in motion, dance routines and so on. It is mastered through the marching techniques that we utilize and superimpose. The expertise of precision makes our band just a little bit different from the other bands. This is clearly identifiable whenever you see the FAMU Band.”<sup>117</sup>*

Foster used a basic “template” for the FAMU shows. The pre-game sequence featured the band’s entrance (the Slow One Sequence) followed by a fanfare (usually the Neophyte Fanfare), a short precision drill or dance routine, the National Anthem or another patriotic themed selection, and the exit. The halftime format included a grand band entrance followed by a roaring fanfare, a precision drill of patterns in motion, animated drill formations, a popular or intricate musical selection played by the band in what Foster termed “concert band” formation, a mass-motion choreographed dance routine, and finally, the band’s field exit. The pre-game sequence would, in certain instances, be used as a “post game sequence.” This arrangement could occur

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<sup>116</sup> Bowie, Leonard C, “History of the Florida A&M University Marching Band”, Band Day Program, October 2<sup>nd</sup>, 1965, pp. 8-10.

<sup>117</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 15 March 1975 to Clifford Edward Watkins. Quoted form Watkins Doctoral Dissertation, “The Works of Three Selected Band Directors In Predominantly Black American Colleges and Universities”. Southern Illinois University. 1975.

when FAMU was the guest band at an away game or when scheduling could not accommodate a pre-game show. Foster's template format continues to be popular and is used by many marching bands.

An outstanding feature of a Foster pageant was "picture clarity." The FAMU drill formations achieved clarity by replacing the normal 4-step spacing with a 2.5-yard spacing in standard blocks and a 7.5-yard spacing between block letters instead of standard 5-step.

*"If you will notice the formations we have on the field, most of them are spaced seven and one half yards apart. They have such clarity from any location in the stadium, I did this through experimentation, and then started using that axiom on all aspects of pageantry. Parallel lines tend to run together if they are any closer than that."*<sup>118</sup>

Foster incorporated the concept of "story boards" into his work. Similar to their use in television shows and motion picture planning, he used story boards to communicate pageant sequences to the cameramen, show directors, and other personnel involved in the production of televised or filmed "Marching 100" performances. In *Band Pageantry*, he identifies storybook content as:

*"Printed materials consisting of the theme of the band pageant; sequential listing of each formation/maneuver; type of camera shot, description of movement or animation; titles of music; timing in minutes and/or seconds of each segment, including the pageant's script."*<sup>119</sup>

Although Foster covered all the marching band techniques and innovations he championed in his dissertation/textbook, he had also been interested in using dance choreography since the early 1950s. Adding another innovation to his record, the FAMC Band first performed a dance routine to "Alexander's Ragtime Band" during the half-time show at the

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<sup>118</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 15 March 1975 to Clifford Edward Watkins. Quoted from Watkins Doctoral Dissertation, "The Works of Three Selected Band Directors In Predominantly Black American Colleges and Universities". Southern Illinois University. 1975.

<sup>119</sup> Foster, William Patrick. *Band Pageantry; A Guide for the Marching Band*. Winona, Minnesota: Hal Leonard Music, Inc., 1968

Orange Blossom Classic in Miami, Florida, in 1952.<sup>120</sup> After witnessing the routine, Warren D. Allen, Florida State University musicologist and former professor of music at Stanford

University, wrote:

*“Superlative praise should be given to the Florida A&M College Band. Infectious rhythms, splendid musicianship and split second timing made the band’s playing and evolutions memorable. When they played and strutted to Alexander’s Ragtime Band they brought down the stands.”*<sup>121</sup>

The routine was not very complex by today’s standards, but a start nonetheless. In 1962, with the assistance of Beverly Barber, professor and director of dance at FAMU, dance choreography became a regular part of the band’s halftime shows.<sup>122</sup> It was a huge success for Foster, and has become a staple of the FAMU Band and others to this day.

#### “Growing His Own Crop”

Upon Foster’s arrival at FAMC, Foster sought out individuals such as himself when hiring assistants. His standards included experience in directing bands, desirable personal and moral qualities the students could emulate, leadership skill, and exceptional musical abilities.

Foster’s first assistant band director, L. Allen Pyke, was appointed to FAMU in 1946. Pyke held a bachelor’s degree in music from Howard University, and a master’s degree in music from the University of Michigan, where he specialized in music theory, tuba, string bass, and performed for two years in the Michigan marching and concert bands.<sup>123</sup> Pyke resigned in 1949

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<sup>120</sup> Foster, “The Man”, p. 65

<sup>121</sup> “FAMCEE’s Famous Band is Out of This World”. The Pittsburgh Courier, 4 April 1953, sec magazine, 4.

<sup>122</sup> William Foster Collection, Kansas Collection, RH MS 656, Kenneth Spencer Research Library, University of Kansas Libraries

<sup>123</sup> Foster, William P. Florida A&M University, Tallahassee, Florida. Interview, 20 March 1997 to Jesse L. Walker. Taken from Walker’s Specialist Thesis, William P. Foster, American Bandmaster. Troy State University. 1998.

and was replaced by William Penn. Pyke, prior to his death in 1972, served as director of bands at FAMU archrival Bethune-Cookman College in Daytona Beach, Florida.

Following the resignation of William Penn in 1950, Foster concentrated on increasing the size of his marching band staff assistants. At that time, the FAMC marching band consisted of 110 members and the symphonic band membership had increased to sixty-five pieces. The size of the 1950 band program, coupled with projected growth, made the need for more assistant directors evident.

Foster's prerequisites for selecting assistant band directors had not changed since 1946. Foster sought out individuals who were competent and positive role models and who were extremely dedicated to the task at hand. One outline of staff duties included teaching various music courses and directing or overseeing specific sections within the marching and symphonic bands. The sections included woodwinds, upper brasswinds, lower brasswinds, and percussion. The assistant assigned to these areas were to conduct weekly sectional rehearsals and supervise all matters related to the band building, practice fields, music library, instruments, and uniform upkeep. Another assistant would serve as the music arranger for the marching band and oversee the music copy staff. There was also an assistant titled the "head assistant," eventually changed to "associate director," whose job was to coordinate all band music and marching rehearsals, serve as the drillmaster for the marching band, and assist Foster with supervising all aspects of the band programs' daily and weekly operations.

Because of Foster's high demands regarding character, musicianship, and dedication, and also a personality trait that can only be described as ego, Foster's staff was in a state of flux between 1950 and the early 1970s.

In 1950, Foster hired two assistant band directors, James McElroy (director of percussion, 1950-1952) and George Holland (director of woodwinds, 1950-1952).<sup>124</sup> In 1951, Reginald Du Valle joined the band staff as upper and lower brass instructor. However, at the end of the 1951-1952 academic year, DuValle, McElroy, and Holland all resigned.

Foster hired an entire new staff for the 1952 academic year that included Robert Elliot, percussion instructor, Clarence Trice, arranger and upper brass instructor, and Roland Haines, lower brass instructor. Foster added one additional staff member during the 1953-1954 academic year, naming Charles Cox as woodwind instructor. As in the year before, at the end of the 1953-1954 academic year Foster's entire staff—Elliot, Trice, and Haines—all resigned.

By the summer of 1954, Foster was finding it difficult to find anyone he felt would be quality assistant directors, persons he felt could relate to the FAMC community and students and their deep southern backgrounds. As a solution, he turned to examining the qualities of his own Florida A&M graduates. Foster postulated that former FAMC band members would best understand what was needed to push the program forward, would be connected to the program emotionally, and would possess the commitment and dedication required to maintain quality. Foster concluded that hiring FAMU graduates, as assistant directors would be best for the band program.

*“We had graduates of most of the major conservatories and universities during my early career, the University of Michigan, Ohio State, Julliard, Oberlin, Eastman, and several others of that caliber. The one ingredient I found missing from the faculty members from these graduate schools, was this whole concern of interest in the student. The whole concern and interest in dedication to a goal regardless of the extra hours it might take, and the development of positive attitudes. So I found that in the addition to competence in music, I needed other qualities. What I did was to consciously and unconsciously keep tabs on individuals as they moved through the university. Those individuals that portrayed those qualities were brought back and later*

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<sup>124</sup> Florida A&M University Bands, Editor, Thomas, Dale. America's Band of Legend: A Pictorial Collection on Bands at Florida A&M University (1892-1996). Tallahassee, Florida. Florida A&M University Bands, 1997.

*encouraged to get their master's degree. They had these what I call sterling qualities first, and that's the reason why all the instrumental faculty are former students of the Florida A&M University band, and graduates of Florida A&M University.*"<sup>125</sup>

It was during this time period that Foster coined the phrase, "Growing My Own Crop," which meant that he would develop, cultivate, and hire his own students to come back to FAMU as assistant band directors and department of music faculty. By doing so, he was convinced that he would get precisely what the band program needed; competent African-American instructors who could better understand the struggles of living in the Deep South and working at an HBCU, and who could better relate to the communities from which the FAMU students came.

In 1954 the first FAMU alumnus, William Wheeler, joined Foster's staff as low brass instructor. Wheeler served the FAMU Division of Bands until 1955. Next, Foster hired Lenard C. Bowie, FAMU class of 1958, immediately after receiving his baccalaureate degree. Bowie served as Foster's associate director of bands and high brass instructor from 1958-73, after which he continued to teach trumpet until 1980, when he joined the University of North Florida faculty.<sup>126</sup> Bowie is credited as being a critical entity in the development of the FAMU marching band in the early 1960s, and an influential figure in the history of the FAMU band program. His tenure encompassed the late 1950s and the 1960s, the golden era of accomplishment for Foster and FAMU band.

A complete listing of the Florida A&M University "Marching 100" band staff's from Foster's June 1946 hiring through his July 1998 retirement shows the plethora of assistant directors that have passed through the FAMU Division of Bands. This list also shows the FAMU

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<sup>125</sup> Foster, William P. Philosophy of Life. Retrieved from David Hall, Personal Collection, by the Author on June 22, 2012.

<sup>126</sup> Bowie, Lenard and Crooks, James B., "Lenard Bowie" (2006). Creating a University: UNF Oral History Project. Paper 4. [http://digitalcommons.unf.edu/unf\\_oral/4](http://digitalcommons.unf.edu/unf_oral/4)

graduates that Foster cultivated and hired beginning in 1954, and the many staff changes that Foster initiated in order to develop and maintain the high level of quality he aspired to attain in the FAMU band program.

Florida A&M College/University Band Staff's Under  
William Patrick Foster

**1946-1948**

William P. Foster – *Director of Bands*  
Allen L. Pyke – *Assistant Director Of Bands*

**1949-1950**

William P. Foster – *Director of Bands*  
William Penn – *Assistant Director Of Bands*

**1950-1951**

William P. Foster – *Director of Bands*  
James McElroy – *Director of Percussion*  
George Holland – *Director of Woodwinds*

**1951-1952**

William P. Foster – *Director of Bands*  
James McElroy – *Director of Percussion*  
George Holland – *Director of Woodwinds*  
Reginald Du Valle – *Director of Brasswinds*

**1952-1953**

William P. Foster – *Director of Bands*  
Robert Elliot – *Director of Percussion*  
Roland Haines – *Director of Lower Brass*  
Clarence Trice – *Director of Upper Brass and Arranger*

**1953-1954**

William P. Foster – *Director of Bands*  
Robert Elliot – *Director of Percussion*  
Roland Haines – *Director of Lower Brass*  
Clarence Trice – *Director of Upper Brass and Arranger*

Charles Cox – *Director of Woodwinds*

**1954-1955**

William P. Foster – *Director of Bands*

Phillip Cooper – *Head Assistant, High Brass and Arranger*

Charles Cox – *Director of Woodwinds*

William Wheeler\* – *Director of Lower Brass (First Hired FAMU Alumnus)*

**1955-1957**

Dr. William P. Foster – *Director of Bands*

Phillip Cooper – *Head Assistant, High Brass and Arranger*

Charles Cox – *Director of Woodwinds*

Robert Thomas – *Director of Lower Brass*

Richard Haley – *Director of Percussion*

**1957-1958**

Dr. William P. Foster – *Director of Bands*

Phillip Cooper – *Head Assistant, High Brass and Arranger*

Charles Cox – *Director of Woodwinds*

Robert Thomas – *Director of Lower Brass*

James Latimer – *Director of Percussion*

**1958-1959**

Dr. William P. Foster – *Director of Bands*

Lenard C. Bowie\* – *Head Assistant, High Brass*

Leonard Bowden – *Director of Low Brass and Arranger*

Charles Cox – *Director of Woodwinds*

James Latimer – *Director of Percussion*

DeSayle Grey – *Director of Saxophones*

**1959-1960**

Dr. William P. Foster – *Director of Bands*

Lenard C. Bowie\* – *Head Assistant, High Brass*

Leonard Bowden – *Director of Low Brass and Arranger*

Charles Cox – *Director of Clarinets*

James Latimer – *Director of Percussion*

Robert Thomas – *Director of Saxophones*

**1960-1962**

Dr. William P. Foster – *Director of Bands*

Lenard C. Bowie\* – *Head Assistant, High Brass*  
Charles S. Bing\* - *Director of Low Brass*  
Leonard Bowden –*Arranger*  
Thomas Lyle\* - *Director of Clarinets*  
James Latimer – *Director of Percussion*  
J. Robert Hester – *Director of Saxophones*

### **1962-1963**

Dr. William P. Foster – *Director of Bands*  
Samuel Floyd\* - *Acting Head Assistant, Percussion*  
Wendell Logan\* - *Director of Trumpets and Arranger*  
Ruffie London\* - *Director of Saxophones*  
Leonard Bowden – *Director of Low Brass and Arranger*  
Thomas Lyle\* – *Director of Clarinets*  
Wayman Mickens – *Director of French Horns and Arranger*

### **1963-1964**

Dr. William P. Foster – *Director of Bands*  
Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Ruffie London\* - *Director of Clarinets*  
Samuel Floyd\* – *Director of Percussion*  
Thomas Lyle\* – *Director of Clarinets*  
Wayman Mickens – *Director of French Horns and Arranger*

### **1964-1966**

Dr. William P. Foster – *Director of Bands*  
Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Ruffie London\* - *Director of Clarinets*  
Shaylor L. James\* – *Director of Percussion*  
John H. Daniels\* – *Director of Clarinets*  
Wayman Mickens – *Director of French Horns and Arranger*

### **1966-1967**

Dr. William P. Foster – *Director of Bands*  
Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Ruffie London\* - *Director of Clarinets*  
John H. Daniels\* – *Director of Clarinets*  
J. Alvin Cato – *Director of French Horns*

**1967-1968**

Dr. William P. Foster – *Director of Bands*  
Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* – *Director of Percussion*  
John H. Daniels\* – *Director of Clarinets*  
J. Lee McHugh – *Director of French Horns*  
Richard Powers – *Arranger*

**1968-1970**

Dr. William P. Foster – *Director of Bands*  
Dr. Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* – *Director of Percussion*  
John H. Daniels\* – *Director of Clarinets*  
J. Lee McHugh – *Director of French Horns*  
Richard Powers – *Arranger*  
Aaron Horn\* – *Director of Saxophones*

**1970-1971**

Dr. William P. Foster – *Director of Bands*  
Dr. Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* – *Director of Percussion*  
John H. Daniels\* – *Director of Clarinets*  
Michael Knight – *Director of French Horns*  
Richard Powers – *Arranger*

**1971-1972**

Dr. William P. Foster – *Director of Bands*  
Dr. Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* – *Director of Percussion*  
John H. Daniels\* – *Director of Clarinets*  
J. Lee McHugh – *Director of French Horns*  
Richard Powers – *Arranger*

**1972-1973**

Dr. William P. Foster – *Director of Bands*  
Dr. Lenard C. Bowie\* – *Head Assistant, Director of Trumpets*  
Charles S. Bing\* - *Director of Low Brass*

Shaylor L. James\* – *Director of Percussion*  
Richard Powers – *Arranger*

**1973-1974**

Dr. William P. Foster – *Director of Bands*  
Julian E. White\* - *Associate Director of Bands, Director of Woodwinds*  
Lindsey B. Sarjeant\* - *Director of High Brass*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* - *Director of Percussion*  
Richard Powers – *Arranger*

**1974-1975**

Dr. William P. Foster – *Director of Bands*  
Julian E. White\* - *Associate Director of Bands, Director of Woodwinds*  
Lindsey B. Sarjeant\* - *Director of Trumpets and Arranger*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* - *Director of Percussion*  
William H. McQueen\* - *Director of Contralto Horns*

**1975-1978**

Dr. William P. Foster – *Director of Bands*  
Julian E. White\* - *Associate Director of Bands, Director of Saxophones*  
Lindsey B. Sarjeant\* - *Director of Trumpets and Arranger*  
Charles S. Bing\* - *Director of Low Brass*  
Shaylor L. James\* - *Director of Percussion*  
Dr. John H. Daniels\* – *Director of Clarinets*  
J. Lee McHugh - *Director of Contralto Horns*

**1978-1998** (*The Foster Five*)

Dr. William P. Foster – *Director of Bands*  
Dr. Julian E. White\* - *Associate Director of Bands Director of Woodwinds*  
Lindsey B. Sarjeant\* - *Director of Trumpets and Arranger*  
Charles S. Bing\* - *Director of Low Brass*  
Dr. Shaylor L. James\* - *Director of Percussion*

\* Denotes FAMU Graduate

### Foster's Influence Spreading Throughout the Bandmaster World

Many of Foster's former students and assistant band directors became directors of band programs at various colleges and universities. As leaders in the bandmaster community, they continue the legacy of Foster's leadership style, musical standards, and innovative marching techniques throughout the United States. These individuals include:

- Milton Cooper, Director of Bands, Delaware State College (Now University)
- Howard Myrick, Director of Bands, Howard University
- Willie Sullivan, Assistant Director of Bands, The Ohio State University
- Dr. Lucius Wyatt, Music Department Chair, Prairie View A&M University
- Ronald Sarjeant, Director of Bands, South Carolina State University
- Dr. Allen L. Pyke, Director of Bands, Bethune Cookman College
- George Edwards, Director of Bands, Prairie View A&M University
- William McQueen, Director of Marching Band, Prairie View A&M University
- Dr. Nicholas Thomas, Associate Director of Bands, Prairie View A&M University
- Kalomo Bailey, Director of Bands, Kentucky State University
- Jorim Reid, Director of Bands, North Carolina Central University
- Dr. Samuel Rowley, Associate Director of Bands, North Carolina Central University
- Warren Duncan, Director of Bands, Tuskegee Institute
- Melton Mustafa, Director of Bands, Florida Memorial University
- Kenneth Tolbert, Director of Bands, Florida Memorial University
- Dr. Thomas Lyle, Director of Bands, Alabama State University and Stillman College
- Danny Davis, Director of Bands, Alabama State University
- Dr. Samuel Floyd, Music Faculty, Southern Illinois University, Carbondale

- Dr. Julian White, Director of Bands, Florida A&M University
- Dr. Ronald McCurdy, Director of Jazz Studies, University of Southern California
- Dr. Sylvester Young, Director of Athletic Bands, Ohio University, Hampton University, and Lincoln University
- Alfred L. Watkins, Director of Bands, Lassiter High School, Atlanta, Ga
- Don P. Roberts, Instrumental Music Supervisor, DeKalb County School System and Executive Producer/Founder, Drumline Live!
- Dr. John Southall, Director of Bands, Indian River Community College
- Eddie Buggs, Director of Bands, Ita Bena Community College
- Arthur Wesley, Director of Bands, Alabama A&M University (did not graduate from FAMU, but attended for one year)
- Jesse Walker, Instrumental Music Supervisor, Dougherty County Schools (Albany, Georgia) and Professor of Lower Wind Studies, Albany State University
- Maurice LeFlore, Director of Bands, Texas College

## Chapter VI

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

#### Summary

William Patrick Foster devoted his entire professional life to music and music education. Foster was born August 25, 1919 in Kansas City, Missouri, where he would spend all of his formative years, graduating from Sumner High School in 1937. Foster received a Bachelors of Science degree in music education from the University of Kansas, Lawrence, in the spring of 1941. He began his teaching career as director of bands and choirs at Lincoln High School in Springfield, Missouri in 1941. After serving for two years, Foster left Lincoln High School to serve as chairman of the department of music, director of choirs, and assistant professor of music education at Fort Valley State College, staying only the 1943-44 term. Foster was appointed director of bands and orchestra at Tuskegee Institute for the 1944 and 1945 school years. Foster's next and final career move took him to Florida A&M College in Tallahassee, Florida. On June 1, 1946, he accepted the position director of bands, one he would keep for 52 years. While at FAMC during the summers of 1947-1950, Foster earned the Masters of Arts degree from Wayne State University, Detroit, and later was awarded a Doctor of Education degree from Teachers college, Columbia University, Foster married his wife, Mary Ann, in 1939, a relationship that lasted 68 years until Mrs. Foster's death in 2007, and was a dedicate father to two sons.

Foster retired as director of bands and chairman of the FAMU Department of Music in April of 1998, and was immediately appointed as the first Foster-Edmonds Endowed Chair at FAMU, at position he would occupied until 2001. After his retirement, Foster continued to live in Tallahassee until his death in August of 2010 at the age of 91 years.

Throughout his professional career as an American bandmaster, Foster was active in many professional and community music organizations. As a professional leader, he served as president of Florida Music Educators Association (FMEA), president of the College Band Directors National Association (CBDNA), president of the American Bandmasters Association (ABA), and, in 1994, was appointed by President William Jefferson Clinton to serve on the Board of Directors for the National Endowment of the Arts and Humanities. Foster was the first African-American to lead all of these organizations in the executive role of president. He was also influential in the music world as director of the McDonald's High School All-American Band, a position he held from 1980–1992

### Conclusions

The investigation of William Patrick Foster's life and his contributions to music education was begun with the assumption that Foster deserved to be cited as a significant contributor to the development of music education in the United States, particularly in the deep south. William Foster's impact as an American bandmaster can be described as pivotal. Foster, by joining a profession in which there were few, if any, jobs for colored conductors in the early 1940s, trail blazed a path for other African-American bandmasters and educators to follow in seeking a place in the music education profession. It was proposed that educators whose leadership makes a lasting impact are those who play the role of catalyst in bringing disparate elements together in a new context to effect change and accomplish a set goal. Finally, it was hypothesized that William Patrick Foster was such a person.

In exploring the hypothesis, the following questions were posed: (1) What innovations in marching band techniques and advances in music education, particularly instrumental music

education, can be attributed to Foster? (2) What contributions did Foster make to the bandmaster community at large, and what was his influence on the culture and development of band programs in African-American communities? (3) What was Foster's personal influence on the profession in general?

The conclusions drawn from these questions were the basis for accepting or failing to accept the hypothesis that Foster's ultimate historical significance was that of a trailblazer for African-American music educators. As someone who during times of racial inequalities and prejudices, was able to pioneer and develop one of the most respected band organizations in the country. The interviews conducted with Foster's colleagues and students have supplied an additional primary source verifying his significance, and providing additional insight into his personality and the strength of his character.

Foster's innovative techniques for marching band led to his greatest creation, the award-winning Florida A&M University Marching "100" Band, recognized as one of the premier musical ensemble organizations in the country and bringing the small HBCU recognition and praise. Foster, in his 52 years at FAMU, was able to train a host of African-American music educators, collegiate band directors, high school band directors, and shaping instrumental music education in many African-American communities to this day. As a professional leader, Foster was equally impressive. In addition to his duties as director of bands at FAMU, he served as chairman of the department of music for 49 years developing the department of music curriculum and making sure the FAMU music education students were receiving the same music education opportunities that their larger-school counterparts were receiving. As President of three national music organizations, the Florida Music Educators Association, the College Band Directors National Association, and the American Bandmasters Association, Foster gained the

respect of his contemporaries and other well respected bandmasters of his era, counting among his friends and admirers, William D. Revelli of the University of Michigan and Johnny Long of Troy State University, among others.

#### Recommendations for Further Research

In the introduction to this study, Peter Stearns's observation, "History should be studied because it is essential to individuals and society, and because it harbors beauty" was quoted. There are many such people as William Patrick Foster whose biographies would serve to enlighten, inspire, and guide the profession. There are many African-American bandmasters who have developed fine musical ensembles and organizations in the United States of America.

Among those whose names came to light during the course of this study were:

Alfred L. Watkins, Director of Bands at Lassiter High School in Marietta, Georgia, a FAMU graduate, and one of four current African-American members of the American Bandmasters Association. Under Watkins' direction, the symphonic bands at Lassiter High School, Georgia, have performed at the prestigious Mid-West Band and Orchestra Clinic twice, in 1989 and 1996, and have won the Bands of America Marching Grand National championship twice, in 1998 and 2002.

Julian Earl White, a FAMU graduate and director of bands at FAMU from 1998-2012, continued Foster's legacy while innovating contemporary methods and techniques for modern marching bands, mixing traditional style marching concepts with those of today's modern drum corps. White, long considered the "Marching Band Drillmaster" at FAMU for 39 years, evolved beyond the standard "patterns in motion" drills of the 1960's and mastered the band pageantry concept of "animation drills"; which was based upon the concept of forming and animating

recognizable picture formations in marching band pageants. White is also a member of the prestigious American Bandmasters Association.

Leonard C. Bowie, the second FAMU graduate Foster appointed to his staff, served as FAMU Associate Director of Bands from 1958–1972. Bowie later became chairman of the department of music at the University of North Florida (located in Jacksonville), where he developed one of the finest jazz education programs in the United States.

Foster's greatest professional achievement was undoubtedly the creation of the Florida A&M University "Marching 100" band; and from this creation, many historically black college and universities have attempted to emulate and duplicate many of the marching styles, traditions and innovations of the FAMU band. However, one dark clandestine activity has plagued historically black college and university marching bands, sororities, and fraternal organizations for many years; hazing. Hazing has become in some instances a deep element of the underground culture of many HBCU bands, and has in many cases been documented well enough that it could warrant in-depth research into its early beginnings, developments, and case studies of where individuals have legally sued university entities, been brutally injured, and in certain instances killed because of hazing activities. Foster and his band were not immune to this irreprehensible practice of hazing; but Foster was committed to the prevention of hazing and according to FAMU band staff member Lindsey Sarjeant, "Put a lot of people out the band for hazing."<sup>127</sup>

Each region in the country possesses biographies and biographical materials that should be researched, studied, and publicized. It is strongly recommended that these materials be used to complete the history of music education in the United States.

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<sup>127</sup> Sarjeant, Lindsey B. Florida A&M University, Tallahassee, Florida. Interview, 25 July, 2012, to Nicholas Thomas

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## APPENDICES

## APPENDICE A

### **Interview Outline for “Dr. William Patrick Foster: Dean of African-American Bandmasters”, Interviews**

1. May I have your name and job title?
2. Did you attend FAMU? What was your role in the FAMU Band? What Years?
3. What years were you familiar with William Foster?
4. When did you first encounter Dr. Foster?
5. How specifically has William Foster been a factor of Importance in your life?
6. How do you think Foster’s teaching philosophy evolved over his professional career?
7. How important was Foster in the field of Music Education?
8. Who were Foster’s Contemporaries? What did they think of him? Who did Foster look up to and respect?
9. Do you think Foster perceived himself as a professional leader? Among all music educators? Just in the African-American community?
10. What benefit do you think Foster set out to have in the music education profession?
11. What do you think Foster would like to see as a benefit of this study for the band profession?
12. What was Foster’s relationship with his band staff?
13. As far as the band staff is concerned, Foster coined the phrase “Growing His Own Crop”, (as far as assistants are concerned), please elaborate if possible?

14. Was Foster particularly close to his staff? Was he social with the staff or strictly professional?
15. What do you think motivated or inspired Foster to do what he did?
16. Do you think Foster set out primarily to do what he intended to do?
17. Do you think Foster would have been as successful or influential in the music education profession as he was; if he had taught a primarily white institution, such as the University of Florida?
18. What was Foster's relationship like with his family? His wife Mary Ann? His sons Anthony and Pat Jr.?
19. When was the last time you were able to physically see or speak with Foster?
20. How has Foster's influence upon you affect your personal life and professional career?
21. Did the FAMU administration give Foster great support over the years? If so or not, how did this affect the growth, or hinder the growth of the FAMU band program?
22. How influential was Dr. Lenard Bowie as head assistant to Foster from 1958-1972, in the advancement of the FAMU band program?
23. Do you feel personally that Foster lived the band motto that he preached?
24. Do you know if Foster ever considered leaving FAMU for another teaching position?
25. Besides this being a historical document, what information do you think I can add to the research of Dr. William Patrick Foster?

## APPENDICE B

### Interview Transcription #1

Mr. David Hall, Area Director for Student Achievement, Broward County Public Schools;

Author, William P. Foster, American Music Educator, Spring 1989, Master's Thesis.

Nicholas Thomas: Today is Friday, June 22<sup>nd</sup>, 2012. I'm sitting here with Mr. David Hall for the first of my interviews for my Doctoral Dissertation entitled "William Patrick Foster, Dean of African American Bandmasters". How are you doing today, Mr. Hall?

Mr. David Hall: I'm doing fine thank you.

Nicholas Thomas: Good, good. All right, if I could just start with some basic formality things, may I have your name, a little bit about yourself, where you're from, and what you currently do now for a living?

Mr. David Hall: My name is David Hall. I am currently an Area Director for Student Achievement in the Broward County Public School System. I supervise twenty three K-12 schools, elementary, middle, and high school and one special student center. My job currently is to assist principals in the academic, and overall operations of their schools with regard to advising them, and helping them in the areas of overall student achievement, facilities, budget, school safety, and things of that nature.

Nicholas Thomas: You did attend a Florida A&M University?

Mr. David Hall: Yes, I attended Florida A&M University as a transfer student. My home town is Kansas City, Kansas, I grew up there, same place where Dr. Foster grew up.

Nicholas Thomas: Same as Dr. Foster.

Mr. David Hall: I came to FAMU in the fall of 1982 and I graduated from FAMU in the fall of 1985, as a music education major.

Nicholas Thomas: Okay. What instrument did you play in the band?

Mr. David Hall: Percussion, I played percussion. I played cymbals in the marching band and everything required of us in symphonic band. I was also a member of the FAMU Percussion Ensemble.

Nicholas Thomas: Okay, so you were a percussion major. What other roles or titles did you hold within Florida A&M band?

Mr. David Hall: Right as I graduated, I was approached by my percussion professor at the time, Dr. Shaylor James – we called him Prof. James then-, it's Dr. James now. He was working on his doctoral degree at Florida State University, and he extended me the courtesy and honor of taking over for him for a semester while he was finishing up his degree. So, I had the opportunity

to work at FAMU in the spring of 1986, on the band staff as percussion studies director, and percussion instructor; which was a very unique experience for me and it gave me the opportunity to work with the band staff there - and I guess get some insight into – I already knew how the program worked as a student, but now - how it worked as an instructor also gave me a unique insight in terms of what takes place there and what they do as band directors.

Nicholas Thomas: Okay. So you were actually employed by FAMU.

Mr. David Hall: Yes.

Nicholas Thomas: They gave you a contract and everything. This was after you completed your master's degree?

Mr. David Hall: This was actually after I completed my bachelor's degree, and it was interesting because it was the first time I – it was the first gig, first job I've actually had.

Nicholas Thomas: It's a pretty good job.

Mr. David Hall: Yeah, (laughing) I enjoyed it very much but I felt very honored because Dr. James along with Dr. Foster, Dr. White felt that I had the skills and the

wherewithal to drive, to work at the university at that time, and Dr. James asked me to fill for him personally in his absence so, again, I was very honored to do it during that time and would have loved to continue; but of course Dr. James was just on sabbatical and was coming back.

Nicholas Thomas: So I didn't know Dr. James received his Doctorate that late.. I thought he got his degree much earlier than the spring of 1986.

Mr. David Hall: Yeah, I would say spring of 1986, I believe, yeah.

Nicholas Thomas: Okay. When did you first encounter Dr. William P. Foster?

Mr. David Hall: My first meeting that I can recall with Dr. Foster was when I came to Tallahassee in the summer of 1982 and met him along with the other first year band members in the band hall, the band one when they were doing the meeting, the inauguration of new band members orientation where he spoke. And he spoke about the tradition of the band program, and how it's an honor to be a part of what we were about to join the Marching "100", the organization. He gave an overview of what the program was all about, the history, and the expectations that existed within the program and he talked a lot about what the expectations for us was as students in terms of why you're here to be part of the band program, your first order of business is to get your education.

This was the means to provide you to do that and he felt very strongly that the band program offered a lot of avenues for self-discipline, character building, all the things that you see in the band motto, he talked about those things in terms of what being part of the program could do to enhance what you're going to do in your college education, and ultimately what you can do in terms of getting your degree and going on into whatever field that you wanted to go into in the professional arena.

Nicholas Thomas: Do you feel that he lived that band motto that he preached, the highest quality of character and –

Mr. David Hall: Oh, definitely but Doc was probably the epitome of professionalism. It was a rarity. I mean, it's his total bearing was professional at all times. During the workweek, you saw Dr. Foster in shirt and tie, actually suit and tie, let me correct that, all the time.

Nicholas Thomas: Always impeccably dressed.

Mr. David Hall: Yeah, always suit and tie and quite a dapper guy but the other part about him was during rehearsals, he was always a very meticulous man in his dress and his professional bearing, but the other aspects of that is on occasion when he did dress down without his tie, he was very dedicated to

the university. He didn't hesitate to wear paraphernalia in support of the university, but he epitomized the band motto in terms of the highest quality of character, and professionalism and dedication to service. And I'm just giving you some few things that you know being a former band member what the band motto was.

Doc epitomized those things and how he went about doing his own work. I had the opportunity as a student to watch him during rehearsals and how he conducted rehearsals and the attention to detail that he had as far as rehearsing a piece of music. You hear often, sometimes about Dr. Foster spending hours on just a few notes and the point of fact is that's true. I mean he, in rehearsal sometimes, just he spent working on a particular session of the music and he was very good at diligence and being prepared ahead of time, he was meticulous towards score study.

So he took the score to pick out to work to, that were going to be the most difficult, but also the most important pieces of the music that were tied with everything else that was taking place as far as the preparation of the pieces were concerned. So he was really very meticulous in score study, in attention to detail and he knew what he wanted to hear. He knew the sound that he wanted. There was no doubt about that. And you could tell that in reference to how he conducted the rehearsals.

Nicholas Thomas: How specifically has he been a factor of importance in your life?

Mr. David Hall: I would say on a personal level, as a student, I admired him a great deal because again, I go back to the things I said before, the things that I admired about him was his professionalism and his personal bearing, how he carried himself, very articulate man and just the way that he was constantly encouraging the students and always encouraging them to think beyond just what they were doing as far as school is concerned. He always encouraged students to think in terms of the future. He wanted you to do well in whatever it is that you were doing. He used to call it what he said “transfer of learning” with respect to applying yourself to whatever you did and being the very best at it.

And as far as the band is concerned, his expectation was that band members were applying themselves to what they’re doing as far as the practices and the rehearsals and really knowing your history well, and your music well and then at the same time, taking that same dedication to your practicing and applying that to your school work. And again I go back to what I said earlier with respect to his expectations of not only you were a good musician but that you were a good student and that ultimately you would be a good professional individual because he was interested in building students character, I saw his interest in building the total students in terms of preparing them for life after school.

And he felt that if you were applying yourself appropriately in your studies and with your music as well, then you can do the same thing, pick that same discipline and apply it to what you wanted to do as far as your professional life is concerned.

Nicholas Thomas: How important was Foster from your research in the world of music education?

Mr. David Hall: His importance is I'd say you can't possibly quantify it. I truly believe he was one of the giants in music education, not just African-American music education, but music education in general. One of the things that I remember when I did my thesis study with Dr. Foster, was that when he graduated from the university, while he was a student at the University of Kansas, he had experiences segregation, discrimination during that time and it actually molded who he was as far as his drive to succeed because while they made it difficult to do certain things while he was in school, his goal he always said was when he graduates, he would have a black band as good as any white band around, good or better.

And I took that for me at that time, it wasn't because he never came across being a prejudiced man, I don't believe he was, but he did believe in self-help, and he did believe in helping his people of color and in that respect, he wanted to provide an avenue for students of color to be able to do what

he had a difficult time doing at University of Kansas. Now, he was very gracious in acknowledging that the University of Kansas provided him with a good education, no doubt. And he took advantage of the opportunity to where he could and it provided a very good basis, foundation upon which he was able to build and take him to the next level.

But he was very driven that he was going to create a program somewhere, a band program somewhere where students of color would be able to have opportunities that would be limitless and a program that was going to be of the highest quality in terms of musicianship, and everything else that a program entails. Dr. Foster wanted to make sure that that opportunity was provided and there would not be barriers for students if they wanted to study music, and they wouldn't have to go through some of the same barriers that he went through as a student.

Nicholas Thomas: My next question is do you know who were Foster's contemporaries – did he have any friends that he spoke of that were other band directors, one of the university or college band directors?

Mr. David Hall: Honestly, I can't say – I honestly don't know who his friends were. I do know that some of his contemporaries that he spoke highly of, were people like William D. Revelli. I think he was the director of bands at the University of Michigan. He also spoke very highly of John Long, Dr.

John Long at Troy State. Those individuals stand out to me. As a matter of fact, many times he said that he modeled a lot of what he did in terms of study and discipline from what he saw that Dr. Revelli had done at the University of Michigan.

I'm sure there were others but those two stand out to me – oh, and he also, I remember he spoke of Gaston O. Sanders, I believe was his high school band director and at Sumner High School and he was very, that gentleman was very instrumental in terms of developing Dr. Foster's inspiration. He was the greatest inspiration in terms of him going into music and providing the opportunity that he did. He held him in very high esteem.

Nicholas Thomas: Do you think Foster saw himself as a professional leader in the band world, in the music education or do you think he just kind of, concentrating on FAMU in making sure that we could be the best that we could be?

Mr. David Hall: I do believe he saw himself as a leader in music circles, no doubt. And if you know anything about Dr. Foster, he was not a man – I've got to put this in context, he was a very confident individual. He wasn't shy by any means. He knew what he was capable of. He knew what he could produce so in that sense he was very confident and some people would say

he had a big ego. And I would say to do what he did, you have to think about it yourself and he thought about it himself in terms of what he was able to do but he also prepared himself. He was second to none in his field.

I mean, when you look at the program at FAMU and during his tenure there and what he was able to build, it rivals programs like the University of Michigan. It's no accident that the Sudler Foundation recognized the band. I think they were the fourth recipients I want to say of that prestigious award behind University of Michigan, I think University of Illinois and Ohio State, all top notch programs, very outstanding programs and I think that speaks volumes to the high esteem that he was held by his colleagues with respect to what he had done at FAMU so I think he was more than competent in his profession and he knew he was.

But Dr. Foster, he was going to make sure that everything he put, any product that he produced was going to be of the highest level. It wasn't going to be second rate. He had that expectation of his students. He had that expectation of his staff and he had that expectation of himself. So in that regard, I think he was important to the field of music education, is definitely a high regard, and again I go back to – part of that goes to his own self-confidence in what he thought he could achieve and what he had

achieved. He was very good at marketing the band program and marketing the success that he had.

Nicholas Thomas: So he saw himself as a leader of all music education, not just the best of the African-American Directors.

Mr. David Hall: Exactly. And again I go back to what his ultimate goal was. He wanted to have a band that was as good as any white band that was around, that's good or better. And point in fact, what he did was create just that but at the same time, he didn't want to limit himself to just what FAMU could do because he did branch out, he did many clinics and during his time at A&M especially during the days of segregation, they had many clinics, national clinics there where people come from all over the nation to observe his rehearsals, and brought many clinicians in, many famous clinicians in during the '50s to do workshops at the university for professors.

He would have wanted to build a program that was going to be of quality and not just look upon it as being a black program of quality but a program of quality period.

Nicholas Thomas: What benefit do you think he set out to having this profession from the very beginning? That might be a rhetorical question in a sense that we

know he set out to have a fine band but if that's what you mean, that was his goal from the very beginning.

Mr. David Hall: I think that was his goal but I don't think it was the ultimate of what he was about. One of the actions from the motto is dedication to service and he believed in that. He believed that his calling was to be of service to students, to educate students. So in that sense, I think that he really felt like through music, he could provide students a foundation to build upon to make them to be, to help them to be better people in life regardless of their chosen vocation. He saw music as a means of students building self-esteem, and pride, and self-discipline and character traits that were going to take them far beyond what they were just doing as students.

Point in fact, I think that philosophy bears itself out because you can see the people that were students of his who are now working in all walks of life, not just in music education but in business, the arts, medicine, I mean, you got doctors, lawyers, teachers, all sorts of students who went through the program and made them go back and tie their experience in Florida A&M as an integral experience in their lives that helped to mold and shape what they're doing now as far as helping to build that foundation.

Nicholas Thomas: Was Foster – do you think deep down inside, do you think he was overall happy with the success of the program? Do you think he felt there was too

much concentration on marching band? I know his heart was in conducting. He really wanted to be an orchestral conductor hence all the transcriptions that the band played. Do you think deep down he was just really happy with the success of the program?

Mr. David Hall: I think he was very happy with the success of the program. I wouldn't tell you that he was totally satisfied with it just from the standpoint of what I saw of him and the type of person that I felt he was. I think he was always striving to make something, make it better. He was always in that mode to make it the best it could be and always looking for ways to improve. So I don't think he ever felt like he had arrived or that the program was all that it could be even when he left there and I would venture to say that he was one who believed that yes, he had attained a measure of success of the program but I don't think he would say that this is the program that's everything that he would have wanted it to be in terms of reaching the full potential that he may have wanted to have.

But I think he got often close to it but he struck me as the type of person who was never satisfied with the status quo.

Nicholas Thomas: Okay, good answer. What was Foster's relationship with the band staff like?

Mr. David Hall: Again, professional. He was professional with his students and staff alike to the point where I can't recall hearing Dr. Foster call anybody by their first name. He always called people by their surname, Mr. So and so, Dr. So and so, Ms. So and so. And I think again that goes back to his professional bearing and the attitude to professionalism that he wanted to create and enhance. He always addressed people in that manner and I think that was his way of teaching people to be professional. That's not to say that he didn't talk to any of them by their first name from time to time.

I'm sure he did but as far as what he was doing, in the realm of his job on a regular basis, I think that he wanted to make sure that he modeled what he expected from students and from staff as far as professionalism is concerned and how you conducted yourself. He cared about people but he always kept that professionalism in place.

Nicholas Thomas: Okay, so with the staff and the students, he basically treated everybody on the same plane.

Mr. David Hall: Yeah, I mean, no doubt there was probably more of a level of familiarity with this staff than there was with this students, but overall, what you clearly got as his staff and students was that once you got to know Dr. Foster, that he was a caring person, that he wanted you to succeed no matter where you were, no matter what you were doing. He wanted you to

be the best at what you were doing. And if you ever had the chance to talk to him one on one, he would communicate that to you.

Nicholas Thomas: I guess what I'd like say, and I remember him being like that when I was in the band. I was fortunate enough to have him in my freshman and sophomore year. He retired in my junior year of 1998 - but was he particularly close to the staff? Did he treat them, the staff members as if they were his – he was their mentor? Would they have dinners and things like that? Were they close like that?

Mr. David Hall: I would think so. I know definitely as far as the band trips because they would spend a lot of time together then. So whenever we went on band trips, the staff was always eating together in that sense. Now, socially speaking, I can't speak for that. I can't speak for what they did outside, and I think the person that could probably give you the best information on that would be the current staff, Dr. White, Dr. James, and Mr. Sarjeant. They could give you that insight.

Dr. Foster liked having a good time and he wasn't above poking fun at himself. To give you an example, I remember one time at rehearsal; Dr. Foster was walking to the podium for rehearsal. And as he was walking towards the podium, he tripped and almost fell. Well, instead – he caught himself, he caught his balance, didn't fall but it was interesting how he

caught himself because when he caught himself, didn't fall, he literally pipped to the stage.

And everybody just, the whole band just went in this uproar laughing because you could see he could've recovered from it and he knew people saw it but at the same time he was like yeah, see what I did? It was totally out of character for him, from what you normally saw but it also let us know that he's got a sense of humor, and there's a part in him that you knew you could relate to.

Nicholas Thomas: All right. Just very generally, what do you think inspired him?

Mr. David Hall: That's a good question. From my own research, I think what inspired Dr. Foster was just an inner drive beside the people that he obviously felt were his mentors in life. I think what inspired him was just a desire to be excellent at what he did, a desire to be the best at what he was doing and then I also truly believe that there was the desire again to give service to others because when you think about it, I remember him sharing this with me in research, he actually thought about being a doctor or a scientist in the medical field and he clearly had the intelligence to do it but he decided to go into music instead.

And I think that going to music provided him the means of what he probably felt was a way of reaching a lot of people in terms of teaching because – you’ve already done your research but if you’ll look early on that he had his first job, I think it was at Lincoln High School?

Nicholas Thomas: Yes. Lincoln High School.

Mr. David Hall: Lincoln High School, and going from Lincoln to Fort Valley to Tuskegee, what I took from his experiences in those programs is that he really enjoyed what he was doing in terms of working with the young people and developing them, putting together programs, teaching them. He really enjoyed that, with the research I got and information that he shared with me, it was clear that he enjoyed those times in his life as far as what he was giving to young people in helping to prepare them but it was also very clear that he was on a quest to develop programs and he was going to find just the right place to do it. And fortunately for him, he was blessed to have that opportunity when he went to A&M, when Dr. Gray offered him the job after seeing what he did at Tuskegee for the band performance.

I think that speaks volumes to what the potential that Dr. Gray, the president of A&M at that time saw in Dr. Foster. I think that speaks volumes for the potential of what was eventually to take place at A&M.

Nicholas Thomas: Definitely. Just a couple more, do you think Foster would've been as successful or influential as he is at FAMU had he been at a predominantly white institution such as Florida State or University of Florida?

Mr. David Hall: I think Dr. Foster would have been successful no matter where he was and I say that because Dr. Foster chose to go where he did in terms of working in a predominantly African-American university. That was a choice that he made but by the same token, even though that was a choice that he made –

Nicholas Thomas: It's the only option he had.

Mr. David Hall: Yeah, well, I won't say that was the only option that he had because after a period of time, I think that Dr. Foster could have gone anywhere to work. As a matter of fact, he had made a name for himself by the '50s, the band program was a force to be reckoned with as far as recognition is concerned. And I'm just thinking of again, we talked about the marching program but point in fact, he built a quality symphonic band program and honestly, I often think that sometimes the marching program is, the symphonic program is overshadowed by the notoriety of the marching program.

Let's face it, that's because the marching band performed at much larger venues so in that sense, you're getting a larger audience which I think lends itself partly to the fact that it was overshadowed but nonetheless, what a lot of people may not know is that Dr. Foster's philosophy in music education in relation to the band program was that he wanted a symphonic sound with the marching band. So point in fact, even though that the marching band as a whole overshadowed it; his ultimate goal was high quality musicianship and a symphonic sound with the marching band as well as creating a quality symphonic band.

And one of the earliest articles that he wrote for the school musician which I think, which at that time was known as The Instrumentalist, he knows the fact that the symphonic band provided what was the foundation for music programs to be outstanding and he felt it was through the symphonic band and small ensembles that you build the foundation for larger groups because it's there the musicality is built. It's there that you learn those fundamental skills with the small ensembles and in terms of orchestrating sound that you want.

So, point in fact, while he had a great deal of notoriety with a marching band program, he was very universal in his thinking and what he felt was important as far as the symphonic band and I believe that was his love.

Nicholas Thomas: So, had he been at University of Florida, you think he would have been, it would've been –a huge success.

Mr. David Hall: No doubt.

Nicholas Thomas: It would have been the same results.

Mr. David Hall: The results would have been there because of his drive and his professionalism, and his expertise. I can go back to again, he went to a predominantly black university and worked with less resources than he would've been provided, less resources there than he would've been provided working at University of Florida, Florida State, University of Michigan, University of Illinois. I mean when you look at those types of programs and you look at the resources that they have available to them, he was able to do much more with what he had.

Now, you take that know-how and you put that at say University of Michigan or University of Indiana. I think you could ask yourself what do you think that someone of his caliber could've built? I think the possibilities are endless. And again, I'm not saying that he's the end-all and be-all and clearly he had people, contemporaries that rivaled him but I think that no doubt that Dr. Foster did a very good job with the program that he had, the resources that he had and I think that had he worked at any

other institution, he would've been equally successful regardless of the make-up of the university.

I think it's an important distinction to make that Dr. Foster did not do this alone and he himself had acknowledged that. If he were alive today, as a matter of fact, he did and the fact that one of the things that I found in my research that he acknowledged was that throughout the time that he hired different people in the band staff, he hired some very good people. He hired topnotch people, people from Juilliard, University of Michigan, University of Indiana, he hired some great people but he often said that what he really was looking for was to have people that want to work at the university that had true dedication to the university, to the students of the university.

And one of the things that he felt that was missing from people that he had was the true dedication and the willingness to put the time in to build a quality program. And what was interesting that he found as he started really examining the people that he wanted in terms of looking for people to work there, he started to see those qualities that he stated to me, he started to see what he called sterling qualities, sterling qualities in people that were students, the students that he had worked with and the idea of being, the dedication to a goal to really want to build a quality program

and a dedication quite frankly to the university which was what he was looking for.

And he found that in the alumni that he hired.

Nicholas Thomas: Growing his own crop of assistant directors.

Mr. David Hall: Yes, exactly. He did that exactly, he grew his own. It didn't start out that way. He said that at the time. It didn't start out that way but as time went on, it clearly grew to be just that, growing your own crop and he found specific individuals that he felt that did exactly that, that were very dedicated as you go down, if you go down the list of people who worked at the university, you'll see. And point in fact, they were these very dedicated individuals who – they distinguished themselves while they were there at the university.

I think back to Leonard Bowie who was one of the first graduates he hired and if I remember correctly, he was hired right out of college and –

Nicholas Thomas: 1958.

Mr. David Hall: Yeah, I mean, Bowie stayed there until 1971, and the man was phenomenal. I mean, when you think about it and again I go back to – this

is the man who started, that was taught by Dr. Foster, was a student of his, worked at the university from '58 to '71 and if you do any research on the band, you will note that during his tenure was probably the time what we call the heyday of the band, was under his tenure as assistant band director to Dr. Foster because he was doing the job that Dr. Foster, Dr. White did later on after he left but point in fact, when you look at many of the things that took place, Dr. Foster and Dr. Bowie, together along with the other staff members, they created a really dynamite and fantastic program.

And again I go back to, if you look at the history of the band program and what took place especially during that era of the '60s, not only with the marching band, with the symphonic band, and all the things that they had going there, and the notoriety that came as a result of that, I won't say it was by accident. It came because of Dr. Foster's vision in terms of hiring quality people and in those quality people doing exactly what he wanted them to do. He got Dr. James, came during the '60s, God bless his soul, Prof. Bing, Dr. Daniels, and a host of other individuals.

Mr. Sarjeant came in the late '70s, but again the same thing that the individuals that he brought were clearly talented in their area of study. Dr. James major professor in percussion, an outstanding musician in his own right and expected nothing than the very best from his own students when he was directing the percussion and point in fact, he was hired also,

another person was hired once he graduated from FAMU, hired as an instructor I think in '64. I'm gonna say '64, yeah, he was hired in '64.

Nicholas Thomas: '65.

Mr. David Hall: And stayed there throughout that entire time if you think about it and still have to this day. Dr. Daniels, same thing, hired as a student, Prof. Bing, hired, graduated straight out of school. And these individuals were extremely talented individuals. Sarj wasn't hired straight out of school. He actually worked – he taught for one year at Stanton High School before he came, Stanton High School in Jacksonville before he came to FAMU, but again I go back to the people that he brought on board were extremely competent individuals and excellent musicians in their own right. Dr. White had built a stellar reputation in Jacksonville at Raines High School, and I think he taught for one or two years in Miami, as well but he built a stellar program before he started with FAMU and continued.

So I think in that sense, Dr. Foster – going back to my initial point – he grew his own crop and the individuals that I just spoke to you about were all graduates of the program and all outstanding musicians, Prof. James in the percussion area, Dr. White in woodwinds area, Dr. Bowie was a brass and trumpet player, outstanding trumpet player. Prof. Bing was an

outstanding low brass player of trombone and tuba, excellent musician. Sarj was a great trumpet player.

So you think about that, you think about all these individuals and even now Shelby- Shelby Chipman who's a freshman brother of mine, an outstanding musician as a trumpet player, and he too built a stellar program when he was at Miami Central High School. So, when Dr. Foster was looking for individuals to bring aboard, regardless of how the times change and individuals, it's clear that he brought on board quality individuals and individuals that stood out in their field. They weren't just average people.

Nicholas Thomas: Okay. What was Foster's like with his family, with his wife, MaryAnn and with his sons, Anthony and Pat?

Mr. David Hall: I can't speak of his relationship with his sons other than to say I know he obviously loved them very much. I personally – I did have first hand observation of his relationship with his wife, and they were a very interesting couple, and I think when people talk about people being made for each other I truly believe they were. I can't ever remember a band trip without her not being there. And watching them interact with each other was something very interesting.

Clearly, I don't care where it was, anytime Dr. Foster was being honored or being recognized for something the first person he gave credit to was his wife. He always – and he always described her as helping him. He always acknowledged that any success that he attained was because of her support and dedication to what he was doing. And point of fact, I would say that Mrs. Foster, God rest her soul, was a woman who – from the old days of where she put her husband before herself. She clearly put his career first and hers secondary.

She raised her sons with him, but you could clearly see that she loved and adored him and the same with him. He was all about the band program, but so was she. She loved the band. She traveled with the band very often and supported him in measurable ways as far as the program was concerned. And clearly, you think – you look back at the success that he was blessed to have; he couldn't have had that kind of success without a supportive spouse.

So she was clearly, I think, the rock behind the support that he needed in terms of what he was doing with the program, and also because they – you think about it and he often talked about this; when he was first going out he wasn't making a lot of money. And you think about the times he was working in and his salary was definitely not on par with his colleagues that were working at larger body institutions.

So there had to be a measure of dedication in terms of loving and staying with a man who's not making the kind of money that you'd like to see him make, but at the same time, a belief and support, which is what she clearly had to have in him that he was going to be successful in what he was doing. So in that respect I think there was a very loving relationship there; no doubt. 50 plus years, I think, I wanna say over 60 years they had been together before she passed. And clearly, you knew beyond the shadow of a doubt whether you saw them in a loving way and on occasion, sometimes I think that – I never will forget we were traveling one time and sometimes as they say when you're traveling to long places together you find various people get on each other's nerves. And there were those times when you actually saw both of them go back and forth at each other; not in a – it wasn't vicious.

Nothing like that, but it was things that husbands and wives go through in terms of you can tell somebody is getting on somebody else's nerves. And I remember one time Dr. Foster – I think we were on a trip in Atlanta somewhere. We were in a hotel and they waited a long time – for some reason, we were being held at the hotel in the lobby and it was a long time before we could get out room. And I think after – and you know being from that area when you travel in a bus from Tallahassee to Atlanta that's a long drive.

And I remember Mrs. Foster was talking and I don't know what she was talking about, particularly what the subject was, but she had been talking for a long time, and Dr. Foster finally just said to her, "Anne, will you please just shut up?" And you knew after he said it he knew he should not have said it, at least not in that context with all those people around, but he was annoyed (laughing), but you saw in his face and I knew because I was standing very far away when he said that to her. You saw in his face he shouldn't have said that.

Now on the flip side – and I share that with you because that moment in time lets you know that their relationship was built on much more than – if they can go through situations like that and still be together says a lot about the type of relationship that they had because again, I go back to I know firsthand. I saw the love and adoration that he had for her. And again, how he always went back to recognizing her as the foundation for his success in terms of what he was able to do and the support that she gave him. So I think that was very important.

Nicholas Thomas: All right, when is the last time you were able to see or speak with Dr. Foster?

Mr. David Hall: Oh gosh, my last meeting with Dr. Foster, that's hard to recall. I know I saw him after he retired and I would speak with him on occasion. And what I always took personal pride in was he always recognized me and he knew who I was because it was some time when he retired I barely graduated and was working at the time, but I can't recall specifically when the last time was that I saw him, but what I can tell you is when I did see him he always recognized me and in this regard, this is – you – something you mentioned earlier. You asked about how familiar he got with people and I told you that he always called them by their first name, by their surname.

By this time, he was calling me Dave. He referred to me as Dave, and I thought that was interesting because he always, "Mr. Hall, Mr. Hall." But I guess as he went over he felt more comfortable in that regard and he saw – I think he took pride in knowing what I was doing and that I was successful in what I was doing. So he felt a measure of comfort, I think, and intimacy in that regard, but when I did see Dr. Foster I think he was always a man full of energy and still enjoying life.

Nicholas Thomas: Great. And you would say overall throughout his years Foster had great administrative support?

Mr. David Hall: Yeah, beginning with Dr. Gray the first president that he worked for, all the presidents, to my knowledge supported what he was doing with the program a great deal and rightfully so. The band, in a lot of ways, was a cash cow for the university with respect to as a drawing part if you will for football games, parades and any type of big performance venue that the band was afforded. It was truly a magnet for improvement for the university also because as you well know, you had more students that were majors in business, architecture and law or whatever than music majors.

Even the majority of the band members were not music majors. They were students that majored in other areas, but clearly, all the presidents saw the value that the band program brought to the university. And I think they gave their support as much as they could within the financial constraints of what they could do as far as what the university could do as far as supporting the band program.

I wouldn't say it was unconditional support, but I definitely believe that they provided as much support as they could to keep the program as fruitful a process as it could possibly be because a point of fact, it was providing a needed resource of the university and a great need of positive press at the time. So they would have supported it any way they possibly could.

Nicholas Thomas: So I guess from what I've been reading in research and what you say that he was in the right place almost at the right time because the school was trying to grow and they used the band program to help push the school forward.

Mr. David Hall: The interesting thing is that – and I think the school and the band program grew in tandem. I don't remember specifically the year, but I know when the university – when the college became a university –

Nicholas Thomas: '58.

Mr. David Hall: No, it was actually before then. It was either –

Nicholas Thomas: '53 maybe then.

Mr. David Hall: Yeah, '53, '52, around that time.

Nicholas Thomas: I've got the document somewhere.

Mr. David Hall: When they became a university it was not long after or before that the band program was also growing a great deal because you remember it started this thing in '46 and really in short order, it grew to 100 members

in about – I’m gonna say ’52, ’53, which is around the same time the university grew in stature as far as the college grew to a university status. And point of fact, as the reputation of the university grew so too did the reputation of the band program.

So the band program in that regard and – you can’t take away from what happened as far as the different presidents the university had. They grew. They grew together. And at that time, the president was Gore. So you have to give credit to the fact that some good leadership had been taking place at the university administrative level and obviously Dr. Foster was a good steward in terms of his overseeing the band program during that timeframe to oversee the growth that was taking place there.

And again, I go back to the fact that he was hiring good people to help him build the program because again, he acknowledged this wasn’t done by himself. As I said earlier, he acknowledged not only his wife, but he also acknowledged his staff and what each one of them did with respect to helping to build the program to where it got to be. And I think that – and again, back to what I said earlier, as confident as Dr. Foster could be he was humble enough to recognize that he did not do it by himself and humble enough to recognize those who helped him get to where he got. He was also confident enough to know that he could build the program and he had no qualms about that.

And you can clearly see that in the different things that were put out by the band program, the different sound bytes that were put out with respect to the achievements that the band program had in those things that he had put together from his experience in marketing. He put those little tidbits together in terms of marketing the band and all the innovations that the band did and the different things that the band was responsible for the first – that in fact that they were responsible for.

Nicholas Thomas: Okay. My last question for you is that what made you decide to do your master's thesis on Dr. Foster and was he receptive to helping you get it done?

Mr. David Hall: Well, what honestly made me do my thesis, and you could probably tell, I hold him in high regard and I recognize the fact that he was not a perfect man. Everyone has their faults, but what I saw in him for me personally was a mentor of sorts who had done great work and I really felt that the great work he had done needed to be recognized as best as I could do. I have to say I feel like the people who wrote the biography definitely did a good job with it, but I was hoping that I could add to that, just as you're doing right now. I recognize the fact that – I can't remember the gentleman's name who wrote the – on the three band directors.

Nicholas Thomas: Mr. Clifford Watkins.

Mr. David Hall: Watkins, yeah. What he put together, I think, was an excellent body of research recognizing the three directors that he recognized. I wanted to concentrate on Dr. Foster because I honestly felt like – and I think the research I did there at the time – not taking away from any of the other persons that were in that first study, but clearly, Dr. Foster’s impact in the world of music education and bands, I think, is clearly a large body of work that transcends just what he did with black colleges. The fact that he was elected as the first African-American president of the American Bandmasters Association speaks volumes to his body of work in terms of what he did and what he was able to accomplish. Again, I want to say that in no way puts down the work of his black colleagues that were around him, but I think honestly, Dr. Foster was in a unique position, quite frankly, to where he was able to make use of the connections that he had to help build a reputation that far exceeded what he was doing just within the black community.

And I think that that helped him. I think those connections helped him to build a national reputation because again, I go back to the fact that he was held in high esteem by all of his colleagues with respect to the body of work that he was doing. And the other part to that is one of the things that Dr. Foster tried to do with his program even though he had predominantly

black audiences in terms of the games and the parades, when the band did performances they weren't just geared towards these "black" audiences.

As you well know, he did patriotic themes, he did movie themes. His philosophy in that respect, I think, was to – it was to entertain but also to educate. And so in that sense, he did not want to be pigeon holed and he didn't want his program to be pigeon holed in terms of just looking at it as a black program. He wanted to be looked at as a good program holistically. And the program that played all types of music whether it was classical, jazz, rock, you name it.

And if you think about it, if you look back through the years and you look at the repertoire that the band did, not just through the marching band, but the symphonic band as well, you know that's a big component of the great band classics and playing some truly wonderful marches. Yes, the band played some contemporary tunes, but that was not what the band was all about. The contemporary tunes were done for entertainment purposes.

His point was that regardless of the type of music that was going to be played, one, he was going to have musicians that were well read, that knew classical, rock, country, all types of music and whatever they played it was going to be the best. It was going to sound the best, it was going to look the best and it was going to be topnotch. So in that sense, he really –

he had a global perspective in terms of wanting to ensure – at least from my vantage point, I think he wanted to ensure that the band program was recognized as being a topnotch band program period, regardless of the color.

Nicholas Thomas: All right, well, I'd thank you, Mr. Hall for your time, and for doing this interview with me.

Mr. David Hall: You're quite welcome.

APPENDICE C

Interview Transcription #2

Mr. Lindsey B. Sarjeant, Professor of Music, Florida A&M University, Florida A&M University

Band Staff Arranger (1973 - Present) Director of Jazz Studies, Florida

A&M University.

Nicholas Thomas: All right, today is July 25th, 2012. Working on my Doctoral Dissertation entitled "William P. Foster, Dean of African American Bandmasters". This is interview no. 5 with Professor Lindsey B. Sarjeant. We're at his house, 9pm in the evening. How are you doing this evening, Mr. Sarjeant?

Mr. Lindsey

Sarjeant: I'm doing very well actually.

Nicholas Thomas: Good, good. All right, may I just start with some general information? Can I have your name, and your job title, stating what you do at the university?

Mr. Lindsey

Sarjeant: Lindsey, Lindsey Sarjeant is my name. S-A-R-J-E-A-N-T. I am Professor of Music, Director of Jazz Studies, jazz pianist, and Arranger, Chief Musical Arranger for the FAMU Marching "100".

Nicholas Thomas: The only musical arranger (laughing). All right, cool. All right, what years did you attend FAMU and what was your role in the FAMU band program?

Mr. Lindsey

Sarjeant: I was a student at FAMU from 1968 to 1972, as a music education major.

Nicholas Thomas: When were you in the Marching “100”, and what did you do? What did you play?

Mr. Lindsey

Sarjeant: Oh, I'm was a trumpet player in the band. I had a double major, of trumpet and piano, and I was a trumpet major in a band I was voted most outstanding freshman, sophomore, junior and senior. Senior year, I was trumpet section leader and president of the band for 1971-72'.

Nicholas Thomas: Now what years were you familiar with Dr. Foster? What's the first year you met him and, I guess up until 2010 when he passed or no.

Mr. Lindsey

Sarjeant: Well, my first interaction with Dr. Foster was in my freshman year at FAMU. I have, and I hold Dr. Foster responsible for my musical development at FAMU. It didn't take Dr. Foster long to realize, and to recognize the talent that I had as a young musician/arranger. The word had gotten out around campus about me, and how good I was – particularly in music theory; I was one of the first music student to come along to make perfect scores on the music theory placement exam, all

possible placement theory exams, and I have perfect pitch. I did harmonic and dictation exercises perfectly.

Dr. Foster heard about that, and he asked me what I wanted to do in music education, and I told him writing/arranging music was what I was really all about. At that time, we had a guy on campus by the name of Richard Powers. Power's was from Michigan State University (actually Michigan, where he studied with Jerry Bilak, the University of Michigan arranger), or Michigan, one of them, but he was arranger for the band, and Dr. Foster wanted me to stay pretty close to him, and I kind of did my freshman year, and then I wrote my first piece for the band, an arrangement called "Point After" that led to Dr. Foster hearing it, but he's the one who really encouraged me to continue with writing.

So we had that relationship from the very beginning based upon what he felt was a musical interest. So what he did that was very interesting was, Dr. Foster as a student, Dr. Foster gave me a stack of records. He said my success as a musician is going to depend on the music that I listen to. So he gave me a stack of records, of predominantly white college band's; Ohio State, University of Michigan, Michigan State, Purdue, Illinois, in all about 10 or 12; obviously I want you to listen to all of this music, and this is what the marching bands of America now sounds like.

So he wanted me to listen to them and learn the albums, and he said you learn two ways; you learn what to do by listening to these records, but you also learn what not to do, as this tells you what the kind of sound you don't want to get. So that was my first introduction. He said you're not gonna ever find anybody that will teach you or tell you how your style should, be but Dr. Foster recognized at the beginning of my sophomore year that I was serious about writing.

Nicholas Thomas: Okay, so was your freshman year at FAMU, the first time when you first encountered Dr. Foster? Did you know about him in high school? When was your first interaction?

Mr. Lindsey

Sarjeant: Oh, yes, I knew of him, but it was not four first interaction. See, Dr. Foster would always send his assistants out to recruit students from different high schools. Dr. Foster never did come. I didn't meet Dr. Foster until I got there.

Nicholas Thomas: But you had heard of him before you came to FAMU.

Mr. Lindsey

Sarjeant: Of course, my brother Ronald was in the marching band prior to me arriving, and one, Kim after me – we all always talked about Dr. Foster.

Nicholas Thomas: Okay.

Mr. Lindsey

Sarjeant: So that's how I knew about Dr. Foster.

Nicholas Thomas: All right. How specifically has Dr. Foster been a factor of importance in your life?

Mr. Lindsey

Sarjeant: I think when I was a student at FAMU in the early '70s, he's the one who really encouraged me to write and I always respected Doc for being the musician that he was. I listened to him, and because Dr. Foster more or less took me under his wings, there's a musical respect there that we have for each other. I think that he set me on the right path. He's the director of bands and he's telling me that when I did my first arrangement, *Point After*, he just thought that was the greatest thing besides Mississippi.

He loved the sound I found, when I found that sound that he introduced me to then what was the sound of Jerry Bilak, arranger for the University of Michigan band. Doc loved that University of Michigan sound, and Jerry Bilak at the same time came up with a book called *Writing for Marching Bands*, and Dr. Foster gave me a copy. And that was my

window into how the marching band worked, why things worked. It's all acoustically based, but Jerry Bilak had a very simple way of explaining how he wrote, and that is to Jerry Bilak's credit; I learned all of it, and embellished it to suit my needs.

Nicholas Thomas: Okay. How do you think Foster's teaching philosophy evolved over his professional career?

Mr. Lindsey

Sarjeant: Well, when I first – I can't speak for me as a student because as a student, you're always removed from faculty; this whole, they didn't mix very well with the students, but it wasn't until I started working at FAMU. I was 22 years old when I first started working at FAMU, and that's when I started to develop within, I was no longer a student, I was a faculty member, and so we developed a very musical relationship; even so, but the thing that I liked about Dr. Foster as a musician is his work ethic. Doc studied all the time.

Nicholas Thomas: His work ethic was consistent.

Mr. Lindsey

Sarjeant: No doubt about it. I learned from him about that. Music was his life. Everything that he did was music; he worked in music, and it goes all the

way back to Dr. Foster wanting to be an orchestral conductor, and was told that he couldn't be a conductor.

Nicholas Thomas: There were no jobs for colored conductors.

Mr. Lindsey

Sarjeant: Right, and he always wanted to prove people wrong; Doc was on a quest to prove everybody wrong so he worked real hard to establish himself as a conductor, in order to establish himself as a good conductor, he had to have a good product, so by Doc being an excellent clarinetist himself, he knew exactly what he wanted his band to sound like, he knew exactly how he wanted his woodwind sections to play. And that, as a good conductor; any good conductor will know exactly what he wants out of musicians.

Nicholas Thomas: This is very generally speaking, but this is a general question. How important do you think Dr. Foster was to the field of music education specifically? here in Florida, or just generally?

Mr. Lindsey

Sarjeant: You have to approach that from a historical perspective you know, because Dr. Foster's started working in FAMU in 1946. At that time, there were no black conductors of anything. There were no black no conductors, even at some of the black colleges, there were no black people

who were considered outstanding at that particular time. Dr. Foster quickly established himself with his symphonic bands in the symphonic band recordings that he would do and send out to all these people, and say this is what we do at Florida A&M now. And people start recognizing that these recordings were excellent recordings, and I think that's how Dr. Foster really got himself on the map.

Dr. Foster was always a part of musical organizations like CBDNA, and MENC (now NAFME), that was always – he was always one of the first blacks to be in some of those high advocacy organizations. Other black directors would not be a part of it because they felt they didn't have anything to offer them. But Dr. Foster was always a part of those organizations. You go back to the history of those organizations, which you should do in this research; and you should find out when Dr. Foster became a member, and I guarantee you, he may have been the only black.

Nicholas Thomas: Oh, I've got it all.

Mr. Lindsey

Sarjeant: Yeah and so by him being the only black, you know back in those times, in order to be black, you had to prove yourself, you had to be better than the white man in order to be accepted by the white man. You had to have something special to offer in order to be accepted– and so Dr. Foster had

that special gift. And Dr. Foster not only was an excellent conductor, he was a very flamboyant conductor; but Dr. Foster knew the music and he was able to pull things out of symphonic music that white people didn't know was there. So that was his forte.

Nicholas Thomas: I researched all that, the ABA logs, and CBDNA logs. Everybody says when he was -- they know you were president but okay, he's a president of an organization but would he get inducted, got in --

Mr. Lindsey

Sarjeant: No, I was talking about just being a member.

Nicholas Thomas: Yes.

Mr. Lindsey

Sarjeant: He was the only black.

Nicholas Thomas: Yeah, he was, 1965.

Mr. Lindsey

Sarjeant: For a long time. I must say this because I teach jazz history, I must say that there's this old thing about white people and black people, the more light skin you are, the more closer you are to white, the more closer to

white you are, than closer to black. So I think Dr. Foster, being that he was very, very bright skinned; white people looked at him differently than if he was a very dark-skinned man.

Nicholas Thomas: You think so? Okay.

Mr. Lindsey Sarjeant: Oh, yeah. I have to put that in there because that's true. It's true. Dr. Foster knew it. Dr. Foster's talked to me about it.

Nicholas Thomas: Who were Foster's contemporaries like who were some of the people that he respected and he considered to be his colleagues, people of his same stature and -- do you know what did they think of him?

Mr. Lindsey

Sarjeant: You know, one of Dr. Foster's, I can't name all the people.

Nicholas Thomas: Just you know --

Mr. Lindsey

Sarjeant: Revelli at Michigan, Mr. Vito Pascucci; he was president of the LeBlanc Corporation; which was a big deal for them to establish a relationship; and all of the white band directors of the Big Ten schools; all were Dr. Foster's friends because they were also a part of these musical organization that

Dr. Foster joined, so he got a chance to rub shoulders with all the guys but they soon became friends based upon the respect that he earned as a musician and as a band director.

So a lot of those guys, if he was alive right now; I'm sure they would not have given a damn about him; but Dr. Foster was so good at what he did – plus Dr. Foster was for the lack of a better term; he was very smooth. He was a very intelligent talker. Doc always made up some words. He called himself a master psychologist. You could tell Dr. Foster was a psychologist. He knew how to say certain things. He was among the most diplomatic people I've ever met in my life. Doc can make you feel bad just by complimenting you. He'd dog you out and make it seem like a compliment. I've never seen anything like it.

Nicholas Thomas: Do you think that Dr. Foster perceived himself as a professional leader of all music educators, or just in African American community?

Mr. Lindsey

Sarjeant: Dr. Foster thought he was on top of the world. You have to have an ego, man. You can't be Dr. Foster and not have an ego. He had a huge ego, and I think that ego of his being the best is what fueled his actions. Dr. Foster realized at a very early age; man, you can't hang around these non-accomplishing black people. You can't hang around non-musicians to get

ahead. You've got to hang around with the people with the power. And who's in power? White folks. And that's what Dr. Foster did. He hung around the white folks in order to –

Nicholas Thomas: The important shakers who made decisions?.

Mr. Lindsey

Sarjeant: No doubt about it. He never played with the peons. It may sound funny but he did.

Nicholas Thomas: I'd say.

Mr. Lindsey

Sarjeant: He did do it, Dr. Foster.

Nicholas Thomas: The movers, the shakers, people who were trying to push the profession forward, of course.

Mr. Lindsey

Sarjeant: Dr. Foster was into the CEOs of the companies, and people who can do something for him.

Nicholas Thomas: What benefit do you think Dr. Foster set out to having music education profession? What did he set out to do?

Mr. Lindsey

Sarjeant: Prove that he could be just as good a conductor as any white man. That is very simple, but I think that not only that, I think that was a major motivation in the early days; but Dr. Foster always wanted to be the best at what he did. He just had the drive to be the best conductor. He wanted to have the best band. He wanted to have the most in-tune band. He wanted to have the most precise band, and that's just his personality because any band whether it's a high school, or middle school band; takes on the characteristics of its leader. So you have to know; if you have a leader that is meticulous for detail as Dr. Foster, you will have a great band. That's what he was.

Nicholas Thomas: And I've always heard Alfred Watkins and Don Roberts say, the band takes on the personality of it's band director.

Mr. Lindsey

Sarjeant: Oh, no doubt.

Nicholas Thomas: What do you think Foster would like to see as a benefit of the study for the band profession forward? Somebody goes into a library, and they can pick up and read this document about his life, and what he was able to do; to teach you and I; what do you think he would like people to know? Somebody picks the study up 30 years from now, and they see Dr. William Patrick Foster, Dean of African American Bandmasters, what do you think he would want them to know out from reading this dissertation?

Mr. Lindsey

Sarjeant: I think Dr. Foster would always want you to realize that he was a masterful teacher, and that he wanted his students to excel both musically and personally; especially character wise. Doc always wanted to be the best. He challenged us to be our best. I think that's his legacy at FAMU. And in being our best, he nurtured us, and got us to a level that we as students didn't know existed. Dr. Foster always thought that students - students were like sponges. They don't really realize how much more that they can hold, how much information they can hold unless you give it to them. So the more information you gave them, the more expectations you have of them, the more discipline you instilled in them; the better they're going to be. Doc always wanted to be the best.

Nicholas Thomas: That's a real good answer. A of couple questions about the staff. What was Dr. Foster's relationship with his band staffs, and I imagine, I guess, I just know I guess your staffs but if you, before you, very generally

speaking, did he take you guys under his wing? Did he really try to give you all of his teaching philosophies and pedagogies, or did he kind of just give you the ability to work? What was his relationship to the band staffs?

Mr. Lindsey

Sarjeant:

I think he did less teaching because of us – Dr. Foster was the kind of guy, he was – I look at him as the CEO of the band. Dr. Foster did not have to over work, for the lack of another way of explaining - he stayed in his lane. Doc knew what his limitations were as a band director. Dr. Foster knew that he could write drills; that he could do drill formations, but Doc got to a point that he had someone else to do that; so he allowed them to do what they did best. Dr. Foster could even arrange music (laughing). My job (laughing) He's was as an arranger. Doc was a writer and composer; but that's not what he wanted to do. Doc hired people to arrange music for his band. That became part of his staff assistants.

So in arranging music, like for me for instance, I started arranging marching band music for FAMU's band. I felt like I didn't know what the hell I was doing (laughing). Dr. Foster never had any time to complain about anything that I did. He liked everything I did no matter how bad I thought it was (laughing). He saw something in me that he liked, and he often said that when he hired me, as the arranger, his sound concept for the band was complete. He never crossed over to tell me what to do, or what

not to do. We never had a discussion about how I should write a line; or I should write like this; no. Doc left it up to me; whatever I wanted to do I did.

Nicholas Thomas: Okay. That was – okay, I have another one. That was the work, professional relationship. Socially, was Dr. Foster particularly close with you guys, the staff? Was he ever social with you or was it all strictly professional?

Mr. Lindsey

Sarjeant: I'll say for the most part, it was strictly professional. Doc would have parties at his house. He would invite us over sometime; but Dr. Foster had this philosophy about never really socializing with the people that you work for, or with. There's something about the relationship. We were close. We would travel out of town together. We would be together on trips, even eat together. In his suite, he would always have snacks and stuff after the away games, out of town classics, and stuff. But in terms of just being at his house, or he coming over to my house to party, no, we didn't socialize much.

Nicholas Thomas: You all didn't socialize much?

Mr. Lindsey

Sarjeant: And it could have been just an age difference. When I first started working at FAMU for Dr. Foster in 1973 - Dr. Foster was a much older -

Nicholas Thomas: In his mid 50's (age wise).

Mr. Lindsey

Sarjeant: Exactly (laughing).

Nicholas Thomas: It's the age difference. I think that's the last time you --

Mr. Lindsey

Sarjeant: Yeah it means – when I was 22 years old, 23 years old just started working; Dr. Foster was 57, so that age difference, there's no commonality there.

Nicholas Thomas: He was going to dinner parties with the president. You weren't thinking about those parties ? (laughing)....

Mr. Lindsey

Sarjeant: No, I wasn't doing all that (laughing). I played at a lot of his functions, at his house; played his piano; a brand new Mason & Hamlin piano; that they still have to this day. He would have me come over and play some time – it was almost expected (laughing).

Nicholas Thomas: Well, I've noticed this is something. I've got a whole section in my dissertation on this. As far as the band staff is concerned, Foster coined the phrase "growing his own crop" as far as assistant directors; hiring people who came through FAMU band, the FAMU system, and he would bring you guys back as assistance because he knew you'd understood the cultures and the talents of the students coming in. How important do you think that was to his success. Can you kind of elaborate on that?

Mr. Lindsey

Sarjeant: I think it was a very important ingredient in his success. Dr. Foster had plans. I was meaning to answer. I think Dr. Foster once told me that he had experiences with hiring people who were not a part of the -- he did not train, who were not a part of FAMU, and he found out that a lot of those people had just completely different philosophies than he had. Their whole musical approach was just different, and it made it very difficult to work with them because he would have one approach musically, but they were trained differently from what Dr. Foster wanted; so it was like they would always bump heads.

So Dr. Foster felt that the only way that he was going get the kind of cooperation that he wanted out of the band staff; to get people who've been through the FAMU band; through the band that way, and understood it; they would have some feelings about perpetuating the Marching "100"

band situation. So Doc said that it wasn't a matter of control, it was just a matter of ideology. You get people who work with you who believe in the same things that you believe, who have been through what he's to (Dr. Foster) trying to do, and they would work for you, and that was his basic philosophy. He chose very carefully because, everybody can't work at FAMU.

Just like I said, Doc was CEO, and being a good CEO, is that you have to get competent people to work for you. Like Miles Davis, always selecting musicians based upon what he felt that they can bring to the table. Miles had the best he could find, and Dr. Foster wanted to hire the best people that he can possibly find. Back when I was in school, he had Leonard Bowie writing the drills, and as associate director of the band. He had very similar philosophies as Dr. Foster. He marched through Dr. Foster's band.

Then he had Charles S. Bing, you know Nick, Charles Bing,.... then his lower brass style was very summative Dr. Foster's philosophy, and they were the best in the business at the time. He had John Daniels. John Daniels was a clarinet player. He had Shaylor James, a percussionist. They all were top of their field. These were top musicians. These people were second to none. That's who Doc wanted on his staff.

Doc wanted the top people to work with him because they would make him look good as a director. As a director, you don't hire mediocre people. If you hire mediocre people, you got a mediocre product, and that's not Doc. Doc was the CEO. He didn't write the drills. He didn't write the music. He didn't make up percussion cadence. He didn't do any of that-- Doc sat back and coordinated it all.

Nicholas Thomas: He's like the Godfather (laughing).

Mr. Lindsey

Sarjeant: No doubt. He coordinated as any good leader, that's what they do. You don't micro manage. That's what Doc never did. Doc never did micro manage the band, never. He allowed us to do what we had to do.

Nicholas Thomas: What do you think motivated and inspired him to do what he did?

Mr. Lindsey

Sarjeant: It goes back to when he was young and was told that he couldn't be a conductor, and I just think that with Doc's personality, he wanted to prove people wrong. He wanted to prove the white man wrong, and he just wanted to be the best at what he did. That's a lifetime motivation, can't get any better at motivation. Doc always wanted to be the best. Doc was a showman.

Nicholas Thomas: Do you think he set out essentially and accomplished what he basically was set out to do?

Mr. Lindsey

Sarjeant: No doubt he did. He accomplished it all. Dr. Foster ended up being one of the greatest college band directors ever; a great conductor, a great band leader, and he had great bands. But what you don't realize Nick, man, is that just like the highest trophy, the Sudler Trophy; just like the highest trophy of bands, and Dr. Foster's band has been the only black college band awarded the Sudler Trophy in history.

Nicholas Thomas: I don't think anybody other HBCU band is going to get it.

Mr. Lindsey

Sarjeant: No, I don't think so either.

Nicholas Thomas: Do you think Foster would have been as successful, or influential in the music profession as he was if he had taught at a primarily white institution such as the University of Florida or The Florida State University?

Mr. Lindsey

Sarjeant: I don't think so. I don't think he would have been. He would have been successful as a conductor of symphonic bands; but I think the marching band concept would not have worked in white college football.

Nicholas Thomas: Why's that?

Mr. Lindsey

Sarjeant: It's a cultural issue. See, Dr. Foster believed in – he told me that he thought long and hard about the purpose of marching bands in half-time shows, half-time in football games. He always felt that the purpose of marching bands, the purpose is to entertain the audience. So, with that in mind, with Dr. Foster always by him being as egotistical as he was, he always wanted people to appreciate what he did. Now, white bands don't have that philosophy. White bands don't value the entertainment idea of marching bands. Dr. Foster wanted to entertain the audience. How can you entertain the black audience? You entertain the black audience through dance. Dancing is the #1 African-American link – it's what we do.

I think the most important cultural aspect of African-American culture people is to dance. That's what we brought from Africa, and that's just the part of African American culture. That's a part of African culture. If you noticed when Nelson Mandela was released from prison after 25 years, people danced in the street. Every aspect of African life contains dancing

as a ritual, and that was brought to the Americas by black people who were enslaved, and they passed the idea of dance on through generations and generations and – oh, I did mention about whether he would, Dr. Foster would've been successful, just as successful at white colleges as he would a black college.

I think that, perhaps that's something that we would never know. I do know that the white culture doesn't embrace the same things as the black culture; so dancing is never a natural part of what white folks do, but it was to dance for the black audience, so when Dr. Foster introduced the dance routines, he immediately got the response from the audience that he really wanted to get.

Nicholas Thomas: He had to develop this.

Mr. Lindsey

Sarjeant: Yeah, absolutely. It was about entertaining and giving to people something that they want. He wanted to make the music relevant. He wanted everybody to know what music the band was playing. He didn't want to just play music of dead composers so to speak; but he just wanted to keep all the music relevant as possible.

Nicholas Thomas: Okay. What was his relationship like with this family, with his wife or with his two sons? Were they very close?

Mr. Lindsey

Sarjeant: I think so. I mean, Mrs. Foster is the love of his life. They were married over 65 years before she died. It could've been longer, I think; she was his life partner. She took care of Doc. She made sure that he had everything he needed; medication, she made sure he took his medication. She cooked for him breakfast, lunch, and dinner everyday. His two sons, man, I think he had a pretty good relationship with his sons. His youngest son, Tony, Anthony Foster, I guess he was real close to his mother and I just think that they -- he had two sons and I think they were very close. I can't tell you anything negative about that.

Nicholas Thomas: Oh, no, I don't want anything negative (laughing) – okay. When was the last time you were able to physically see or speak with Doc?

Mr. Lindsey

Sarjeant: Shortly before he died. I used to go over to the nursing home and talk to him, and he'd say, "oh, Mr. Sarjeant, good to see you" "How's that music writing?" And he used to hear recordings; we recorded marching bands every year. He had the stuff (band recordings) on his iPod.

Nicholas Thomas: Dr. Foster had an iPod?

Mr. Lindsey

Sarjeant: Oh, yeah. Doc had an iPod (laughing). He had his music downloaded when he wanted. He listened, had his earphones; he would listen and we'd had several conversations, maybe a month before he died in August of 2010.

Nicholas Thomas: So his influence definitely had a very serious effect on your personal and professional career.

Mr. Lindsey

Sarjeant: Oh, no doubt. I think he's the one person that single-handedly encouraged me to be me. He gave me the tools, and the opportunity. Because I asked Dr. Foster one time, I said how did you know to hire me? Because Dr. Foster asked me my junior year in undergraduate; if I was interested in coming back working on the staff? Now who does that?

Nicholas Thomas: People with good foresight.

Mr. Lindsey

Sarjeant: Right, and the one thing I could say about Dr. Foster; he was a very, very good judge of character. When you have good character yourself, it's easy

to recognize other people who have good character as well, so Doc was a very good judge of character, man, and I asked him why me? He said Mr. Sarjeant; he said I just knew that with the sound that you were getting and your chorus that you would write well; you just made the band sound so good. And I remember being a student at FAMU where we would do our arrangements. I would do an arrangement, pass it out to the band, and the band would go crazy, and Richard Powers who was the white guy arranger, he wasn't as harmonically sophisticated as I was – so (laughing)

My music always sounded different. That's the first time I would write for the band. I had no idea – I felt that I didn't know what I was doing, but Dr. Foster never - he encouraged me, he never ever spoke anything ill of any arrangements I've ever done. He studied my arrangements, and he had the ability to take my music and make it better than what was on the page. That was his forte.

Nicholas Thomas: Did the FAMU administration gave Dr. Foster great support over the years?

Mr. Lindsey

Sarjeant: Yes.

Nicholas Thomas: If not – how did this affect the growth of the band program?

Mr. Lindsey

Sarjeant: They gave him everything he needed. They gave him everything he wanted. Just to cite an example, one time, one of the state legislators said that the band should march in the Gator Bowl Parade and the University of Florida homecoming; but someone also said the uniform's were kind of raggedy; and Dr. Humphries (President of FAMU from 1985-2001) mentioned to him and said Doc, the band looks kind of raggedy, you need some new uniforms. So Doc said okay. Humphries told Dr. Foster he thought the band needed uniforms. He didn't tell Doc to go out and buy uniforms (laughing). Doc went out and ordered \$100,000.00 in band uniforms, and said here's the bill Dr. Humphries (laughing)... But the university respected Dr. Foster so much; they respected him, they respected what he'd done with the band program and they gave him the necessary support that he needed.

Nicholas Thomas: How influential was Leonard Bowie as Foster's head assistant from '58 to '72?

Mr. Lindsey

Sarjeant: Leonard Bowie was the best in the business. He used to write all these intricate drills. He was our drill writer. He studied the Bill Moffit Patterns in Motion concept of writing drills. Bowie mastered it. He was a

master at that stuff. I think that his drill designs helped put FAMU on the map, and helped to establish FAMU as a major college player in the Marching Band field. Other college bands used to do a lot of step two drills; and a lot of simple formations– he's still doing step twos.

Nicholas Thomas: He's still doing it?

Mr. Lindsey

Sarjeant: But Bowie had this concept of patterns and motion, they were squad drills, but it was constantly pattern of motions on the field, and Bowie had mastered them. I think that he was, like I said, Dr. Foster was a masterful leader in that he didn't micro manage the people that he hired. So he let Bowie handle the rehearsing of the band; the drilling of the band, and Dr. Foster was just there to make sure everything went right.

Nicholas Thomas: Do you personally feel that Foster lived that band motto that he preached?

Mr. Lindsey

Sarjeant: No doubt. That was his creation. Doc created that motto and that described who he is as a person. You take each one of those lines in the band motto, and it applies to Dr. Foster and the way that he operated his

band program and lived his life. You see people – men or woman never, never disrespected Doc. You know why? Doc never disrespected them. Doc never cursed at them. He never cursed or used bad language. Dr. Foster never really raised his voice. Dr. Foster had so much respect; that when Doc walked in the room, we all just shut the hell up. He just had the stature where he was always in charge. I can't say that for many of the people I've met in my life, or other band directors for that matter.

You never had people point their fingers in Dr. Foster's face. Dr. Foster didn't believe in arguments. Let me tell you how Dr. Foster was. Dr. Foster told me one time when I first start working at the university; he said “let me tell you something Mr. Sarjeant”, he put a lot of guys out of the band because of hazing; - Dr. Foster told me this Nick, he said people would never change. People don't change. He said their attitudes may change, their environments may change, they may even change their minds about a lot of things in life - but who you are as a person would always remain the same.

And he said when you get somebody who steals; he will always be a thief. He may not steal from you, but he will steal from somebody. And so when Dr. Foster saw some undesirables in his band, he would put them out and never let them back in. Doc seriously believed that we are who we are; that people never change. That's a good lesson.

Nicholas Thomas: That makes a lot of sense at so many levels - All right. Do you know if Foster ever considered leaving FAMU for another position?

Mr. Lindsey

Sarjeant: That I don't know.

Nicholas Thomas: You don't know?

Mr. Lindsey

Sarjeant: I really don't know. I'd think to say no....they did name a multi-building complex after him (laughing).

Nicholas Thomas: I don't know, I've done – out of my research, I've traced Dr. Foster all the way back to middle school and every year of his life up to now - I mean, from high school, Fort Valley State College (now University), Tuskegee Institute, and FAMU, I do know with the resume Dr. Foster had, I don't understand why the Michigan and Ohio State's of the world never called -

Mr. Lindsey

Sarjeant: I don't know Nick. If they did, that's something that he never revealed, not to us, but when you think about it, why would you leave such a sweet program? We took care of Dr. Foster. We took care of him. Doc used to tell us all the time that if it hadn't been for you guys (the Foster Five), I would've been retired a long time ago. They probably did call him Nick. If so, he never told us.

Nicholas Thomas: All right. My last question is, with this being a historical dissertation, on Dr. Foster being an African-American bandmaster, and Dean of African-American Band Directors; is there anything else that you'd like to add about Dr. Foster that you think is important, that should be included?

Mr. Lindsey

Sarjeant: Well, I think we've covered all of the major areas. I think that the thing most important about Dr. Foster; what sets him apart from all other individuals or band directors is character. Dr. Foster was a very egotistical man— he was very egotistical. You have to have a huge ego in order to be successful sometimes. You can't be successful without an ego; and I think Dr. Foster, because of his high character; allowed him to be a perfectionist. He lived his life as a perfectionist. Dr. Foster had high standards and wouldn't lower them for anyone. I'm a jazz historian, and I compare Dr. Foster to Duke Ellington. Both were musical geniuses. Both

had a high work ethic and standard. Both also had a high sense of style - Duke Ellington wouldn't use paper napkins. He had to use cloth napkins.

Dr. Foster's basically the same way. With Dr. Foster, we always saw him immaculately dressed, and always presenting himself in a certain way. You'd never find Dr. Foster dressed down much - even if you went over to his house. He'd have some shorts and stuff around the house but he would never wear it out. On Saturdays, he was always dressed in a suit or jacket; when ever you saw him out in town, he'd always have dress pants and a coat. He was just eloquent and a scholar. Dr. Foster was a masterful communicator and I think that's what a lot of people don't realize about him.

Nicholas Thomas: All right. Thank you, Mr. Sarjeant, for this interview; and thank you for your time, hospitality and insight.

Mr. Lindsey Sarjeant: You know you can call me or stop by at anytime Nick.

APPENDICE D

Interview Transcription #3

Dr. Shaylor James, Professor of Music, Florida A&M University, Florida A&M University Band

Staff (1965 - Present) Director of Percussion Studies, Florida A&M

University.

Nicholas Thomas: Good afternoon. Today is July 27th, 2012. This is my eighth interview for my doctoral dissertation entitled “William P. Foster, Dean of African-American Bandmasters”. I'm sitting here with Dr. Shaylor James who is Professor of Music, and Director of Percussion Studies at Florida A&M University. How are you doing today, Dr. James?

Dr. Shaylor James: Great.

Nicholas Thomas: All right, cool. We'll go ahead and get started. My first question is, may I have your name and your job title at the university?

Dr. Shaylor James: Okay, Dr. Shaylor L. James, professor of music, assistant director of bands, director of percussion ensemble, and director of percussion studies here at Florida A&M University

Nicholas Thomas: Okay. What years did you attend Florida A&M University and what was your role while you were here in the FAMU band?

Dr. Shaylor James: Well, I attended Florida A&M from 1960-1964. Now, I received a scholarship to FAMU in 1959 from high school. Dr. White (Julian, Director of Bands at FAMU after Foster) and I graduated high school together, but being hardheaded and not listening to my parents, I did not go to FAMU immediately after I graduated. I received a full scholarship

to, and attended Albany State University in Albany, Georgia, and a couple of full scholarships to lesser schools.

I guess I went to Albany State University for a year because they gave me a full scholarship, and back in those days, percussionists were hardly getting a scholarship at all (laughing), my brothers were scholarship there, so I guess being young, cantankerous as I was, I went to Albany. I went, didn't learn much of any of what to do, and lost the whole year going there, so I moved home and transferred to Florida A&M in 1960, and I graduated in '64.

Nicholas Thomas: I did not know that. I didn't know you went Albany State for one year.

Dr. Shaylor James: Yeah, I went with Mr. Longhorn, came in fact with a little group of us percussion from Stanton (Stanton Prep High School in Jacksonville, Florida). He was trying to get his band program developed. He had about five or six of us from Stanton who went. It was three percussion players, a tuba player, and a French horn player. We went together.

Nicholas Thomas: Okay. What years, two part question, what years were you familiar with Dr. Foster and when was your first personal encounter with Dr. Foster?

Dr. Shaylor James: Well, living in Florida, especially in Jacksonville, we were always familiar with Dr. Foster's name because back in those days, Stanton, under Col. McFarland had the premier high school band program in the whole state really. At that time, at one time, in nearly every section in FAMU's band was from Stanton, every drum major was from Stanton. So that's the type of musicians we had, so Dr. Foster recruited heavily there, and he respected the musicians that came from Stanton so much; He'd just give out scholarships to Stanton kids based off of McFarland's recommendations.

So he didn't really come around to recruit us that much. I don't ever remember him coming to our school directly recruiting; but you would hear the stories from alumni who came back; I would also hear stories from my brother; who was in the FAMU band four years before I was; he was a section leader and president of the FAMU band. So I didn't know Dr. Foster personally at all, but his reputation certainly preceded him.

Nicholas Thomas: Okay. So you were familiar with him. You knew about him in high school.

Dr. Shaylor James: Yes, I knew about him.

Nicholas Thomas: Okay. When was your first personal encounter with Dr. Foster?

Dr. Shaylor James: Well, I guess my first personal encounter is after I got here and auditioned and became a member of the marching band, when I really had a chance to really, I guess, be under his tutelage and really his direction and a direct student-teacher type relationship.

Nicholas Thomas: How would you say Foster's teaching philosophy evolved over your time spent with him? Was he consistent the entire time or did his philosophies ever change? or was he pretty consistent about that over the course of your working together?

Dr. Shaylor James: No, Dr. Foster's philosophy's stayed constant. In fact, he had one philosophy about human nature in general. You know, he said many times that people don't change. I'd like to disagree. I figure everybody can change, so Dr. Foster had this preset picture and vision of what he really wanted to develop. He was a perfectionist. He believed in the small details, and it was all about that more so than a lot of things that I guess seem emphasized now that his perfection to musicianship, precision in marching, and really with the band motto, he really lived by those principles and he never wavered. He was always Dr. Foster.

Nicholas Thomas: Okay. How specifically has he been a factor of importance in your life?

Dr. Shaylor James: Well, vocationally and professionally, he gave me my opportunity to be where I am. He hired me fresh out of undergrad. That was unheard of. I had a B.S. degree. I hadn't been out of school a month and he hired me. So, I guess, looking at it from that perspective, if he had never done that, I probably wouldn't be here now. I wouldn't have dared apply because you wouldn't think that I'd apply for a position like this (at that age) but he saw something in me; like he told my brother one time, he figured I had natural leadership abilities and great musicianship, so he hired me straight out of college; and really I was younger than a whole lot of my students, my senior students and junior students.

So I plugged right in. And I've had opportunities to go other places, but I never thought I would be here this long; but I feel like this if I'm going to do what I'm doing, why go to another place when you're already at the best place? So, I guess the years have gone by so fast until wow, it's a lifetime I've had right here.

Nicholas Thomas: How important do you think Dr. Foster was just in the field of music education generally?

Dr. Shaylor James: Great impact, you know, it's just that it's kind of sad not only Dr. Foster but, all these great African-Americans who have preceded us. It's true that the shoulders we stand on, you would ask yourself from time, if there had

have been another time, and another situation or condition, what they really probably could have but in spite of all of that, Dr. Foster really extended to the top. We're not talking about black and this and that, I'm talking about to the top of the band world. You know, he conducted the most prestigious military bands, and other bands all over the country and he was highly respected.

Why you think we here at FAMU were the 4th school in the whole United States get the Sudler Award (Award Achievement given by the John Phillip Sousa Foundation for the Top Collegiate Marching Band in the Country every year), that wasn't based on a welfare, that was based on what, the band world recognizing the achievements of this particular program.

Nicholas Thomas: Definitely. Who were his contemporaries? Who were his equals in the band world? Who were his friends, people he respected or people he –

Dr. Shaylor James: But you know, someone else asked me that, going through my student days and my early teaching years, I think he really respected Professor Frank Greer at Tennessee State. I really do because; Tennessee State was a rival not only in band, but in athletics, too, back in the day. Before integration, Tennessee State and FAMU and Southern, those just were the powerhouses in black college athletics and everything.

But, I think the type of relationship that he had with Prof. Greer, he has been invited here to conduct our symphonic band in the past; and I think Prof. Greer had a certain type of, I guess, not saying the other ones didn't either, but I guess the type of professionalism and other things that I guess Dr. Foster's probably – that's just my offset observation. He never told me that but I think he respected Prof. Greer in that program. I'm talking about early years when we were the only elite programs for blacks.

Nicholas Thomas: Okay, he was really close to like Johnny Long and –

Dr. Shaylor James: Yeah, he was very close with Johnny Long and stuff like that, yes. So, like I said he touched bases all across the band world but Johnny Long, he definitely had a lot of respect for him. I think they had a really close kind of professional relationship and stuff like that.

Nicholas Thomas: Okay, did he talk about any other bands who he was very particular of, I had a quote, maybe he said he marveled at the Michigan band very early when he first got to Florida A&M.

Dr. Shaylor James: Yes. I think his basic approach to marching band, I think was heavily influenced by Michigan, but what we did, he got the basic Michigan concept and we are basically real creative people. So I think what we did,

he got the quickstep and some of the same things Michigan was doing. Folks at FAMU over the years added their own flavor and swagger to it, so it's kind of been taken to a different level of course; but I think all those Big Ten schools, those schools like that because back in that time, bands weren't doing a lot of stuff they do now.

We did a lot of what, pageantry and military type stuff, and there's basic solid band stuff, so FAMU kept those same basic skills and added the FAMU's flavor to it, so it put us on a whole different category but he always definitely, I think the quickstep and all that, kind of came from Michigan.

Nicholas Thomas: Do you think Dr. Foster perceived himself as a professional leader among all music educators or just in African-American community?

Dr. Shaylor James: I think he perceived himself as a professional leader of all. Now, that's what I'm saying, you ask yourself, if he had not been in the time and place that he had no control of what may have developed, then vice versa, it may not have, it's a flip flop. What I'm saying is that he often; he has told his story about how he became a band director. When he went to Kansas, his dream was to be an orchestral conductor, but he was told there was no room for a black, negro conductor. So I think then, he realized that for him to still fulfill his dream, he was going to have to create his own band.

So I think his basic vision of being a band director, officer, conductor, whatever, sort of came through college ranks.

I think FAMU gave him the opportunity to fulfill his vision because he came here from Tuskegee Institute. At the time he came here, it was during a post-war era, so he had a lot of guys coming out of service, GI Bill vets coming back to college, so I guess that was a time when he could really, get some manpower and start developing a band. Some of these guys probably had played in military bands, and just serious people coming to college not like some of these 17 or 18-year-olds now who don't know what they wanna do; these people were on a different mission.

So I kind of think he built his base from there, and that's in hindsight, I don't know if he stayed in a place like Fort Valley, or Tuskegee and had not come to a place like FAMU at that time, if he would have been able to develop an outstanding band. Now I think that's how we finally, how he finally fulfills one of his first dreams of getting a 100-piece band. See, he considered that to be I guess a real, I guess large band, what you call a representative statement type group. I think when he did achieve that, that's when they started, I don't know when they precisely started to call themselves the Marching "100", but when they adopted that name, I guess it just stayed over the years.

Nicholas Thomas: All right, what do you think Dr. Foster would like to see possibly as a benefit from this study to give to future people who may come back and read about him and what he was able to accomplish?

Dr. Shaylor James: Well, I think he would feel honored. A lot of accolades he has received, he has received so many different awards and honors, I think when he stayed at his house, he had a room he used to keep all this stuff in. So, I guess, to be appreciated fully in your own home is really an honor. I think people do give him credit for what this program stands for and I think that he would just accept that really as another honor because he has received so many honors and I'm quite sure he would, like I said I don't know how it would have affected otherwise.

Nicholas Thomas: What was Dr. Foster's relationship with his staffs?

Dr. Shaylor James: We had a very good relationship, working relationship and just everyday communal type of relationship, but Doc has always been Doc. You know. See, how we were, Doc, he was so professional, we never called each other by our first names like we do now. Everybody was Prof. he was Doc. It's just that the professional air that he exhibited, we would have meetings and stuff like that. He was a real human person, jokes sometimes and this and that like everybody else, but he was the type of person that you never lost sight of. He's –

Nicholas Thomas: He was in charge.

Dr. Shaylor James: He's in charge, yeah, and we're on a team. See, that is the secret of FAMU's band program that people don't realize is that we have always been successful because we always had a team. After a news writer over in the athletics department gave us the names years ago called the Foster Five; See, and we never, we were not a group that was trying to backstab one another. We all had our roles. When I was hired, I knew I was hired to get up and get the percussion section rolling. I wasn't trying to be Prof. Bowie. He was there to what, to rehearse that band and get those drills going.

So we all knew our role and we worked within our scope and Dr. Foster just coordinated the whole thing. We knew that.

Nicholas Thomas: CEO.

Dr. Shaylor James: Yeah, he was CEO, exactly. So we understood, so we always respected each other. Like I said, everybody was efficient in their field so we knew what we was doing. We were all on the same mission. We always wanted every section, every director wanted the whole program, the whole band to be what it is.

Nicholas Thomas: All right, so was Foster really close with you guys? Was he ever social? Was it always just strictly professional?

Dr. Shaylor James: Oh, yeah, yeah. I mean we had Christmas parties, would be at his house and sometimes we'd have maybe wanna be a couple, you know, socials and stuff like that. Now, we didn't go to the club and all that. You know but, yeah. Like I said, Doc, I always had to say about Doc, Doc is Doc. You always saw in certain situations the same basic demeanor. Students have their own little jokes and things about Doc. Students always never called Doc, Doc. They called him "The Law", and everything because he was— but see, people respected him because he was consistent in his philosophy and how he ran things.

Nicholas Thomas: Okay. As far as, we're still talking about the staff, as far as the band staff is concerned, Dr. Foster, he kind of had, he coined this phrase growing his own crop as far as the assistant band directors are concerned. Could you just kind of elaborate on that?

Dr. Shaylor James: There's a story behind that. Back in the day, and this is before I started working here, Dr. Foster became ill, and so it was during football season, and he had, like I said earlier, alluding to some of the musicians you had here, and for the staff, before we got the Foster Five – Dr. Foster hired

some of the best available black musicians in the whole United States. But, at this time, I think, I don't know what was wrong with him, he became ill and I guess he needed somebody to keep the band going. These other guys, I'm not gonna call the names, they became renowned people over the years, they didn't wanna work hard to get up that band up to the par Doc wanted it at. They weren't FAMU alumni.

So what I'm saying is, some of these guys wanted to work with Dr. Foster, and some were good as sectional directors, but they didn't really want to work HARD. So Doc ended up replacing them. He hired Leonard Bowie in 1958. Bowie was a neophyte, the new kid on the block on the staff. And I think Bowie kind of undertook that task of running the band, and kept it going I guess until he got back on his feet, and from that, Dr. Foster said he realized that from that moment on, that he had to groom his own assistants. See, Jake Gaither (Former FAMU football coach) was so phenomenal, the two things that make men like Jake Gaither and Dr. Foster such, I guess, greatness in their time they used their own. To Gaither, his staff was his staff. See, you see you bleed orange and green (FAMU's school colors), that's it. What we do for you all, and what we do out there, people ain't gonna do that.

What people don't realize is that none of us have ever got paid a penny for working with the marching band. People think band staff's get paid. We

don't get paid not one penny, nothing of my contract says marching band. My contract says percussion studies, and we do it because we believe in the program. We helped developed it and so we're gonna do the extra things. So Dr. Foster started hiring his own. That's probably one of the reasons why he hired me when we did, when Dr. Floyd was here a couple years before I came, but he hired me as soon as I graduated. Ever since then, the band staff has been formed of FAMU band members and it has worked.

So you got someone who believes in your dream, and they're gonna do it the right way. That's what Dr. Foster wanted. So, you don't got nobody to do that and they getting paid just to teach their class they're doing it 11:00 at night. So Dr. Foster realized that so, that's what he started doing. He started hiring from within, been going ever since.

Nicholas Thomas: It's all in us, to work like that.

Dr. Shaylor James: Yeah, yeah.

Nicholas Thomas: What do you think motivated and inspired Dr. Foster to do what he did?

Dr. Shaylor James: I think Dr. Foster wanted to be the best. I think Dr. Foster wanted to be equated with the norm rather than separate but equal. That was kind of the

norm. But see, how that works, okay, not getting off the subject, say, separate but equal, because of that situation, I'm gonna speak from my personal history, my mom always telling my dad I couldn't be just as good. We had to always be better because of the system so when the black man was accepted, he was better because if he's just as good, he won't be given the opportunity and society knew that. It's not like some, society now and these young kids I got to find myself. Heck, you never been lost, you know where you coming from so you know where you're trying to go.

So I think Dr. Foster always wanted to be the same as Revelli and all them other people. I think that was his psyche and he didn't let society and other cultural things fade that dream and I think he surpassed it in a lot of ways.

Nicholas Thomas: Great answer. Do you think Dr. Foster would have been as successful or influential in the band master profession as he was if he had taught at primarily white institutions like Florida State, University of Florida?

Dr. Shaylor James: During his time he started? You know, that's kind of hard to say. That's kind of like they're apples and oranges. Everything given the same, I think he would not have been uniquely assessed and evaluated and rated. What I mean by that is that most of the big non-HBCU schools, they have good

musicians. Can't take those musicians from them, they're playing those horns but see like I said earlier about Dr. Foster grabbing the basic Michigan marching concept and when it transcended down to FAMU, it was a little swagger added. It's basically Michigan concept but done in a different way which got a different response.

Nicholas Thomas: A different reaction.

Dr. Shaylor James: Yeah, a different reaction. So, if he was at a school at Florida State four or 500 people doing what they do, gonna be good musicians and good this and that you're just gonna have what was expected. So, doing what is expected is one thing better than doing something that was beyond expectations. So, what he came up with even today, the last time he went to ABA, venture down there in Miami when they went down and played. Dr. White said some of the ABA members didn't realize in so many words that we could play that type of music, the way it's played. So, when people see this first of all it's something black then that they hadn't seen before and was done with such class and musicianship.

Nicholas Thomas: What was the relationship like, just very general, what was the relationship like with his family, with his wife and his two sons?

Dr. Shaylor James: Far as I know, great. Mrs. Foster was always the mother of the band, she was always there and I think when she passed, when he lost her I think he really lost his right arm and we always used to say about Doc, how Doc blessed all this and that. She really looked after Doc, two things about Doc, one thing Doc is always gonna do, he's not gonna never miss his lunch (with his wife) and I think sometimes he would get him a little nap afterwards. I don't care what we're doing, if we're having a little faculty meeting or whatever, if he's not there at a certain time, Mr. Foster would be calling on that phone looking for him.

We as a staff used to always say that's the secret to Doc, Doc ain't gonna miss that – like in my particular situation I would always have percussion ensemble at 12:00. I haven't had a lunch break in 40 years, but the thing about Doc is that Mrs. Foster always made sure that he wasn't gonna miss that lunch. I guess you could say Doc would always get that little power nap afterwards, and come back and they were always on trips and everything else. She was always there and I think that they had an ideal relationship and Tony, the younger son, was around more than the older son because I think the older son had his own family and stuff like that. Tony was a musician, the oldest boy was a musician but I think they had a true good marriage.

Nicholas Thomas: What I always remember about him, I was lucky that – Dr. White didn't take over until my junior year technically but every time Foster would speak, he would always acknowledge her.

Dr. Shaylor James: Always.

Nicholas Thomas: He would always say before we do anything, I wanna acknowledge my wife and she waved. She had her moment.

Dr. Shaylor James: She was a strong founded person, and he would say things sometimes about our personal situations. I think he felt like your personal life said a lot about your character and other stuff. That's probably from just a school that he came from, an old school of thought.

Nicholas Thomas: When was the last time you were able to physically see him or speak with Dr. Foster?

Dr. Shaylor James: A few days before he passed. I went to the hospital he was in when he was admitted to the hospital. I had been to see him at the nursing home a couple of weeks before then and I went to see him. I didn't get the chance to talk with him because he was sedated and everything but he was lying there and that's the last time I really saw him besides at the memorial service funeral.

Nicholas Thomas: How has his influence affected you personally and professionally?

Dr. Shaylor James: Well, personally it made me really mature in some ways professionally, you know, youngsters. One of the reasons I have a Ph.D now because I got tired of Doc bugging me and kicking me in my butt, so to speak, but I appreciated it afterwards because knowing me, I wouldn't have done it on my own.

So, I said I got my masters in performance, and I said to myself, well I don't need a Ph.D. to do what I'm doing, but Dr. Foster would always put emphasis on that and, a lot of times promotions and tenure and other stuff was withheld from me because I didn't have a Terminal degree. So, I said to myself okay you want me to have a Terminal degree, so I'll go get a Terminal degree. I say now if he hadn't really kind of put that obstacle there I probably wouldn't have – I didn't really see a direct need for it.

Nicholas Thomas: You need it.

Dr. Shaylor James: Yeah and I wasn't looking, foolishly like you doing now, you're doing the right thing you're looking down the road because the way the world runs, they don't wanna know if you're qualified they wanna know if you're certified. You got a lot of certified people that ain't qualified.

Nicholas Thomas: Yeah, that's exactly what it's like.

Dr. Shaylor James: They gonna wanna know first of all are you certified, then they determine if you're qualified.

Nicholas Thomas: Exactly so that was a big influence?

Dr. Shaylor James: Yeah, he really influenced me to do that rather and in hindsight and I don't think if the circumstance hadn't of come up I may not have made it. Well, I might have made it but I would've woke up. I was real young then, I was real young.

Nicholas Thomas: You got your master's from FSU?

Dr. Shaylor James: Yeah, I went to the University of Illinois but the thing was –

Nicholas Thomas: Oh, you went to Illinois? I didn't know that.

Dr. Shaylor James: Yeah, what bumped me from there was that I was doing the summer and then we went to the trimester system here at FAMU so we had two semesters, we had three trimesters and the third trimester was broken into two halves so I didn't have any seniority so everybody wanted to work

from September to June and so I had to work during the summer so I would be off from April to June when we work and I had to work in the summer. That's when I started taking courses at Florida State, and I just went on and finished up there.

Nicholas Thomas: You've been affiliated with the university for so long. Did the FAMU administration give Foster great support over the years and if they did or did not how did this affect the program?

Dr. Shaylor James: We got support, a lot of support. We always got a lot of verbal support and stuff like that, and I guess putting everything in perspective we did, we were always – because Dr. Foster created these relationships with administration, and some corporations to get some instruments and stuff like that. Now, scholarship wise, the scholarship fund was different then. See, years ago, we had two types of people in school, you have the haves and have not's, people like me were have not's because it wasn't no federal money available. It wasn't no UNCF (United Negro College Fund) and the Pell grants, and this and that, you had to work in the summer hard to pay your tuition and you would get a little scholarship check every month like that.

So, that I guess had a certain budget to do that. That's one reason why I said when I went to Albany State initially, I guess he was probably in a

scope, he wasn't giving the percussion but so much and when Dr. White graduated, we graduated at the same time, scholarships and things. Dr. White one of the people who got what was considered a full scholarship, and my amount was not that much but that was all that Mr. McFarlin said I was gonna get from FAMU –

Nicholas Thomas: The going rate.

Dr. Shaylor James: Yea, I guess he wasn't gonna give percussion much money, when most percussion students weren't are getting any scholarship money period. That's when I, being young and foolish because I wasn't nothing but 16 when I left high school and I said well I'm gonna go where I'm appreciated and so I guess yes but we never had multi-million dollar, we created a lot – some money through certain forms and stuff but we've always been able to manage and Doc always had a lot of power and that's when they gave him that nickname "The Law" because a lot of things, not necessarily – other type of powers I guess were influenced like that.

Plus we never had any trouble with travel because Athletics took care of that. That's the best friend FAMU has ever had band wise, that's the only reason we would travel. Coach Gaither would get up there he would always honor the band. It was tough back in the day, you got places like Southern and Tennessee State. We were out there at Tennessee State one

time and this jumping Joe Gilliam was returning a kick, it was a kick return, wide open all the way. This guy jumped off the bench and tackled him and he spotted the ball right there. Blatant Cheating!

Those are the type of things we had to deal with. It was war so he used to always say – did he call Dr. Foster, Pat? He was on the road and it got lonely back there and he would always look over his shoulder and he knew that band was there so we made all the trips. It wasn't a whole lot of politicking and of course Gaither paid for that so we didn't get a large budget from the university but ways were made.

Nicholas Thomas: One more staff question. How influential was Dr. Bowie as the Associate Director of Bands from '58 to '72 and how influential was he in the band program here at FAMU?

Dr. Shaylor James: Very much so. Dr. Foster's main thing in I guess emphasis in band, his claim to fame was band pageantry. That is what made FAMU famous. I don't think anyone could do pageantry any better than Dr. Foster. Like them old films, everything was so precise. For instance, if I'm in a band and say I'm no. 45, because everybody had a number. So when we're doing those formations and those pageant things you got a chart. All you gotta do, everybody ready, all you gotta do is find out where 45 supposed to be, this and that. It was laid out on this little board that he had and lay

out his little formations and stuff, no spacing problems, not any type of problem.

So, I tell you what I did, I got smart as a freshman so I wouldn't be yelled at or whatever being wrong. I said I figure now because he be correcting other people so I would be out there I would make me an x on the ground so every time we do the form I would come back to my x. I'm always in line because his stuff was always laid out. It's not like sometimes we do now, shuffle down, move – no, everything was preset.

So, then through the time when Bowie came out with the patterns and motion stuff, that's when FAMU started getting into the position drills, that's when Bowie really was the man, we started doing stuff, we kind of broke away from pageantry and Bowie was really the brain and stuff behind the drills, but like I said earlier we all knew our role. Wasn't nobody trying to take no fame and fortune from Doc. Bowie was the drill sergeant, he ran our rehearsals and stuff like that, he was truly Dr. Foster's right hand and back bone during this period that he was there. So, he was very much so.

Nicholas Thomas: Three more. Do you feel personally that Foster lived that band motto that he preached to us?

Dr. Shaylor James: I think he did to the best of his ability, I really do.

Nicholas Thomas: He was always interested in the character of people.

Dr. Shaylor James: Character meant everything to doc. That's like when I said he had that saying about people don't change and I disagree with him sometimes. Not – we wouldn't disagree one on one but I used to say people can change, some people they eventually grow up and change but doc was really into that character thing. When you asked me about the family question, his wife, doc was kind of into that character that's the reason really.

We don't know what he did in a lot of his private life and stuff like that but you never heard any slander and stuff during my time, when Doc was younger maybe before he got married, I don't know but when I was here you never heard any stuff that Doc doing this and doing that because he kind of – his persona was somewhat of what he – he kind of lived what he preached– that's why I think people respected him. You can disagree with somebody and in spite; you don't have to like somebody to respect them.

Nicholas Thomas: You've been here for so long, do you know if Dr. Foster ever considered leaving FAMU for another position?

Dr. Shaylor James: I never heard him say that to tell you the truth. Like I said earlier I think this was Doc's dream, this is what helped him fulfill his vision, he did in so many ways. You don't realize how fortunate what type music education you're getting, you kind of eluded that earlier on that statement but **in** some of these other places which you get at FAMU and when I went to the University of Illinois we were doing registration, this black lady in front of me was getting advisement and she couldn't understand why she couldn't get admitted to the program and couldn't take certain classes, she had all these good grades from – she was either from Howard or Hampton – it was because of the type of curriculum she came from.

When I got to FAMU in 1960, our curriculum was so far advanced, for even some of those larger schools, if you got passing grades at FAMU, there's no question FAMU would prepare you to compete on any level. What's so sad is the students back then saw that, some of these younger generations... everybody's outlook is different now and some – I get emails all the time from students asking me for certain things and this and that but some people their light comes on a little later, but this was Docs, this was Docs, this was his, if you had gone somewhere else it wouldn't have been his.

Nicholas Thomas: The building was named after him.

Dr. Shaylor James: Exactly, so why would he leave? (Laughing)

Nicholas Thomas: I was just curious to ask Dr. White that last night.

Dr. Shaylor James: I never heard him –

Nicholas Thomas: I mean a president of the American Bandmasters Association.

Dr. Shaylor James: Yeah, you can't get any higher than that, yeah.

Nicholas Thomas: University of Michigan and Illinois never called and said hey we want you to be our band director.

Dr. Shaylor James: Exactly.

Nicholas Thomas: I was just curious, they may have.

Dr. Shaylor James: I'm saying the time and place, that's why I made that statement earlier. I wonder what may have been if he had been in a different time.

Nicholas Thomas: Exactly.

Dr. Shaylor James: But like you say you would think that maybe they would have.

Nicholas Thomas: Besides it being a historical dissertation, what information do you think I could add to the research to present to people about Dr. Foster? This is the last question.

Dr. Shaylor James: Besides his achievements and his basic character and musicianship it sort of paints the picture of the man because I guess, I don't know what really the main focus you're going to have in your paper, whether you're really trying to present the man or just the musician.

Nicholas Thomas: Both.

Dr. Shaylor James: Both, so I'm saying so all those made – yeah, kind of intertwine because talking about I've been a long time, Doc was there 52 years, that's a long time to do anything. Some people don't live to be 52, and I really think Doc really maybe – nobody knew why Doc held on so long to another thing talking about the staff. We supported Doc, the staff was always there even in some of Doc's weaker moment, people didn't know it because we were there and that has been a unique thing like I've said I've been here all my life. I came here when I left high school and I ain't never left.

Think about it and I never dreamed of it, my dream was to be work one year and go to grad school. I wanted to be a performer. I wanted to be a musician that was my dream that was my goal. So, when I went to work at that elementary school that one day and walked to the office because I had a call; and I went to the office and it was Doc, and he said I've been trying to find you, he said he called my house in Jacksonville and they was talking about I wasn't there, he said how long have you been teaching? I said one day. I haven't even signed my contract. Doc said don't sign it, Come see me when you get off.

That's when Doc said he wanted to hire me, and this and that, and things like that and so I told him yeah and so I was young and unprofessional and I didn't go back to that school ever. I met a guy years later who ended up being the Principal, and he said, we had this music teacher come here years ago, he came one day and we just didn't see him no more. Like I said that's how it all happened but Doc had the power to convince me to do that.

Nicholas Thomas: All right, I want to thank you, Dr. James, for the interview and man you said 52 years technically from 1960. You've been here 52 years.

Dr. Shaylor James: If you count as a student, yeah. I guess. Doc was – I didn't think about school years, but Doc probably you could probably give him 60 something

because he taught at Fort Valley I don't know how long and then he had to get two degrees, two or three degrees. Yeah that was his whole life so I think this sort of brought everything, his dream, fruition. I think God blessed him that FAMU could be a place that he could create and live his dream, that's why when he went to the University of Kansas, they told him it was all a dream so that wasn't a realistic dream he had but he found it at FAMU.

Nicholas Thomas: Ok, all right thank you so much Dr. James for this interview, it was a great interview.

Dr. Shaylor James: I hope I didn't talk off your ears; I talk a lot (laughing).

## APPENDICE E

### Interview Transcription #4

Dr. Shelby Chipman, Associate Professor of Music, Florida A&M University, Florida A&M  
University Band Staff (1998 - Present) Associate Director of Bands,  
Florida A&M University.

Nicholas Thomas: Good afternoon. Today is July 26th, 2012. I'm here on the campus of Florida A&M University, in the Foster-Tanner Music Complex, here with Dr. Shelby Chipman to do interview number six, I believe, for my dissertation entitled, William P. Foster, Dean of African-American Bandmasters. How you doing today, Dr. Chipman?

Dr. Shelby Chipman: Just fine, soon to be Dr. Thomas.

Nicholas Thomas: Good, good. We're going to go ahead, get started, and try and move pretty quickly. Number one, I just want to start – can I have your name and what your job title is at this university?

Dr. Shelby Chipman: Okay. My name is Dr. Shelby Rawn Chipman, and I'm an associate professor here in the Department of Music at Florida A&M University.

Nicholas Thomas: Future Director of Bands here at Florida A&M University I might add (laughing), I'm gonna add that. I may edit that, though. What years did you attend FAMU and what was your role in the FAMU band?

Dr. Shelby Chipman: I first attended FAMU in the fall of 1982. I was pursuing a computer science/data processing degree, which I finished in 1987. I continued on to pursue an additional degree in music education, which I completed summer 1989.

During my time in the Department of Music, and specific emphasis with the Band Department, I marched in the trumpet section, serving at some point later on in my career as trumpet section leader. I also served as student conductor where I had the opportunity to conduct the marching band warm-ups, as well as some of the selections that the band would play; marches and other pop tunes, as well as with the symphonic band during the springtime, and reading ensembles with warm-ups, and occasionally contemporary literature.

Nicholas Thomas: How many years were you trumpet section leader?

Dr. Shelby Chipman: I was section leader two years. Co-section leader one year, and then section leader two years.

Nicholas Thomas: That's it?

Dr. Shelby Chipman: Um-hum.

Nicholas Thomas: I thought you were section leader like four or five years.

Dr. Shelby Chipman: No. Not quite (laughing). I was a leader for many years, but not officially a section leader.

Nicholas Thomas: What years have you been familiar with Dr. Foster, just like a general time frame?

Dr. Shelby Chipman: Probably from when my brother was in college, and I was a middle school or high school student. I started hearing up his name and whatnot going to some of the different FAMU football games; The Florida Classic, in particular, which at the time was held in Tampa, Florida. So that stretches from about 1976, 1977, up until the time

Nicholas Thomas: So about late '70s until –

Dr. Shelby Chipman: Exactly.

Nicholas Thomas: Okay. When was your first personal encounter with Dr. Foster?

Dr. Shelby Chipman: My first encounter – and I remember – was initially at my brother's graduation because I wanted to meet him.

Nicholas Thomas: Your brother graduated from Florida A&M?

Dr. Shelby Chipman: Yes, he graduated – wasn't in the band. His roommates were in the band though. Oh, god let me remember – T.C. Turk, Those were his roommates

and they were all in the Marching “100”. They were in school together at Miami Jackson High School back in the day. So when he graduated in psychology in spring of 1978, after commencement, I went up and shook his hand. I met him there for the first time.

Now, of course, I was just in 7th grade during that time, but even then, I set my tone, just based on seeing the band at some of the Classics (Florida), and some of the other football games, of wanting to try out at some point later on. Of course, he gave me the good ole, “Just keep working hard and studying hard, young man, and we’ll look forward to seeing you sometime”.

Nicholas Thomas: How specifically has Foster been a factor of importance in your life?

Dr. Shelby Chipman: Well, I guess, yeah, being specific to myself – but I just want to, first of all, establish that he's just been so special to others. That may be another question you have down the line. But in terms of me, again, deciding to do the second degree – because some folks, family members were saying, 'Man, you need to go ahead and make some money. You got a good degree. You have a job opportunity with a Fortune 500 Company. Go ahead and make that move. But I knew in my heart that music was my passion.

And I think by my years participating, and having some of the opportunities I did as student leader and conductor and, of course, with the outstanding encouragement of Dr. Foster, Dr. White, and the late Charles S. Bing, that encouraged me to want to pursue music.

So as I started my career as an assistant band director at American High School for a year, and then Miami Central High School, and that gave me encouragement to do a lot of things that I did here. You know, they say sometimes teachers are taught. I know that beyond a shadow of a doubt, that the teachings that I learned here at FAMU, not just musically, but just the life skill sets, such as some of those that are mentioned in our band motto, are attributed to Foster and him starting that band motto years ago in 1946. And I live by those. I know a lot of the things that I do in life ascended from the teachings and learning's that I had here at FAMU.

The major emphasis that Dr. Foster I know instilled in us during those '80s periods were the highest quality of character. I certainly believe in that and I try to instill that in the students that are here at FAMU today. So just that alone I think is the foremost important factor for many of the students who have come through this program, that I'm sure that you've heard of his former students and current students, that we stand by. Without Dr. Foster's influence, we wouldn't have the knowledge or the ability to maybe take it to the level that many of us try and do.

Nicholas Thomas: What do you know about Foster's teaching philosophy?

Dr. Shelby Chipman: His teaching philosophy in terms of sound, he always taught quite a bit about being very meticulous. In the marching field, it was precision in marching. But in the classroom setting – I'll just emphasize just music, per se, in terms of philosophy. Just take that one item. The music had to be right. In his opinion, you have to have a sound in your ear before you can even talk about allowing it to get out of focus, for lack of a better term.

So when he would rehearse the band, we would often wonder why he took things over so many times when, maybe in our young youthful years, we thought it sounded pretty good, especially some of us coming from some of the high schools where the high schools were pretty good. But it's a whole other level here.

From a musical perspective, in terms of Dr. Foster's philosophy, he obviously had been around some impeccable musicians growing up during the years that he grew up, and having that orchestral string background that I know that he had - and his orchestra background – I think his mom was a pianist – so he had all of those influences plus the gift, in my opinion, of just having incredible ability to hear something and transform

it. He talked a lot about transferring the sound from one idea to the next. So musically, a lot of us really did look at him like a genius because of what he was able to do with dissecting that music, so that in itself.

And then, of course, his general philosophy in terms of how he treated everybody with a whole lot of respect, and his professionalism, and his ability to have an extensive vocabulary. That just says so much about what he represented; of course, his ability to put stuff down in black and white, in terms of letter writing and all the documents and innovations that he did over the years.

There are just so many different angles from philosophical perspective; I think you can talk about, with Dr. Foster. I don't think one necessarily overshadows the next or supersedes the next because all were unique to him, and his character and what he tried to really portray in students. He may not have always talked about all of them all the time, but you know based on his mannerisms what he expected from his students, and persons who worked around him just based on how he carried himself and what he believed in.

Nicholas Thomas: How important do you think Foster was to the field of music education?

Dr. Shelby Chipman: I think Foster was incredibly important. I mean, you look at all the band programs that have been established throughout the years, particularly those probably in the '60s and the '70s when marching bands really started to become a viable entity.

You think about Foster and what he did here at FAMU, and it may not be noted or even documented, or maybe it is documented – I'm sure that's something you'll probably find out – of particularly Historically Black Colleges/Universities who benefited from the success of the FAMU bands in terms of the performance level that Foster was able to put on the field, and allow marching band to be as important as it was to those audiences, which in turn questions may have been asked later on from other college university presidents in terms of what their band programs needed to do.

So I think the influence of FAMU's band, in terms of meticulous means that Foster went about making sure that the band was polished before any performance on the field; and as the band became more attractive to television audiences, and started to travel more, that influenced other colleges to want the same for their bands. And we don't even want to talk about the ricochet aspect of that in terms of high school bands and public school bands in terms of how they benefited – because they wanted to have a baby FAMU type program, or be like FAMU in some regards. So,

again, some things in that regard may not be documented, per se, but we know that FAMU's influence has been incredible over the years.

Nicholas Thomas: Do you have any idea who Foster's contemporaries were? Who did he look up to? Who did he respect within his field?

Dr. Shelby Chipman: I guess when I think about Foster's book, per se, the persons that he discussed ideas with, I guess like when you're having sidebars and whatnot and when he attended the Midwest Band and Orchestra Clinic in Chicago, you think of people like – there are letters that I know that exist with many colleagues; and some of the folks, such as John Philip Sousa, of course William D. Revelli from University of Michigan. Revelli I think, had the Marching “100” put his name on the football field back in the '70s. Oh, god, you caught me off guard with that question. But there are folks –

Nicholas Thomas: I know he mentions that he really looked up to Revelli, and he idolized the Michigan band. I know he and Dr. Johnny Long from Troy State were really good friends.

Dr. Shelby Chipman: And Robert Foster out at the University of Kansas – there are folks that were around during those times – and I guess I use his band pageantry book because I'm sure a lot of what was conceived from his ideas with putting that publication together stem from his early beginnings, and those

poor folks who may have supported him even during those interesting times that African-Americans had to endure during the early 1950s and whatnot.

Nicholas Thomas: Do you think Foster perceived himself as a professional leader amongst all music educators or just kind of primarily in the African-American community?

Dr. Shelby Chipman: Oh, without a doubt, I know he perceived himself as a leader within the music ed higher education circles, public school as well. I think that's documented based on all of the presidents of national organizations, not particularly just African-American groups, but major groups, such as American Bandmasters Association, Music Educators National Conference, and College Band Directors National Association, and other music organizations that he was a prominent member of and actually the President and leader of.

Nicholas Thomas: If you had to take a guess, what do you think Dr. Foster set out to accomplish? What benefit was he trying to accomplish from all of this? Do you think he even envisioned everything we're doing right now?

Dr. Shelby Chipman: With Dr. Foster, I would probably say yes. I would say that he sought out initially to have, of course, a better life for himself, and attain a degree during the times, again, where maybe African-Americans were not obtaining those types of terminal degrees; Ph.D.'s, Ed.D. degrees on that level. And because he was so astute and so sharp, I can actually see – some of us, we go through life and we say – with myself, I figured I would end up being a high school principal and I'd retire after 30 years. I never thought I'd be here on the music staff if I go back, say, 20 years.

But with somebody like Dr. William P. Foster, I would say that he wanted to have the number of innovations that he did. There was a vision I think that he had where he wanted to focus in on band, marching band in particular, and make that a niche for any university or setting he wanted to be in, just because of his gift and being able to do the things that he did. So I would say yes.

Nicholas Thomas: What do you think Foster would like to see as a benefit of this study that I'm doing? I'm doing, basically, a historical document focusing on him; what motivated him, what inspired him, what he was able to achieve, so that maybe 20 years from now, somebody will read it and maybe be inspired by it. What benefit do you think Foster would like to see from this?

Dr. Shelby Chipman: I think he would, first of all, be so proud of you, Mr. Thomas, for even considering him. As great of a man – we know him as being the “The Law”, we knew him as being the founding creator of the Florida A&M University Marching “100”, but he would be so proud and humbled to know that you would find it academic to study him in this regard. So I think that's first and foremost. And I echo that comment, not only on Dr. Foster's behalf, but with myself because you, being one of my former students, you do an incredible job.

This is information that must be documented because if we don't document it, like so many other areas that are out there where folks are telling somebody's story, then the story would be lost. And if this story isn't told, and even to some extent from your document becoming a book, from a book to a possible movie on the life of Dr. William P. Foster – I mean, he's been that much, in my opinion, of a resource to so many of us that in various views of human endeavor, the story has to be told.

So I think he would be proud of the fact that you're telling his story, so that marching bands, and band pageantry, and music education, and African-Americans who really paved the way for so many of us will be highlighted and folks will not forget that.

It's like Martin Luther King, Jr. in a sense. We know what he did. He died at a relatively young age. If his story was not told, kids of yours and mine, they wouldn't know and they wouldn't have that history to have an appreciation for what they're actually experiencing now. That appreciation can go deeply embedded into how someone's character may develop or a program they develop in the future.

Nicholas Thomas: I've got a couple questions on here about the band staff, but I'll save that for Dr. White and for Dr. James. As far as the band staff is concerned, of course the marching band staff, Foster coined the phrase 'growing his own crop' as far as his assistant directors. Could you elaborate on that for me, how you feel about it, and do you think that system still works?

Dr. Shelby Chipman: That's a unique system to Florida A&M University bands, because I think Foster realized that it takes a village to raise a child early on. So putting this program together, he wanted to make sure, administratively, things were going to continue to move forward in terms of him working with the administrators and other constituents on campus and within the FAMU family.

He wanted to train his staff, but he realized early on that the best persons that would be passionate about the ideas and goals and objectives that he had, with the marching band in particular, would be folks who have

experience being in this band, realizing this band marched differently from other bands in terms of the Rattler(slang term for the Fast Cadence Marching Style innovated by Foster), the Slow One Sequence (Official term for the Slang Term “Death March” that Foster innovated), things of that nature.

From the story I've been told by him and others, the initial staff that he had on early on, some things didn't work to how, I guess, exactly he wanted them to go, so after trying that system, I think he changed or revamped – maybe when you interview Dr. White, he'll bring greater clarification on this – and decided to hire former students who had been in the band.

Once they got their graduate degrees and were eligible, they could come back and have a unique way of disseminating the information and showing them the types of things – the students that would be in the band during that time – how things should be run. So I think that worked out very well for Dr. Foster. And then, of course, the Fab Five as they were called, with Dr. Foster, and Dr. White, and Mr. Bing, and Mr. Sarjeant, and Dr. James, who would be on the Marching “100” band staff as his Assistant Band Directors for over 30 years.

Of course, there were other assistants before them with Dr. Lenard C. Bowie, who served as Associate Director for many years (1958-72) and

brought a lot of innovative techniques here. And then Dr. White continued that same principle in terms of having his staff as some of the immediate band staff members here to work along with the staff. Of course, the university's going through a lot of restructuring here now (as of 2012), and I believe in that system as we speak here today because I think it's very valuable in terms of having folks who have a history, at least associated with our band program.

The question may come, eventually, if the university's going to allow the band program, marching band in particular, to operate the same way. That's a conversation maybe not directly related to your study, per se, in answering this question, but just may come about. But I think it has a lot of merit and it's helped us to distinguish ourselves by having these prominent, dedicated staff members who have marched in the band teach the role of what it's like to be in the marching "100". You can't get that sometimes when you have other types of philosophies. Other types of philosophies are not the FAMU philosophy.

I think our record in terms of what we've been able to accomplish because of the way we operated in terms of performance standards and staff that we've created have been very unique and very positive.

Nicholas Thomas: Do you know if Foster was particularly close to his staff? Was he social with the staff or was he always strictly professional?

Dr. Shelby Chipman: I've always been told he was always a professional in his means of dealing with the staff, not only in terms of just his letter writing and whatnot, but also they would periodically have meetings at his house, social outings and whatnot. I've always heard that. I don't know if it's once a week, but as they started pre-drill – prior to the pre-drill meeting with the students, they would meet with him and Ann Foster, his wife, at their house and whatnot and have sit-downs.

And then occasionally during the season, they would also have gatherings at his house. I've always been told that. His ability to communicate with this staff, not only on a professional level, but in a social, more lighter setting was quite common.

Nicholas Thomas: What do you think motivated and inspired him to do what he did? What do you think motivated him to be successful?

Dr. Shelby Chipman: Wow. It has to start with the value system in the home front. I can't remember off the top of my head – you probably have the data on this, too – whether his parents were educated or whether they were just hard blue chip workers. But for him, it just always, probably from his days at

Wayne State, and Teachers College at Columbia University, and all the schools he attended, he probably, again, went through that era where he knew that he had to be twice as good, being African-American especially, so he was not gonna settle for anything less.

So that in itself, I think, just motivated him to want to do more and be the best. And then once he started having all of these favorable accolades and things just became so good at some point during the 1960s and 1970s, that motivated him to want to do more for not only himself, but for Florida A&M University.

Nicholas Thomas: Do you think he primarily accomplished what he set out to do, what he intended?

Dr. Shelby Chipman: I would say yes. Is there anybody else in this field that can say they've done as much— I mean, you'd have to see a Foster Vitae or resume or chronological listing of—

Nicholas Thomas: Resume

Dr. Shelby Chipman: — all of the things that he's done, and that's on paper. I mean, we can't put that in writing in terms of all the things behind the scenes and discussions

he's helped with folks getting through college and just so many other things. So, yes.

Nicholas Thomas: Do you think Dr. Foster would have been as successful or influential in the profession as he was if he had taught at a primarily white institution, such as University of Florida or The Florida State University?

Dr. Shelby Chipman: I absolutely do think he would have been just as successful and probably, with the resources, financially in particular, maybe just as much. Now in terms of – there's a different work ethic sometimes in some ensembles, in marching band in particular, so I don't know if he would have been able to take the Florida A&M University style initially, say in the 1946 to 1950, to maybe a research one institution. I don't know.

But maybe the university would have bought into that style because, again, it was something new; a more rigorous, a more active, a more energetic style of marching band. Most marching bands in a lot of those other collegiate settings are a little bit more subdued in terms of the types of things that they do in terms of marching style. That was the major emphasis, I think, initially.

Symphonic bands, of course, grew to become very successful, as well, here at the university, or college back then. But I think the marching

band, as we know it, helped put this school (FAMU) on the map. So I think he would have been just as successful because he was just so confident and such a taskmaster.

Nicholas Thomas: When was the last time you were able to physically see or speak with Dr. Foster?

Dr. Shelby Chipman: Oh, I frequently visited him when he was at both sites that he was in, I would say, the last six months. The Miracle Hill Home would be the most recent where he was prior to passing away. I actually had my brass ensemble go over during the Christmas holidays and we performed about a 30-minute concert. I had made arrangements with the administration there. During the lunch period, we went over and sat and performed for about 30 minutes. And at the end, Dr. Foster conducted the brass ensemble that I had in the FAMU Spirit, I'm From FAMU, and the Florida Song.

So he conducted them and we got a chance to chat. And then even after that, I went over with my wife and my son and we sat with him for a minute. I know that was within the last three months prior to him passing away.

Nicholas Thomas: Was he still very sharp?

Dr. Shelby Chipman: He was still very sharp, maybe not as verbal, but sharp in terms of knowing who I was and being very encouraging in terms of, "Keep the band moving in a positive way. Keep listening." He always emphasized listening and whatnot. I took over a CD during that time because his son, Tony, had bought him one of those Bose Audio systems and he was real proud of that. They had a quality listening then. I thought that was very good of Tony to do that, knowing that his father loved to listen to music. It was a very positive visit we had. I think that was like three months before he passed.

Nicholas Thomas: Did the FAMU administration give Foster great support over the years? If so, how did their support or lack of affect the growth of the program?

Dr. Shelby Chipman: I guess that would be my knowledge because I came in after he retired. He was Eminent Scholar during that first year I was here and then I think the next year, he officially retired.

Nicholas Thomas: How influential was Dr. Lenard Bowie as Foster's head assistant from '58 to '72, if you know, if you're heard anything?

Dr. Shelby Chipman: The only things I've ever heard was that it was very positive in terms of his ability – because Lenard Bowie was an extremely sharp and intelligent

person. I had a chance to meet him several times because his son, Patrick, and I came up the same year (Marching “100” slang for the freshman year of arrival) on the same instrument. So over the years, during my early years, especially, when Patrick (Named after Foster’s middle name) and I were in the band, I got a chance to meet his dad.

But I had only heard of all the great things that he did over the years and his role of being associate director in the band program. You hear things, sometimes good, sometimes not good, and you don't feed into that. But the things that I say, that I would know, would be very positive in terms of his ability to rehearse, his ability to be an effective drill designer and coordinator, and his impeccable writing skills.

It's interesting that you mention him because last weekend I was on my way over from church between services, and I'm riding down Pinder Drive right here on the campus, and who drives right by me? Dr. Bowie. I was like, "How're you doing?" He said, "I'm just coming back from Albany visiting Patrick and his family. I was headed back to Jacksonville and I said, 'I'm gonna stop through campus and just drive by.'" I was like, "Man, wow." And he says, "I don't know if you're aware that my book is complete." And I says, "No, I wasn't aware of that." It was pure coincidence.

Nicholas Thomas: Two questions left, Doc. Do you know if Foster ever considered leaving FAMU for another teaching position? I would think with his experience and reputation that the big schools would have come knocking. Did you ever hear anything about that?

Dr. Shelby Chipman: I've never heard any mention of him leaving or wanting to leave FAMU. I would imagine, though, Mr. Thomas, with the gift that he had and doing the things that he did over the years and his ability to just transform bands, whether it's concert, marching band, that he probably received offers. That would be some interesting information to continue to research, though. But I'm not aware of any times that –

Nicholas Thomas: My last thing: Besides this being a historical document, what information do you think I can add to the research of Dr. Foster and his professional life?

Dr. Shelby Chipman: I would say try and contact some of the folks that were here during some of the inner grunt work that may have some nice stories to tell you that would bring about interesting readings, such as his children. I think an interview with one of them in terms of the role Dr. Foster had to play, not only here at the university, but at the home front and how that fostered into things.

Miss Gloria C. Jones, who was the department secretary for years here, one or two of maybe the presidents that he worked along with, maybe Dr. Humphries or Dr. Walter Smith, one of the earlier presidents or a relative of an earlier president that may have some insight in terms of some of the early goings, or even higher officials that you may be able to get in contact with. If nothing else, get a letter from them maybe that you can submit, a governor, and just see what some of the things are that they would remember Foster for best and how they feel he was very influential.

The award he got, Great Floridian, and things like that I think would bring about an interesting perspective that sometimes some of us that are in band, have been band directors, brought our bands up here for homecoming, had sidebars with Dr. Foster and whatnot, we may not have that kind of information and data that those kinds of persons would know. That would be interesting to read.

Nicholas Thomas: This concludes our interview with Dr. Shelby Chipman. Thank you.

Dr. Shelby Chipman: Thank you and good luck in your research.

APPENDICE F

Interview Transcription #5

Mr. Linard McCloud, Director of Bands, Burke High School, Charleston South Carolina.

Nicholas Thomas: All right, today is Monday July 23<sup>rd</sup> of 2012, this is Nicholas Thomas doing my doctoral dissertation on Dr. William Patrick Foster, Dean of African-American Bandmasters, and this morning I'm interviewing Mr. Linard McCloud of Charleston, South Carolina. Good morning, Mr. McCloud.

Mr. Linard McCloud: Morning.

Nicholas Thomas: If I could ask you this first, if I could have your name, where you're from and your job title, what do you do for a living.

Mr. Linard McCloud: Linard McCloud, I'm from Charleston, South Carolina, and I've been working at Burke High School for 35 years.

Nicholas Thomas: Wow, I didn't know it was that long. Was it your first job out of FAMU?

Mr. Linard McCloud: Yeah, yeah. Well, not the actually first job (laughing) it was my first music job.

Nicholas Thomas: First music job, okay (laughing)

Mr. Linard McCloud: I was a janitor when I first graduated from Florida A&M. I left the University of Iowa (where he received his masters degree in music

education) and I got a janitorial position. I never got any ranks but that's what I did.

Nicholas Thomas: Okay, your phone is going in and out. We got bad connections.

Mr. Linard McCloud: Give me a minute. You hear me now? Better?

Nicholas Thomas: Yeah, that's a lot better. What years did you attend FAMU and what was your role in the FAMU band?

Mr. Linard McCloud: I went to FAMU from 1972 to 1976, and worked my way up from rank sergeant, to section leader the last couple of years, and band president my senior year.

Nicholas Thomas: Okay, all right. What years were you familiar with Dr. William Foster? Did you know anything about Foster prior to your arrival at Florida A&M? Or was your first encounter with Doc in 1972 when you first got to Tallahassee?

Mr. Linard McCloud: My first encounter with Dr. Foster was in 1964, believe it or not. During that time, I used to be, – I'm a Pittsburgh Steelers fan, but, I used to like the Cleveland Browns because they had Jim Brown at running back. I saw the FAMU Marching "100" at the NFL championship game in 1964 or

1968. From the first time I saw Dr. Foster's band, I knew I wanted to go to FAMU.

Nicholas Thomas: Okay, so you were attracted to FAMU mainly because of the "Marching 100". Did you know anything, I guess, before hand specifically about Foster or you were just attracted because it was a really good band program?

Mr. Linard McCloud: It was a really good band program. And after I realized it was a really good band program, I just kept focusing on him (Dr. Foster); watching him conduct, and then, just from hearing people talk about him. Shortly thereafter my high school band got a new director. It was our third band director we'd had since I was in high school, and he was a FAMU graduate; so pretty much after his arrival, I was completely sold.

Nicholas Thomas: How specifically has Dr. Foster been a factor of importance in your personal life and professional life?

Mr. Linard McCloud: I think everything that I've ever done professionally, and most things that I do personally, are because of his influence; and not with just hands on influence, because I got a lot of hands on experience; but also from a lot of observing; just observing Dr. Foster as a person. He was a genuine family man. You could just see and feel the love he had for his wife, family and

students. And for me personally, when he selected me as a William P. Foster Scholarship Recipient; I was the second student to receive the award, I was touched personally.

You never knew at all where you stood with Dr. Foster because he was approachable, but not approachable, but in a respectable way. I was afraid to say hello sometimes (laughing). I think my first encounter when I realized just how intelligent he was, was when he came up and said to – he told us that we would have to claim domicile, and of all the students present, nobody wanted to seem dumb, so everybody was sitting there pretending that we knew what domicile meant (laughing), but anyway it meant that we had to claim in state residency (for cheaper tuition).

We were just out of high school (laughing), and we didn't know what in the world Dr. Foster was talking about. Looking at his body language, and how he spoke, as he had a wonderful vocabulary; you just wonder – everybody says, “hey I wanna be like Dr. Foster, I wanna be like that.

Nicholas Thomas: Exactly. How important do you think Foster was in the field of music education specifically as related to African American bands?

Mr. Linard McCloud: I think he was very important because, he transcended the field with African–Americans directors – in talking to him, he didn't want to just be

an African-American band director, he wanted to be just a director. And I think in 1970, there was a book that came out that was published by Al Wright, not published by, but authored by Al Wright and another guy called *Bands of the World*. There was a section in there for university bands and he listed in there, Florida A&M University, the only African-American College/University to be listed with Southern Cal, Purdue, Iowa, Michigan, and that was when people started looking at us as actually a band program and not necessarily just a black College/University band program.

Nicholas Thomas: What is the name of that book? And when did you say that book came out? I want look that up.

Mr. Linard McCloud: Came out in 1970.

Nicholas Thomas: 1970, okay. I'll look that up, Bands of the World, Instrumentalist Press, University of Michigan, 1970, by Al Wright and Stanley Newcomb). Do you know who were considered Dr. Foster's contemporaries? Who did he look up to? Who did he respect that were other band directors or bandmasters?

Mr. Linard McCloud: Well, you know he came from the Midwest, so he came from that University of Kansas B10 (Football Conference now) like system, and a

lot of people didn't know that he was actually told that he couldn't be a band director, that there were no jobs; so he couldn't be what he ended up being; so for what he did and accomplished, he just always looked at that as a challenge to be better than his best, because he was told he couldn't be a black conductor; he couldn't do this, he couldn't do that, and he proved everybody wrong because during when he came out of the University of Kansas in the '40s, it weren't a lot of jobs (if any) for African-American conductors, as we didn't even have civil rights or liberties then. It was tough for Dr. Foster, but he persevered, going to Fort Valley (State University) Tuskegee Institute (now University), and then coming to FAMU in 1946, where he changed history.

Nicholas Thomas: Do you think Dr. Foster perceived himself as a professional leader in the music field, and did he consider himself a leader of all music educator's, or just in the African-American Music community?

Mr. Linard McCloud: Well, based on some of his early on appointments, Dr. Foster was the secretary or something, of the college band directors association (CBDNA), he was in every major professional affiliated group, and conducted every major armed forces band. Doc conducted everything. Doc was in every honor association – such as Phi Beta Mu, the well respected college band directors' association (CBDNA), well respected in every realm, and that probably caused a lot of dissension among the

African-American directors during the time, who were not as well known or respected for their endeavors.

I can remember a lot of things said during those times; especially when you're an African-American, and you're doing extraordinary stuff; they would refer to you as an Uncle Tom, or suck up; or "lame" like the kids call it now; but with Dr. Foster, he was a man of integrity and he just wanted what was best for us.

It didn't matter what it was, he always demanded the best from us. One thing I can vividly remember; I can give you a quote that he made in 1972 when he said what he expected from every band member. Doc expressed his interest in our lives, demanding high qualities of character like achievement, and academic attainment; leadership, and for us to have a professional relationship with other students. Dr. Foster said these are qualities for us to live by, to guide our actions and lives; as long as we are members of the band at FAMU; and that's what it's all about, it's about the total person. That evolved into the FAMU Marching "100" band motto.

Nicholas Thomas: That's what I have found in my research; that Dr. Foster was interested in the integrity, and the character of an individual first, and in building that person's character, and then developing their musicianship second. What

benefit do you think Dr. Foster set out to achieve in the music education profession? Do you think he set out just to change the world with the “Marching 100”, or do you think he just really wanted to conduct? What do you think Dr. Foster set out to achieve?

Mr. Linard McCloud: I think Dr. Foster shocked the world because he was able to creatively come up with all these innovative marching techniques that people just marveled at; the precision in marching, the intricate dance routines; when he came up with the drill with the hypodermic needle, which everybody loved – I mean brilliant innovative things that he did with no computer; just a pencil and paper; I personally respected that so much; and I guess that’s why I can’t use a computer to do any drills to this day, because that’s the way Doc did it.

He was great at being a band director, the whole concept of it. What I was always amazed at with Nick, is that he always had a title for our concerts, like “a Cavalcade of Music”. And there was this one music extravaganza in which we did in 1975, and there was song that Doc commissioned. Doc commissioned this piece because, he felt that, so many pieces were composed that had just a Caucasian version (nothing inherently expressed for African-Americans) expressing the feelings of the white man about the Crucifixion of Jesus.

Doc wanted a different piece where it expressed the African-American man's feelings; expressing our feelings about the Crucifixion, but wanted it related with more unity to the two. So Dr. Foster wanted to unite white and black cultures with this piece - because this was something that was important to him – so, he got (Vacalv) Nelhybel (a close personal friend of Foster's) to commission to a song for the FAMU Symphonic band, entitled, "Amen for Every Man".

Nicholas Thomas: Wow, we talked briefly about that last night. I have never heard of that piece.

Mr. Linard McCloud: "Amen for Every Man", and he expressed the trust and belief in the days to come, and that was – I'll send you a copy of that, of course, but, Nelhybel came and he conducted that on a concert, right in the gates of the gymnasium, the old gates of the gymnasium.

Nicholas Thomas: Wow, Nelhybel came and conducted the FAMU band, I didn't – I had never heard of that one in all my years until now. What do you think Foster would like to see as a benefit of this research I'm doing on him, that I'm presenting to the world? I'm at the University of Georgia, Athens, so it's gonna be presented to all schools; what do you think Foster would like to see as the benefit of this study for everybody to know about him and what he did in his career?

Mr. Linard McCloud: What would I think he would want everybody to see from this study?

Nicholas Thomas: Yes.

Mr. Linard McCloud: I think Doc would want everybody to know that he was not necessarily a pioneer; and nor was he arrogant. Dr. Foster was just a man who was going to work hard to get things done. I think Doc liked showcasing the band; as a way of letting everybody know that they might be African-American students; but that they can do the same musical things everybody (Universities of Michigan, Illinois, etc) else could do. That these HBCU students could achieve musically. That they could reach all kind of high's in life. Everyone knew under Doc's watch that this was a band to reckon with musically, and that character, one of the attributes that he insisted on enforcing was crucial – During pre-drill (Pre-camp for Freshman and Upperclassman band members) the first rule was that you had to go to church on Sunday's, and so it was nothing to see us line up every Sunday morning and go to church and after church; you'd have to go to church and come back, and you go together and then you went to do a music rehearsal with Dr. Foster on Sunday evenings; we always did a Sunday afternoon marching music rehearsal during that time.

Nicholas Thomas: Do you think Foster liked all of the awards and adulation that he got? Did he concentrate on the awards, or did he really want everything focused on his program?

Mr. Linard McCloud: Well, I think he appreciated them more or less. It's kind of uplifting; and I think he appreciated it, and I think he was stunned sometimes to know that he had created the Marching "100". I remember sitting and talking to Doc once, and he was saying that awards are good, but it's only as good as the people you reach, and because if they don't display good character, then the awards don't really mean anything, and that's what I got from the conversation. The awards are nice; but nothing beats having good disciplined students to teach; and then he told us, I remember him saying "if they don't have any discipline, then you teach them discipline". Don't talk about what they can't do until you teach them how to do, and what to do.

Nicholas Thomas: Okay, I've always heard Mr. Alfred Watkins (Director of Bands at Lassiter High School) say a quote, "you teach your kids how you want them to act when you're not there, so they know how to present themselves in all situations". So, definitely discipline is so important.

A couple of questions for you about Dr. Foster and the band staff; what was Foster's relationship with his band staff while you were in school and afterwards?

Mr. Linard McCloud: I think they knew that one thing, and that fact was that he was the boss.

He would listen to your opinions, but ultimately he always wanted you to know that he was gonna make that final decision because everything was coming back to him, and that he had the respect of the university totally; so anything that he did, any involvement that he had with his band staff; he ran it with a fine tooth comb. I think that anybody who's a leader has to lead like that; that you can take all the advice you want, but ultimately when something occurs, the advice/decisions that you make, you're going to have to back up. Dr. Foster was definitely the leader because he was about leadership, he gave you responsibilities that he expected to be carried out, and if you didn't carry them out, you wouldn't be on the band staff, or a student leader.

Nicholas Thomas: Was Dr. Foster particularly close to his staff? Was he social with the staff, or was he all strictly professional?

Mr. Linard McCloud: I never saw Dr. Foster be unprofessional to anyone – very professional; like I said, he was like the confident professional. We never saw Dr. Foster out of a professional sense, he would come in, and always be ready

to work – and he ran the band like a business. It was a business. Everything you received was in writing. Foster’s band was very professional business like. Everything organized, you knew everything that was gonna happen on the trip from the time you left the school; from the time you were to eat, to the time you stop for a break, everything was written and planned.

That was just Fosters way, and if we as students got anything from him; if any student got anything from Doc; it’s that’s you have got to be a stickler for time. I remember Dr. Foster leaving Dr. White in a hotel in Miami because he overslept (laughing). That’s just Dr. Foster. He had a saying; he said gentleman, if I don’t see you at the bus when it’s time to leave, I’ll assume you made other arrangements.

Nicholas Thomas: Okay. As far as the band staff is concerned, Foster used the phrase “growing his own crops” as far as hiring FAMU graduates. Can you elaborate on that a little bit if you can?

Mr. Linard McCloud: Well, he just thought that if he brought you up the ranks as a leader, as a student leader; and then as a trusted student appointed leader, then you were capable of passing on the concepts, the marching style, and the character, and everything that pertains to further developing the Marching “100” band program. And so Doc just thought that people on the outside

couldn't cut it (working for the FAMU band program) just like when he parted ways with the arranger (Professor Richard Powers) back during my time in the band. There was a lot of stuff that people didn't know/understand, but Dr. Foster had great demands.

And sometimes when staff couldn't get along with Dr. Foster, they think it's him, and that anybody would have left the FAMU band staff; but I think they left the FAMU band staff because they got a ego; one that Foster couldn't deal with, and when you put the ego first – and I guess his thought was like this, “he should have the biggest ego”, but he didn't do that, he didn't do it that way. Foster never acted like he was better than anything. He was just Dr. Foster and when people who worked on the staff – and it was very few, though because I've seen him be respectful to the uniform equipment staff person, Bruce Mills, during the time he was there, and it was always Mr. Mills and commendations for Mr. Mills. He knew how to praise, whether he meant it or not, and he knew how to pull lavish praise on his staff and students.

Nicholas Thomas: Okay, great. Okay, what do you think inspired or motivated Dr. Foster?

Mr. Linard McCloud: Well, when you look at how he grew up, it was kind of hard to imagine that he could've had struggled, but according to the readings that you have, he's had some major struggles. I think he was just motivated by

people telling him what he couldn't do all those years, and that he couldn't play the clarinet, he couldn't get a Doctorate, he couldn't do this, he couldn't that; and everything that somebody said he couldn't do, and that he couldn't get that many African-American students to be in a college band, and be successful; and that he couldn't take a concert band to the American Bandmaster's Association (ABA) Convention.

We went to ABA I think in 1974, when they said you couldn't take a HBCU band to those conferences, or clinics, or anything; and he wanted a HBCU concert band to be just on par with any concert band around the country; and he used the marching band to recruit musicians to do that.

Nicholas Thomas: Do you think Dr. Foster would've been as successful or influential in the bandmaster world as he were if he had taught at a primarily white institution such as Florida State University, or the University of Florida?

Mr. Linard McCloud: I think he would've been good anywhere because he had the it factor. He was a smart man. He could get you to play, get you to imagine what playing was like, get you to imagine all styles of music playing, and imagery with prose and phrases. I think he would've been good anywhere because he had a lot of substance and he knew how to teach anybody; and he knew how to make notes and music, how you approach it, how you leave it on the page.

Nicholas Thomas: Your phone is going out again a little bit.

Mr. Linard McCloud: Okay, hello?

Nicholas Thomas: When was the last time you were able to physically see or speak with Dr. Foster?

Mr. Linard McCloud: When he was in the nursing home. When he first got there, I went and spoke to him. It was always a good conversation, he would ask you about certain things. Then that last year, the year before he died, something just came across me. I told, it was a bunch of band directors there and I told, I don't know if you were there, but I told the guys; I said hey, let's get everybody together and let's all go see Dr. Foster, we might not get to see him because they said he was not doing as well.

So, a bunch of us all got together, and everybody went, probably about 30 or 40 of us went there just to say hey Doc because he was a proud kind of guy. I never thought that the nursing home was a place that he wanted to end up; and that was sad to see because he never really – he was always the person who would look you straight in the eye and he never looked us straight in the eye.

Nicholas Thomas: I noticed that, too. Dr. Chipman and I went to see him one of those last years before he passed, maybe about 2008, not too long after; maybe about a year after his wife had passed, and he didn't look very happy in the nursing home. You're right, he didn't really look us in the eye. He just asked us very general questions.

Mr. Linard McCloud: Asked general questions; he would do his little "well very well, very good", he'd never look you in the eye because that's just the pride that he had. He just didn't – it was sad to see him like that but I guess that happens in life, but like I said he didn't – he was a proud guy and rightfully so.

Nicholas Thomas: Just generally if you know this, but that over the years, did the FAMU administration give Foster good support? or if not, how did the administration expect to grow or hinder the growth of the band program?

Mr. Linard McCloud: Under his watch, never. I mean because remember during that time, you had people who they named a building after him. He was like the only person on campus who had a building named after him (alive). Dr. Foster was like you might've been the president, but Dr. Foster was like the president; I mean he was just a sharp guy. I guess a very intelligent vocabulary, out of sight but respected the university president and I

honestly believe that the president respected him through some of the things that you saw.

The president always supported the band, always. The athletic people wouldn't have a football program without including the band's performance pieces or selection in the program and when Dr. Foster wrote stuff in the program, it was a detailed listing of what the band was gonna do for that particular game. So, you could actually follow the band and, I guess that's just him.

He even taught the audience that came to the game what the band would do. He taught you exactly what the band was doing. He would have the music, the drill maneuvers, names of leaders, everything.

Nicholas Thomas: I remember those programs and they continued them until about 15 years ago. I had Dr. Foster my first two years at FAMU. He was still the director of the band my freshman and sophomore years; and I remember when I was in school, I think they still do it, the drill maneuver, the multi drill formation lock band music disc and it would just be listed in the game day programs and I can remember being in elementary school, being a kid growing up also another thing he would also make sure everybody knew who his leaders were –leader of trombone, leader of percussion and he would give credit to who his leaders were and I always thought that was

really important to building the morale of the band members and their pride.

All right, I have about two or three more questions. How influential was Dr. Leonard Bowie as the head assistant to Dr. Foster from 1958 to '72, and how important was Bowie in the advancement of the FAMU band program?

Mr. Linard McCloud: Bowie was an extraordinary trumpet teacher. He was a tremendous teacher, trumpet instructor, drill instructor, he was good; he was demanding but probably when I got a hold of him he was not as tough as they told me he was because he was not as tough as all the rumors said; but he was a person you could actually talk to, but still there were some reservations, and I think that the reservations was the probably the rift between he and Foster as it got towards the end of his stay there.

Nicholas Thomas: Okay, so he was very influential in the band?

Mr. Linard McCloud: Yeah.

Nicholas Thomas: Do you know if Foster ever considered leaving FAMU for another teaching position?

Mr. Linard McCloud: No, he never did. He built that. He loved it, no, never.

Nicholas Thomas: All right, my last question, besides – this is being my dissertation, – there had been a couple of masters thesis done on Dr. Foster but this is gonna be the first dissertation doctoral done on him. Is there any other information that you think I can add to this research on Dr. Foster that you would like to see me include in this document? That you think people need to know about this great man?

Mr. Linard McCloud: I mean, I think like I said, I mentioned that book I told you about, and then in some other publications he had, and I'll tell you this one it was a publication and I don't remember the name of it but I'm looking at it because I can't find the first page but every time he did something, he always recognized student leadership and so he always got quotes from students and I think what people will learn about him is that he thought it was his job to develop young men, which he started with all young men, young men to their fullest extent, character, musicianship, academic. He just made that a mission and I think he was successful at that because many of the band directors that were created under him and the student leaders he just did that.

I think he was so student oriented, and even like yourself you may not have been with him a lot, just being in his presence influenced you, and

this is not a part of your dissertation, but you have done well because you learned from a good system that he developed and it makes you cognizant of the fact that you might be a good saxophone player, a great writer, a great teacher that is even more important to be a better person.

That's the legacy you're carrying on. I carried on, we passed down to you and that's what we have to recapture now because that's what the FAMU band is all about, creating leaders for the future.

Nicholas Thomas: All right, I'm gonna stop recording at this point. Thanks so much Mr. McCloud.

Mr. Linard McCloud: Good luck Nick, and Hubba Doc!

APPENDICE G

Interview Transcription #6

Dr. Rodney Dorsey, Associate Professor of Music, University of Michigan, Ann Arbor.

Associate Director of Bands, University of Michigan, Ann Arbor.

Nicholas Thomas: Good Morning, and long time no talk to (laughing...)

Dr. Rodney Dorsey: Long time no talk to either (laughing)

Nicholas Thomas: Your name and your full job title please.

Dr. Rodney Dorsey: Dr. Rodney Dorsey. And I'm the Associate Director of Bands at the University of Michigan, Ann Arbor.

Nicholas Thomas: Okay. All right. What years were you from familiar with Dr. William Foster? I know you're from Florida originally, but just tell me like what was your first encounter with Dr. Foster, and what years were you familiar with Dr. Foster?

Dr. Rodney Dorsey: My first encounter with Dr. Foster had to be when I was in high school, and it may even have gone back in to middle school. I graduated high school in 1983, and my mom graduated from Florida A&M, so we went to – you know we'd go to football games and such. I even remember going to a concert with a concert band and that had to have been during high school and it may have even been during middle school. So maybe between 1977 and 1982 was the first time I was aware of him.

Nicholas Thomas: Okay. You were familiar with the work that he did for A&M, and you had seen his work with the marching band and the concert bands?

Dr. Rodney Dorsey: Yes. I had seen both because my mom went to school there, and between football games and I'm sure I know we went there – I remember going to at least one concert with the for the concert band, because I remember taking a concert program and I remember thinking man that band's really big. My high school band was really small.

Nicholas Thomas: Okay. Just knowing whom Dr. Foster was historically, with you both being successful African-American wind conductors, and was he a factor of any importance in your professional life?

Dr. Rodney Dorsey: Yes. Definitely, but indirectly. I never formally studied with him, and I didn't go to school at Florida A&M, and I didn't know him well enough for him to write me a letter of recommendation for any job or anything; but I feel that he definitely came up through the ranks of college bands directing at a time where there weren't many African Americans involved in the profession at all. Although he taught at a Historically Black College/University, Foster was really involved in important national organizations; such as the College Band Director's National Association (CBDNA), and later the American Bandmaster's Association (ABA); so I mean his influence I think in all of those arenas was really important, and

not just at his University. Dr. Foster was at the school for so long he influenced a lot of other students who wound up being really outstanding high school/college band directors, administrators, and musicians and performers at national levels.

Dr. Foster was a big influence at Florida A&M and as a trail blazer for African –American Bandmasters and conductors, he obviously paved the road for a lot of us who came along after, that may or may not have even been in his band. But Dr. Foster was a smart enough person to say that hey, if I have a capacity to do this, then my students have a capacity to do this; them, and others as well.

Nicholas Thomas: Okay. All right. I guess it kind of leads me to my next question which is, how important do you think Dr. Foster was in the field of music nationally? In the field of music education, or in the bandmaster world; on all levels as compared to any of his contemporaries who were teaching at the time?

Dr. Rodney Dorsey: Well, I because of his – I think initially because he's a great teacher I think he was very important nationally because of the influence he had on his era, and on his students. And the one thing I have learned is, the longer you teach, the more influence you have, and then you start teaching students of students, and kids of kids and things like that. Yeah he was a

big influence on the national band scene, I mean, he was President of CBDNA, ABA, FMEA (Florida Music Educators Association), and doesn't get much more National and prestigious than those.

Nicholas Thomas: That's true.

Dr. Rodney Dorsey: Yeah. I mean that's more evidence of his influence nationally.

Nicholas Thomas: Okay. Do you know were any of his contemporaries maybe who were friends of his in the band master world you know, maybe what did they think of him?

Dr. Rodney Dorsey: You know outside of Julian (Dr. Julian E. White) and Chip (Dr. Shelby Chipman) I really don't know – I mean, I did my masters with John Paynter (Northwestern University), and I don't think we ever talked about Dr. Foster. I'm sure many did, he wouldn't have got elected as high as he did in many circles (ABA, CBDNA, etc..) if he wasn't in high regard.

Nicholas Thomas: Okay. That's what I was looking for. I was wondering if you knew of anything his relationship with Paynter or –

Dr. Rodney Dorsey: Yeah.

Nicholas Thomas: From my research, I know Dr. Foster and Revielli (William Revilli, Director of bands at the University of Michigan, Ann Arbor) had known each other, and they were good friends. Foster and Jay Julian, who was Director of Bands at the University Tennessee, Knoxville- Dr. Johnny Long, Director of Bands at Troy State University, I know they were all friends, and Dr. Long spoke at Foster's funeral. I was just wondering if you had any perceptions or any information on that. Okay. Do you think that Foster was professional leader? and I guess that it was obvious with him being President of FMEA, CBDNA, and ABA but do you think he saw himself as being a leader among the African-American educators circle? Or, did he see himself on the national level?

Dr. Rodney Dorsey: You know, having never discussed this with him I'm just this is just my opinion but he would have to have seen himself as a leader on both levels. I think number 1, in the HBCU circle I mean you'd have to think that Florida A&M is a really high profile school. So as a result of that, there's going to be a tension there because of the school and its profile and then the excellence that he built up in the band program over a long period of time there's going to be even more attention there. I think in that circle he definitely thought of himself as a leader, and I you would have to think on the other professional organizations too. Foster had to know he was a trailblazer and a leader, because even now there's only like a handful of African-Americans in the ABA (three).

Nicholas Thomas: That's true.

Dr. Rodney Dorsey: Only a handful. And two people I can think of in the organization (ABA) right off the bat are his students. Alfred (Alfred Watkins, Lassiter High School; and Dr. Julian E. White, Florida A&M University, retired). And there could be some more I don't know about; but just those two I know of right off the top of my head. There's not that many and now you're looking at two of his students. That's a pretty good track record.

Nicholas Thomas: Okay. Do you think that Dr. Foster would have been as successful or influential in the bandmaster profession as he was if he had taught at a primarily white institution such as University of Florida or Michigan, or Florida State?

Dr. Rodney Dorsey: You know, and I'm basing this answer off everything I've heard and read about Dr. Foster the answer would be yes.

Nicholas Thomas: Okay.

Dr. Rodney Dorsey: Just by the type of person that his students said he was and how he pushed them to be excellent in all they did. Yeah I think he would have been.

Nicholas Thomas: You think he would have been. Okay. I'm just trying to get a national look on him historically. What was the last time you were able to physically speak with him?

Dr. Rodney Dorsey: Wow! Since I left the state it had to have been sometime in the Midwest. I can't remember a date. I'm a terrible person to ask about specific dates and things like that but it had to have been at the Midwest conference in Chicago at some time.

Nicholas Thomas: Okay. And has Foster's influence upon you has it affected your professional career in anyway?

Dr. Rodney Dorsey: Yes. And I think one of the things that my mom always taught me and always tried to impress upon me was you can do whatever you want to do and I think early on by going to football games, seeing the Florida A&M band, and going to their concerts I think that was one valuable message, of, okay, here's somebody that looks like you that's doing what you want to do. It's possible. And I think that even though Dr. Foster taught at a small HBCU school, I think because he was able to establish himself in all these different organizations outside of Florida &M, that here's the message of I am a competent, smart, bright individual who has the skills to lead a national organization of my peers, and not just my HBCU peers.

But that had to have had an influence on a lot of these people. So absolutely he had to have a positive effect on what I do and what I still aspire to do.

Nicholas Thomas: All right. Last question. Besides this being a historical document what I'm doing on his life and his professional career what information do you think I can add to the research or bring forth that you think would be important about Dr. Foster? From your own personal perspective what would you like to see added or what would be interesting to you to be included in this document?

Dr. Rodney Dorsey: I think for me in addition to the things you've mentioned I think it would be interesting to hear about some of the obstacles he had to face as an African American in his time. Because I always think about I was born in 1965 and I think about the climate of the United States at that time but when you're an infant you're not you don't have the same awareness of things around you as you do when you're an adult. It's always interesting for me to hear about what someone's past what they went through to get to where they ended up. I think that's important. It would also be interesting to know if you can figure this out the other people in the field their perception of him.

You know, musically, where he taught (small predominantly black schools in the South) that affected their perception etc. tec. I think those would be just a couple of things that would be interesting to know about.

Nicholas Thomas: Okay. All right. Thank you so much for your time, Dr. Dorsey.

Dr. Rodney Dorsey: Anytime Nick, and good luck. I know you'll do well.

## APPENDICE H

### Interview Transcription #7

Dr. Julian E. White, Professor of Music, Florida A&M University, Florida A&M University  
Band Staff (1973 - 2012) Director of Bands, Florida A&M University, (1998 – 2012).

Nicholas Thomas: Good evening today is July 26, 2012. I'm sitting here with my college band director, Dr. Julian White. This is I believe for me interview no. 7 for my dissertation. William P. Foster, Dean of African American band directors and I'm sitting in here with Dr. White, how you doing today doc?

Dr. Julian White: I'm doing just fine, Mr. Thomas. I'm happy to be here with you.

Nicholas Thomas: Good, good. All right, we got about 23 questions, about 30, 35 minutes and we'll go through it. May I just have your name, and your job title with the FAMU bands?

Dr. Julian White: My name is Dr. Julian E. White and I serve as the Director of Bands and Chairman of the Department of Music at Florida A&M University, retired.

Nicholas Thomas: Retired, emeritus.

Dr. Julian White: Yes.

Nicholas Thomas: All right. When did you attend FAMU and what was your role in the FAMU band during those years?

Dr. Julian White: I attended Florida A&M from September the fall of 1959 to the winter of 1962. During that time, I served as the flute section leader for the four years that I was in college. Additionally, my freshman year and sophomore year, I played the saxophone in the marching band of course and then flute in the symphonic band. During my sophomore, I'm sorry, my junior and senior year, I served as head drum major at Florida A&M band.

Nicholas Thomas: Okay, now this is going to be a two part question. First, what years were you familiar with Dr. Foster? I know – were you familiar with him when you were growing up? Did you hear about the legend of the band? Is that why you wanted to attend FAMU? So, what years did you guys have a relationship?

Dr. Julian White: Well, I met Dr. Foster when I was about 8 years old. My brother played in the Florida A&M band. He served as a drum major. My oldest brother, in fact my youngest brother and my oldest brother played in the Florida A&M band and my sister played in the symphonic band at Florida A&M. So, when I was a kid in the elementary school, I had the opportunity to ride the bus with the Florida A&M band. My brother was playing in the band as I've mentioned to you a few minutes ago. He played in the band and I had the opportunity to ride the bus to the Gator Bowl two times because they played somebody, I think they played.

So I had a chance to look at these guys and you know, when you're looking at people, you have different perspectives and I was looking at probably someone with a height of two and a half to three feet and I was looking at these giants, these five and six footers and it was an awesome sight for me to see and additionally at that time, they wore black uniforms, black with gold accessories and citation cords and a kind of military black hat with a gold plume. And to me, that was so striking. And to hear them sing, I was later to find out that was the Florida song and there was another tune they sang, it's something we are here, we are here and I just remember those words.

And I also had a chance to meet Dr. Foster that time because my brother introduced me to him and said this my little brother, Julian, this is Prof. Foster. He wasn't Dr. Foster. He was Prof. Foster then and so that was my first form of meeting Dr. Foster and then after that, I started to, by my brother going there, my sister and everybody from Jacksonville basically went to Florida A&M so I had a chance to know Dr. Foster on a closer personal basis because he would come to work with our high school band. I graduated from Stanton High School in Jacksonville, Florida and he would come to work with our high school band.

I also played in a couple of honor bands with Dr. Foster wherein Dr. Foster was the director and I never will forget the first time that he conducted the band and I watched him. I was just so mesmerized. I was just so fascinated just looking at Dr. Foster's flow and beats and this kind of thing. And so, it was just an experience for me to watch him. I know I missed the first note because I was watching him so much, just being fascinated in being there and at that time, we had a conversation.

He said oh, I remember you. You're Alvin's brother and Gwendolyn's brother. I said yes, sir I am. He said well, you seem to play a nice flute like – sometimes I can imitate Dr. Foster pretty well – and he said oh, what did you know, I'm gonna give you a scholarship, come to Florida A&M. I was in 11th grade at the time so that was the introduction to my attending Florida A&M and then there was not a choice. There was no decision as to what school I was gonna attend. All of my family attended Florida A&M and they were the standard bearers for bands and I said well, there wasn't a choice to where I was going to school.

Nicholas Thomas: All right, how specifically has Dr. Foster been a fact of importance in your life?

Dr. Julian White: Well, Dr. Foster was a very fine musician, both on the concert stage as well as in the marching band, with the marching band. And I felt that, I

have always felt that I was very fortunate because I had such good teachers along the way. When I played in the band at Stanton with Mr. K.D. McFarland as my band director, I was doing pretty good. He let me work with the beginner's bands sometimes and work with conducting them and he was a master musician.

And then, I graduated and attended Florida A&M. Dr. Foster was a creative genius with a marching band. His level of musicality, I always try to imitate those two, K.D. McFarland, and William Patrick Foster because they represented the epitome of musicality as far as I knew.

And so, he had that direct influence on me additionally with music and marching of course but with business transactions and how to deal professionally with students, with parents, with teachers, with administration, with administrators, he was very good with that. And I watched him, I watched his teaching style. I watched his business acumen. I listened to the things that he said for the development of the band sound and so I feel that I'm a direct product of William P. Foster because I absorbed and I admired everything that he did. So, he had a definite influence on my career and my life as a musician and as a person.

Nicholas Thomas: Okay, now you were with Dr. Foster for almost 60 years. How do you think his teaching philosophy evolved from when you first began as a freshman to when he retired? Was his philosophy very consistent?

Dr. Julian White: It didn't change. It's consistent. The things that we talked about my freshman year, the concept of band sound, the organ stops, he always mentioned that the band should be a symphonic band should be like the soul of an organ as far as the blend and balance is concerned. And that kind of thing was consistent throughout. He believed in the singing tone quality. That I think was a product of his development as a choir director if you know but at times, at Tuskegee Institute, and at Fort Valley I believe, he also served as choir director.

So, that development of the singing tone was consistent from the beginning to the end, the concept of ensemble blending balance, the concept of musicality, of development of the inner ear, those things never changed.

Nicholas Thomas: Who were some of Foster's contemporaries like who did you guys sit around to say like, I know we're good but they're pretty good. Who did he look up to or who did he respect? Bands or musicians –

Dr. Julian White: His admirations were very [inaudible] for Dr. William D. Revelli at the University of Michigan, John Paynter at Northwestern University, Glenn Cliff Bainum at Northwestern University, Harold Bachman at the University of Florida, Henry Fillmore at the University of Miami, Paul Yoder freelance composer, not a band director but composer, not a band director but a composer that just wrote numerous compositions for school bands and he had the opportunity – we had the opportunity of having him to come and direct the Florida A&M band and a high school band so those were some of his contemporaries who I think he looked up to. I'm not gonna say they were mentors. They were contemporaries.

Nicholas Thomas: They were equals.

Dr. Julian White: They were equals and he had very close relations with black band directors Frank Greer of Tennessee State, Prof. Gatlin at the University of Virginia, Virginia State I believe it was, and the band director Conrad Hutchinson at Grambling and I don't remember the band record [inaudible]. It was Roberts I believe. No, it's not Roberts. I can't think of it right now but he was very cordial with those individuals because when they would come to Florida A&M, we would have mixes with their bands and our bands and he was very cordial with, had a friendly relationship with all the band directors. Of course, we were the standard-bearers and we knew it.

Nicholas Thomas: Do you think Dr. Foster perceived himself as a professional leader among all music educators or just in African American community?

Dr. Julian White: He considers himself as a, considered himself as a leader throughout the profession regardless of race, creed, or color. And of course, that manifests itself in the fact that he became president of all of the major organizations, the College Band Directors National Association, the American Band Masters Association, and he received the award from the Music Educators National Conference, they're the most outstanding achievement awards. He received that.

So – and the president of the Florida Music Educators Association so he was definitely respected as a leader, as a music educator for all people.

Nicholas Thomas: Definitely, okay. What do you think Dr. Foster would like to see as a benefit of the study that I'm doing? This is a historical document and I'm hoping 20 years from now, future educators would go and say let me research what he did in FAMU throughout his career because I mean, I'm gonna cover the other ones as well but what do you think he would like to see as the benefit of this study for the band profession?

Dr. Julian White: Knowing Dr. Foster as the philanthropist that he is, his desire would be that young musicians would use and read this treatise and realize that you can start off from humble beginnings and rise to the top. I think that he would want, especially, black musicians to look at his life and the fact that it wasn't always rose as a bed of roses, that he had struggled, that he had to endure in order to achieve the successes that he did and so in spite of sometimes intimidation, racial intimidation, this kind of thing, and profiling, it still does exist, that he would want young African American musicians to look at it, look at this dissertation and say I can do that, too. This is certainly an inspiration.

So he would want them to do that. And additionally, you just – going back to your first question, it also gives the chance for the total music education profession to realize that blacks are not stereotyped in the kind of achievements that they have, that they accomplished, that here, he took a group of musicians, started out with 16 and ended up with the large numbers that we have now and he molded them and developed them into fine musicians, fine character, emphasis on academics and service that others could see. They would look to see that William Patrick Foster, as an African American musician and band director helped to set a standard for music education and teaching in America.

Nicholas Thomas: Great answer. I have a couple of questions about the staff. What was Foster's relationship with the band staff?

Dr. Julian White: Dr. Foster had a unique relationship with the band staff because he was always inspirational in what he did and I served as the associate director of bands for 25 years and worked under Dr. Foster and perhaps I should say worked with Dr. Foster rather worked under Doc because I had the freedom to develop myself as an individual, as a musician, as a concert band director, as a marching band director, drill designer, rehearsal coordinator and you don't get to –

Nicholas Thomas: He gave you the band.

Dr. Julian White: He did. He did and that was based on trust over the years that he knew me as a high school student, he knew me as a college student and he knew me as a high school band director. And so he had that confidence and trust in me and he had that same confidence and trust with his band staff. So, we would talk. Sometimes we would meet around his house.

We would have lunch and we would talk about the shows and rather than dictating what would happen, he would always leave it open for discussion and everybody could put their ideas, could pool the resources together and think that kind of thing carries on now and that is one earmark of the

Florida A&M band, that cooperativeness between the staff and the students, between the staff and the director of bands, so that you don't feel restricted with the ideas, the kind of things that you would like to develop.

Sometimes – and I know this happens, this happens in all the bands that the band director is it, it's his ideas, it's his way or the highway. Well, at Florida A&M, it's different and even though we never overstep our boundaries. I never overstepped my boundaries as an associate band director. Say Doc, this is what we're planning on doing this week. What do you think about this? Oh, sure. Go ahead, Dr. White, whatever you all think, go ahead. And so you have that kind of freedom that we were not going to be manipulated, if I could use that term, and not have the freedom to make suggestions. And the Florida A&M band staff is very creative. They are top-flight musicians, and all of them graduated from Florida A&M, all of us graduated from Florida A&M under Dr. Foster.

Nicholas Thomas: That's going to lead me into a question after this one. I guess back on the staff, was he particularly close with you guys? Was he ever social with you? Because I always had this thought in my head, you know, Dr. White could you do this? Mr. Sarjeant – did he ever call you Julian? Was he social with you guys?

Dr. Julian White: He was social, but he would never call me Julian and I never called him Pat, to this day, even now. I never called him Pat. He always called me Dr. White and I always called him Dr. Foster because we had that professional relationship with us, but were we social? Oh, yes. After football games, he would usually have the staff over to his house to **[inaudible]** band staff and our band staff. We got social events at his house.

When we travel, we would always eat together. At Midwest Band Clinic, we would eat together and this kind of thing. In fact, as a student, I was a roommate with Dr. Foster at the MENC Music Educators National Conference Convention in Chicago, right; it was Chicago, not Midwest Band Clinic but the MENC Convention. It was at, ironically, McCormick Place where they have the Midwest Clinic now.

The McCormick place at that time was much smaller than it is now and I know the University of Michigan band played and the Chicago Symphony played and just to watch Fritz Reiner conduct the Chicago Symphony Orchestra and then Revelli, it was the first time – the band was onstage and the band came out the pit and it was the first time I've seen a band come out the pit and they just, when the orchestra finished playing, the band came out of the pit and they played and I wrote, never forget they played Prelude to Dance and they had a trumpet player that did the Haydn

trumpet concerto as a soloist. And I say that but -- so just to answer your question, he was extremely sociable but always professional.

Nicholas Thomas: Always professional, all right. You know, all right, going into and you kind of hit on this but this is the next question. As far as the band staff is concerned, he coined the phrase growing his own crop as far as assistants and staff members are concerned. You want to kind of just elaborate on that?

Dr. Julian White: I feel very strong about growing our own crop because there are certain techniques, rehearsal techniques that you have to experience, you have to go through pre-drill and then march in the band three, four years in order to really understand the concept that we have. First of all, the concept of band sound, it's different and I don't want to say it's unique. It's the correct concept of band sound and so you have to get that, the style of marching and what we work on in terms of precision in marching, the instrument swing, the warm-up, the tuning, the drill in practice, the rehearsal techniques with the marching band.

The same thing is true with the concert band, the section rehearsals with the concert band, the rehearsal with soloists in the concert band and there's a certain amount of technique that you achieve by participating in the Florida A&M band and in attending Florida A&M University, too. And I

discussed it and because he did experiment sometimes with individuals who were not graduates of Florida A&M University and most of the time, in the long run it didn't work just because of that. It is – Florida A&M's band is unique in its psychological structure. It is unique in its musical structure, its approach to music and when I say the psychological structure, I'm referring of the understanding of the students.

They are not just a part of a musical machine but we connect with our students and the professionalism that we have in the Florida A&M band, you will not see -- I don't think that you could ever hear that you hear him using profanity or Dr. Foster using profanity with the band. We just don't do it. And so, that kind of professional image, again, it is a culture in the Florida A&M band, a musical culture, psychological culture, a marching culture if I can use those terms, that is unique to Florida A&M and it's difficult for others to understand if they have not actually gone through the program.

Nicholas Thomas: What do you think motivated, inspired Dr. Foster to do and accomplish what he did? What was his motivation?

Dr. Julian White: I think the lack of encouragement by his alma mater, University of Kansas and you have to realize too that for the time that Dr. Foster attended University of Kansas, that was not a time when blacks were particularly

welcome at, not predominantly white universities, at white universities but Dr. Foster had a musical ability, the academic skills in order to be accepted into the university as well as the music program and so there wasn't any exceptions being made for him but as he started to mature and even went to college, some experiences because when he was in high school at Sumner High School, his band director, what's his name?

Nicholas Thomas: Gaston Sanders.

Dr. Julian White: Gaston Sanders, right, allowed him to work with the band and so he had developed musical skills, rehearsal technique skills and so for him to come to Florida A&M and do the kind of things that he did, I think, before coming to Florida A&M, I don't want to venture off too far away from the question, he mentioned to his director or his Dean that he wanted to be a conductor. The Dean told him well, you know, William, the deal is that there's not many opportunities for colored conductors and I think he took that as a challenge.

I think he told me he took that as a challenge and so his goal was to develop a university band that would be as good as any in the United States and I think that he felt very satisfied that he accomplished his goal but I think that was the motivating factor that he wanted to achieve success internally. He wanted to achieve success in spite of what his dean

had told him. And many times, that we would talk, and we would discuss those two factors, are we successful because of or in spite of?

We came to the conclusion that we were successful in spite of, not because of. In spite of all of the problems that we may have encountered, that he may have encountered in college, then on into the professional world because now the prof – they didn't open their arms, oh here's Dr. Foster, he's a graduate of the University of Kansas, just come in and make him president of American Band Masters Association or in fact, are we going to admit him to the American Band Masters Association?

For a long time, he was denied membership. I remember talking with Doc when I was in school. I didn't know what the American Band Masters Association was, but he would tell me that he really wanted to be in this organization and that he was about to be inducted, Henry Fillmore was going to recommend him for membership in American Band Masters Association but he died, and he says he didn't know what was going to happen, but then Revelli, Paynter, and Bainum, I'm not sure but I think they were really up to this, for him being nominated for the American Band Masters Association.

So again, he achieved in spite of. When the Florida A&M band traveled, when you were in the band, you always stayed in first class hotels. When

the band first started traveling, they didn't stay in first class hotels. I mean, they stayed at the best that they offered the blacks but they didn't stay at the Hilton or the Sheraton and those kinds of things because they were not open to blacks. And, even on trips, I mentioned my brother being in the band.

On trips, they would make, they didn't have the luxury of stopping at shopping malls to eat, use restrooms and those kinds of things. Many times, the restrooms were the side of the road. Of course the band was all male and so it didn't matter from a physical stand point of view facility-wise but, yeah. So, Dr. Foster and the Florida A&M band achieved in spite of, not because of. The Florida A&M University band achieved even at the university level in spite of. You would think that the amount of support for the band was always tremendous. It wasn't. There are jealousies and those kind of things so sometimes there are things that the band would need that they –

Nicholas Thomas: I got that one. That's coming, about the administrators. Let me ask you this Doc. I'm gonna – okay, do you think that Dr. Foster would have been as successful and influential in the music profession as he was if he had taught at a primarily white institution such as Florida or Florida State?

Dr. Julian White: I think he would have. If he would have been given the chance, so we are really going on hypothetically speaking, if he was –

Nicholas Thomas: Do you think – just a personal thing.

Dr. Julian White: Oh, yes, he would have. Yes.

Nicholas Thomas: What was his relationship like with his family, with his wife Mary Ann, his two sons Anthony and Pat Jr.?

Dr. Julian White: Very close. You never saw – well first, when I was in college, Tony and Pat were, I think Pat was a year or two ahead of me and Tony was three or four years behind me so I got to know them. We're pretty close in age and they adored their father and their father adored them. So very close father-son relationship and then Mrs. Foster took care of – she was there on every trip. I never saw Mrs. Foster in the music building, never saw her there but she did make it her business to come there but every day, you could set your watch.

Now let's see, when Mrs. Foster was alive and living, she traveled with us. Okay, at 12:00 you didn't know it, Mrs. Foster would leave and go home. At 12:30, Dr. Foster would leave. Mrs. Foster would go home at 12:00 to prepare hot lunch for him and he would leave at 12:30. No matter how

difficult, no matter how much turmoil and sometimes in Florida A&M you could have tremendous turmoil, oh my goodness, even turmoil in the band, but at 12:30, Dr. Foster would close things down, go home and eat and come back in.

I think that was really a part of his success, too, his support from his family and even more specific support from his wife. She made sure when he became diabetic, she made sure that he had proper food to eat. She made sure that he got his rest and just was an excellent caregiver for him.

Nicholas Thomas: Okay. When was the last time you were able to physically see and speak with Dr. Foster?

Dr. Julian White: I spoke with him a week before he passed because he was staying at Miracle Hill Nursing Home and we were getting ready to make a trip somewhere, maybe Atlanta, I don't know where we were going but he had a setback, he had a respiratory setback and they put him in the hospital and at the time, he couldn't have this, nobody but his son, his family could see him. So that was the – but I saw him on a regular basis prior to that time. I would go and see him once or twice a week and then at one point, I was seeing him every day because we cooked his food.

We always – my wife is a tremendous cook and she cooked his food and we take it to him every day. Before he got in the Miracle Hill, when he was staying at home by himself, we would take his dinner to him and then when he moved in to Miracle Hill because he couldn't take care of himself at that time and so we thought it was best but actually, he didn't go straight to Miracle Hill. He went to several other nursing homes. But to answer your question, I spoke to him about a week before he passed.

Nicholas Thomas: Now, the administrator question, did the FAMU administration give Dr. Foster great support over the years and if so or if not, how did this affect the growth or hinder the growth of the FAMU band program?

Dr. Julian White: Dr. Foster did receive excellent administrative support. Now when I say excellent, let's talk about ratings at festivals. You have, generally speaking, fair, good, excellent, and superior. He received excellent and as a band director, many times, well, not many times because you haven't experienced it that much, I'm sure, but you forward to receiving an excellent rating did you?

Nicholas Thomas: No, we didn't –

Dr. Julian White: The tools, right. So, the band really, they got the things they need. There was one president, Dr. Howard, was the person who really supported the

Florida A&M band and got them to the point of the instruments coming to Howard, correct me on that later on, that may not be the person, I'll just need to think about that a little bit.

Nicholas Thomas: Gray hired him.

Dr. Julian White: Gray.

Nicholas Thomas: Gray hired him and then I can't remember who came – I think it was Smith, not Smith, who came after Gray.

Dr. Julian White: After Gray was Gore.

Nicholas Thomas: Gore, that's right.

Dr. Julian White: Gray, that's right, maybe it was Harold Gray but I know Howard but that wasn't, yeah. So Dr. Gray hired him and Dr. Gray gave him the uniform, instruments, things he need because he wanted that band to be good. When Dr. Gore came, he had the excellent support and so with excellence. Excellent is not such a bad rating, but you know, you just want superior. And so, we got the things we needed and then after Gore came, Perry, again excellent support. After Perry was Smith and then after Smith was Humphries.

Nicholas Thomas: Humphries gave you all the world.

Dr. Julian White: Humphries gave us the world and that's where we really got things going—when Humphries came on the scene he just gave us everything we needed, everything so that really, there was no need to not be successful. However, there were a few things again, everything was not always perfect; one time we needed band uniforms.

Nicholas Thomas: I heard fractions of this story today. Everybody kept saying Dr. White has to tell you the story.

Dr. Julian White: Okay, we went –

Nicholas Thomas: We're recording. All right, this next question is kind of an important one to -- because really, it's three main people, well four now counting Dr. Chipman who really run the band. But how influential was Dr. Bowie as the no. 2, the associate director, and how influential was he to Dr. Foster, and to the advancement of the program when he was there?

Dr. Julian White: Prof. Bowie was extremely talented, a brilliant musician, a brilliant academician, very fine musician, trumpet player. I had the opportunity, well, when I was in 12th grade, Prof. Bowie served as an intern at the high

school where I was teaching. So I got to know him very well then and then I knew him through my sister when she was at Florida A&M, too. And so when Prof. Bowie graduated, Dr. Foster immediately hired him as his no. 2 assistant. Mr. Bowie, Prof. Bowie was at the time a tremendous influence because Doc's forte was pageantry.

He could take a formation and chart it, make the eagle fly, all these different kind of things and he was so precise in his charting. Prof. Bowie and Dr. Foster would write the shows. Dr. Foster wrote the pageantry formations, and then Prof. Bowie would perfect them, and then just as we do now, Dr. Foster would come out and do so. Prof. Bowie was also just a genius with precision drills, because when I was in the band, in the Florida A&M band, let me see, we may have done one precision drill, and they may have started looking at precision drills my senior year, but maybe not seriously even until afterwards.

Nicholas Thomas: Okay. I heard he's really good with the old Bill Moffit, patterns in motion, the squad drills; the exact same things the Southern University marching band is doing today.

Dr. Julian White: Exactly, the squad drill, that was his forte, the squad drills, and so he was very good with that and he was in charge of the rehearsals, the overall

operation of the band. Extremely influential, students loved him and he had a very good relationship with the band staff in developing the band.

Nicholas Thomas: Okay. All right. Doc, we got three more questions here. Do you feel personally that Foster lived the band motto that he preached?

Dr. Julian White: Most definitely. All aspects, you see, the band motto evolved to where it was when you were there, when you came because I think when I was there, the band motto was just perfection in musicianship, precision in marching, perfection in music and highest degree of character. That was the motto when I was there but it developed and he would discuss you know I'm going to add this. He really lived it, that motto meant a lot to him and he developed it over the years. But yes, he did. He was a gentleman. He was a scholar. He believed in service to mankind, service to humanity. He was a perfectionist as far as marching was concerned and a very fine musician.

Nicholas Thomas: Now I know everybody in HBCU black college history has offered you a job. Do you know if Foster ever considered leaving FAMU for another teaching position?

Dr. Julian White: No, I don't think so. No because I don't think anybody -- I probably couldn't answer that question. I don't know because as good as he was,

and I would lean more towards saying no because as good as he was, he had the Florida A&M brand on him and at the time, I don't think anybody would touch it. However, they said we want a band like Florida A&M. The Florida A&M band is responsible for the successes of all HBCUs because the Presidents said I want my band to be like Florida A&M. What do I need? We need uniforms. We need instruments. We need scholarships. And that was the success of that band.

Nicholas Thomas: Okay. I mean I find it very curious that a sitting member of the American Bandmasters Association couldn't get offered the University of whatever, Texas, Mississippi, Alabama, you know that he wasn't chased after by some of the bigger institutions.

Dr. Julian White: They weren't ready for it. He was ahead of his time.

Nicholas Thomas: I know he's thinking like – the marching's like – the more you have the marching bands, I'm just thinking he may wind ensembles.

Dr. Julian White: No. Dr. Foster was ahead of his time and the universities were not ready for him. They were not ready for that level of integration; that William Foster's gonna come and be a band director at admission state university. They weren't ready for that yet. If it were now, today's times...it's pretty

–

Nicholas Thomas: It's pretty common.

Dr. Julian White: Yes.

Nicholas Thomas: All right, this is my last question. Besides this being a historical document, what information do you think I can add to the research of Dr. Foster's life?

Dr. Julian White: I think that you could add the fact that even though he was reaching the end of his career, he almost felt, he felt that it was the beginning. He said, you may have heard him say that I have never given the perfect down beat. I've never given the perfect show and that he was even after 50 years of teaching, after being at Florida A&M University for 50 years that he was still striving for improvement and artistic excellence.

And he was continuously, he was always looking for ways to improve and there was one thing that you could depend on about the Florida A&M band, and that is their tradition was to change and that is even though, you know we would never change the Rattler, we'd never change the entrance, we'd never change the exit, but as far as concepts are concerned, we mentioned squad drills, we mentioned pageantry, we mentioned dance

routines, he was always looking to the future and getting the kind of things

–

Well, he reached the age well, I may not be as in touch with contemporary things now but I keep a young staff and I keep that so that they can mold, they can continue the tradition of changing because Florida A&M University's band would always be on the vanguard as far as pageantry is concerned. We were the first and only HCBU band performed for the American Bandmasters Association (the FAMU Wind Ensemble). I think we did perform for ABA, four times and so but he was always looking to the future, always looking to improve. And as you look on this document here and you add on what would be, you ask me this question, the kind of predictions that what Dr. Foster would do now, at what direction he would take the band, it would always be toward change –

And then the solidification of musical concepts with the concert band. So, I think that would be the kind of thing that I would say as far as research is concerned, that'll be the direction that he would go and I think that'd be the direction -- you have quite a few facts to go on and just do an analysis of the facts, where do you go from here when you finish this chapter and you start to do your abstract. That's where you summarize, and then you make the prediction as to where you think the research would go and the need for further research would go from here.

Nicholas Thomas: Okay. All right, well, this concludes our interview with Dr. Julian White, Director of Bands, Chairman of the Department of Music, Emeritus at Florida A&M University, retired I should say. Thank you again Dr. White, for everything as always.

Dr. Julian White: Mr. Nicholas Thomas, I congratulate you on what you're doing and I wish for you the very best of luck for continuous success. I know you're going to do well with this project.

Nicholas Thomas: All right, thank you, Doc.

APPENDICE I

Select Newspaper and Magazine Articles

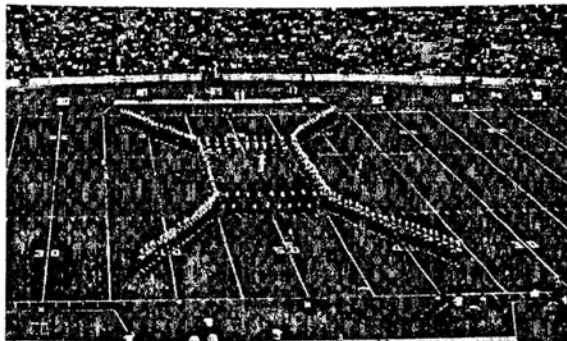
# MY BEST HALF-TIME SHOW

WILLIAM P. FOSTER

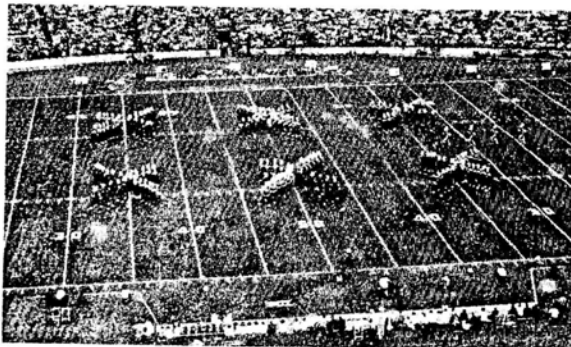
The selection of my best half-time show from hundreds of band pageant productions created during the past eighteen years for the Florida A. and M. University Marching Band was a perplexing and momentous task. Because of the national and international response to this half-time show, I am inclined to select our show presented at the Pro-Play Off Bowl and national CBS telecast from the Orange Bowl Stadium, Miami, Florida on January 5, 1964. This half-time show was chosen because it encompassed the basic theory and application of band pageantry, techniques comprising spectacular entrance and dramatic exit, fanfare, quality symbolic music literature, variety of pulsating percussion cadences, pictorial kaleidoscopic formations and animated maneuvers. It also demonstrated precision marching, sequence patterns, contents with national affinity, intricate-appropriate dance routines, continuity of music-formation-animation-script plus showmanship. One of the major pageantry elements employed to sustain spectator interest and suspense in this show was appropriate animation of either a part or the whole of a formation. In addition the show's intricate maneuvers combined precise-unified instrument movements and exacting flank-crisscross, rank-plotted executions to and from formations.

The title of the half-time band show was "Television Showcase." It depicted one symbolic aspect of outstanding television programs. For its entrance the band formed in four lines along outside boundaries from the end zone to the 30 yard line with the percussion section playing a very slow cadence (MMJ-24) known as the death cadence. The effectiveness and great appeal of the death cadence presents: (1) a striking contrast in tempo, (2) a picture of all 130 band members looking like drum majors as a result of 90 degree knee lifts and West Point style bearing, and (3) a startling sight

OCTOBER 1964



F.A.&M. Band presents a series of designs



Above: An array of pattern Below: Scale of Justice



Figure 1-1 - Article Written by Dr. Foster in October 1964

with 130 instruments swinging a 180 degree arc across the body from side to side with stationary points and pin point precision. The band is then presented after which the electrifying cadence of MM J-320 brings the band on the field into block band position for its opening fanfare. A psychological impact comes about as a result of tempo transition from J-24 cadence to J-320 cadence by our twenty-piece percussion section.

The fanfare based on "Eye Witness to History" theme was a brilliantly scored antiphonal arrangement designed to engage the attention of the spectators and television audience. From this block band position the band executed a series of intricate and authentic dance steps with unified instrument movements to "Alexander's Ragtime Band." One of the unusual features of this particular routine is that during one strain of the music the band divides into three sections with each section executing a sequence of movements that end with a concluding dance routine in which all three sections execute the grand finale together. Because the viewers were unable to

anticipate movements, the element of surprise engaged their rapt attention throughout the dance, from the beginning steps to the concluding bow.

The first formation consisted of an array of patterns of motion, pin wheels, multiple diamonds and varying numbers of company fronts with 360 degree turns while moving continuously in a forward direction. The music performed during this routine was entitled "Watermelon Man," from a current hit tune. Rated near the top of the popular recorded music field, it was received with an enthusiastic reception.

The next formation was a true belleranger and possibly the high point of the show from the standpoint of creativity combined with showmanship. The design on the field of a hypodermic needle with syringe, plunger, injection serum and the letters "O W." "O W" symbolized the patient's response to a shot from the needle. Original music was scored for plunger descent and injection of serum. The driving and polyrhythmic "Ben Casey" theme was the symbolical music performed in the completed formation of

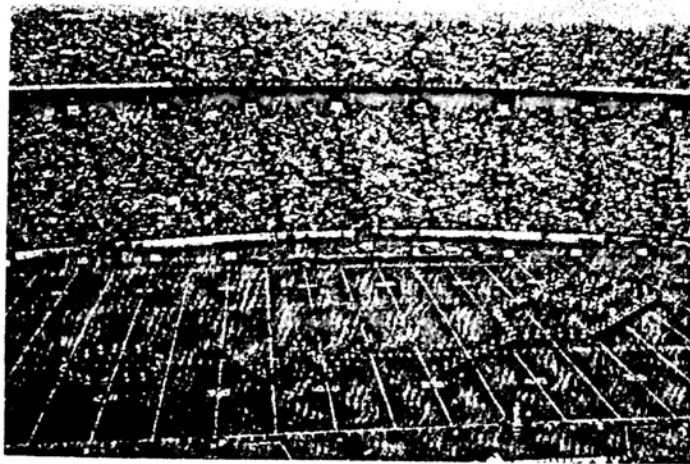
"O W" and the hypodermic needle. One of the fascinating points of interest about this formation was that it was assembled in an oblique position to enhance its perspective and depth.

The third formation, the scales of justice, received overwhelming approval and loud, appreciative applause. The animation represented by the tilting of the scales to the impressive and majestic strains of "The Defenders Theme" won wide acclaim and resulted in a resounding ovation. Since the front and back of the overlays of the band uniforms offer a significant contrast in color and design as one scale balanced upward and the other scale downward, the change of color by two scales was startling to the eye.

The next formation comprised a series of symmetrical diagrams, appropriate steps correlated with music, whip-peel off turns, diamonds and fan sprocket animation on a square. This routine depicted the June Taylor dancers to the music of "Soul Bossa Nova." The fast movement and wide variety of symmetrical patterns made this number have sustained audience interest and elicited lively enthusiasm.

The final formation, a sunburst, represented a beautiful and picturesque formation to a contemporary swing version of "You Are My Sunshine." The band exited from the field playing the stirring march "Barnum and Baileys Favorite" to resounding plaudits and a standing ovation.

This national C B S television performance—My Best Half-time Show—resulted in hundreds of letters of appreciation, telegrams, postal cards, and telephone messages from throughout the fifty states of the nation. For the 164 men of the Florida A and M University Marching Band and staff, this performance represented the apex of achievement and accomplishment with respect to musicianship, precision marching, and pageantry production. *Fine*



F.A.&M. Band depicts hypodermic needle and reaction.



## THE SAGA OF A MAN AND HIS BAND

By Dan Reeder, j71

IT'S A ROOTIN' TOOTIN'  
SHARP SHOOTIN'  
TALL STEPPIN'  
HIGH FALUTIN'  
BAND.

The internationally famous "Marching 100" of Florida A&M University line up on the sidelines, preparing to march onto the field at the signal of the half-time whistle. A hush settles over anxious spectators. Ed Johnson, head drum major, and Herbert Richardson, assistant drum major, stand tall, arch their backs and blow a piercing signal for the band's entrance onto the field.

"Entering the field from the east, ladies and gentlemen, is the pride of Florida and the United States: THE FAMU MARCHING 100!"

This group of high-stepping musicians is known throughout the United States and some foreign countries. However, Sept. 25 was the first time it had been invited across town to perform in the Florida State University football stadium before a hometown audience in Tallahassee.

The students were ready to perform. They came onto the field at

Figure 2.I - Dan Reeder Article from Kansas Alumni Magazine, November 1975



Clayton Krehbiel, f'42, former KU director of choral music, visits with Foster before singing the national anthem at the KU-FSU game. Krehbiel is now a faculty member at Florida State.



"Rattler's" listen intently as Dr. Foster gives final words of advice Saturday a.m.



their death-march cadence, a staggeringly slow 25 beats per minute. The notes of each marcher come to 90 degree angles when he marches, matching the omnipotent boom of the 8-piece percussion section and the perfect 180 degree swing of the instruments. The pageantry of this entrance creates such pomp that the 35,000 admirers scarcely utter a sound.

Suddenly, as if cued by instinct, the spectators jump from their seats and offer instant approval as "the marchiest and playingest band in the world" explodes into an electrifying cadence approaching 360 steps per minute, six steps per second.

For those who have never seen the band, it is difficult to find words to describe the total workings of this fantastic Marching Rattler "machine."

This band was representing the University of Kansas at halftime of the KU-Florida State football game, marking the first time in history a

band from one university had represented another university. A special occasion merited this most unusual arrangement.

After members of the team and the official KU delegation landed at the Tallahassee airport the night of Sept. 24 and checked into the motel, I called Dr. William P. Foster, d'41, director of the Marching 100. He insisted upon driving to the motel to pick me up for the interview. From the moment he arrived, I was so thoroughly impressed with Bill ("We're going to be good friends. Call me 'Bill' or 'Pat'") that it was difficult to concentrate on jotting down notes.

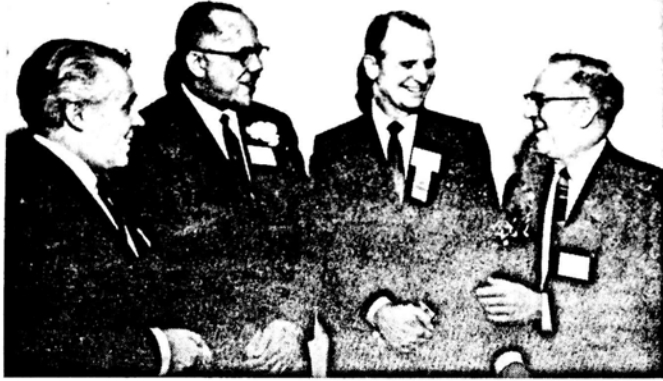
Bill Foster is one of the most honored men in music education. His list of activities, awards and achievements run for pages. I don't know what I expected, but I met the man for whom the word "gentleman" may have been coined.

He's a handsome man, Bill. His moustache is carefully trimmed, and his dress, like his personality, is impeccable. That he established and teaches goals for his student musicians is almost secondary; he is a living example of stated objectives.

"One of the paramount considerations for band members," Foster offered, "is a strict emphasis on quality. During the time I've been at A&M, there have been five objectives guiding the band. It isn't just a performing organization. It's individual-centered.

"First, we stress development of student character, such as dress and manners. A student must be of high character before he is invited to be in the band. Then we continue to build.

"Secondly, academic attainment is stressed. We want band members to put forward their better efforts, and strive for a high percentage of performance in all areas.



Dr. William P. Foster, second from left, is greeted at the reception in his honor by, left to right, Vaclav Nelhybel, Dr. Wiley L. Housewright and Dr. Manley R. Whitcomb.

## Dr. Foster Honored

Dr. William P. (Pat) Foster, head of the Florida A&M University Department of Music, was honored at a March 19 reception hosted by Mr. and Mrs. Richard Kaiser in Kansas City.

Dr. Foster, a former Kansas City resident, has earned an eminent national reputation and international acclaim as a music educator and band director. He was in Kansas City attending the Music Educators National Association convention when Mrs. Inez Kaiser gave the occasion in a tribute to his distinguished career.

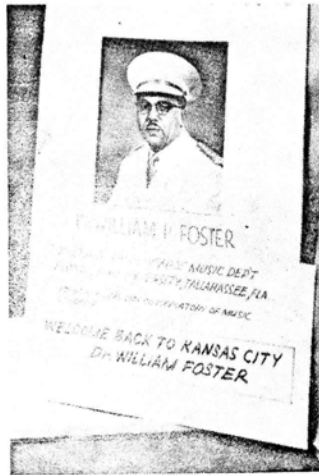
During the reception ceremonies, accolades to Dr. Foster were presented by the following:

Dr. Wiley L. Housewright, president-elect of the Music Educators National Conference; Dr. Manley R. Whitcomb, president of the College Band Directors National Association; Vaclav Nelhybel, contemporary composer of music for bands and orchestra, New York City; City Councilman Bruce Watkins of Kansas City, Missouri, who also presented a plastic enclosed bronze medallion of the seal of Kansas City, Missouri, to the honoree; and Mrs. Kaiser, who presented him with a citation and resolution making him an honorary citizen of the City of Kansas City, Kansas, by action of the Honorable Joseph H. McDowell, mayor of Kansas City, Kansas. The reception was covered by KMBC-TV and shown on an evening news program.

The Jenkins Music Company paid a special tribute to the director of the famous FAMU Marching 100 by placing his picture in its downtown store display window during the MENC convention.

In response to the various tributes, Dr. Foster expressed gratitude to the some 125 friends in attendance for their presence at the affair honoring him. He paid special commendations to the hostess, Mrs. Kaiser.

THE MUSIC DIRECTOR, MAY, 1966



Window display by Jenkins Music Company in Kansas City honors Dr. Foster.

Prior to expressing his gratitude for the impressive reception, Dr. Foster presented members of his family who were present. These included his brother and sister-in-law, Mr. and Mrs. Vandorus Foster; a niece, Miss Gail P. Foster, and his sister-in-law, Mrs. Everlena Hill.

Two members of the Florida A&M University Department of Music faculty, in attendance at the music educators' convention, were also introduced. They were Mrs. Rebecca W. Steele, head of the vocal music division at FAMU, and Mrs. Mary Warren Roberts, instructor in the instrumental music division, formerly of Muskogee, Oklahoma, and a graduate of the University of Kansas, Lawrence. #

## Tri-M MODERN MUSIC MASTERS

Application for charter and information about Modern Music Masters in Florida may be addressed to: Miss Lillian E. Meyer, 910 N.E. 91 Terrace, Miami Shores, Florida 33138.

Modern Music Masters sponsors and chapter officers and representatives from Dade County's chapters have initiated procedures for assisting at the National Education Association Convention in June.

Officers and sponsors representing Hialeah High, Booker T. Washington Junior High, Miami Carol City High and Jefferson Junior High met at Jefferson Junior High as a steering committee for the chapters.

In addition to the previously announced activities for Tri-Mers at the convention, students will provide informal entertainment in the gardens of Hialeah Race Course on June 29th as the Classroom Teachers Department sponsors Classroom Teachers Night.

MMers will be presented in light informal settings throughout the gardens for the enjoyment of the delegates and their families as they stroll in the gardens after dinner.

The formal program of the evening will be the Miami Philharmonic Orchestra which will be presented in the race course proper at 8:30 p.m. under the direction of a guest conductor.

Members of Tri-M will also participate in the convention as members of performing organizations who have been selected to perform for the general assembly of the NEA. The Dade County summer chorus, an activity of the Dade County Public Schools, is tentatively scheduled to appear during the week long convention according to Carl Grozan, local music chairman for the convention. Many of the students who will participate in this program are from the 10 chapters of MMM in Dade County.

Chapter activities throughout the state are centering on recognition of outstanding music students and honoring graduating seniors.

Chapter banquets, honors assemblies and music department dinners are the settings for recognizing students who have contributed "that extra ounce" toward making their department and their individual organization a little more harmonious, more outstanding, more remembered.

Junior High chapters, such as the one at Jefferson Junior High, are honoring their band and choral members, who have been selected as outstanding, through presentation of trophies, and award letters.

Senior high schools are recognizing their students with awards, trophies, certificates and scholarships for additional education.

A Tri-M goal: To recognize personal achievement and challenge all students to greater efforts! #

PAGE NINE

Figure 3.1 - Foster Honored, from *The Florida Music Director*, 1966

## Composer-Conductor In Mammoth Concert

by HORACE GOSIER

"This has been a great honor for me, and I hope I will have the opportunity to work with him again someday," said Biars Cole, following the mammoth musical concert May 10 in FAMU's Gaither Gymnasium.

The concert featured the internationally known composer-conductor Vaclav Nelhybel, who was commissioned by FAMU's Area of Music to compose and conduct an original piece for a large, mixed chorus and instrumental group.

Cole, a Leon High School junior, was among the 468 high school and university students who performed Nelhybel's original composition and others. Like Cole, most of the student performers seemed indelibly touched by the experience with the famous virtuoso.

"He reaches out to you and gets you into the performance individually," Cole said of Nelhybel's conducting.

"He really gets you involved in what he's trying to do," echoed Floyd Cox, also a junior member of the Leon High School Chorus.

Bob Antley, instructor of music and University organist at FAMU, was most impressed by Nelhybel's "vast musical knowledge."

"He is creative and he is a scholar, and you don't usually find creativity coupled with such a high degree of scholarship," said Antley.

Nelhybel came to FAMU as a participant in the University's new S. Randolph Edmonds Visiting Scholars Program. He was at FAMU for a period of one week.

For the FAMU musical extravaganza May 10, Nelhybel composed an original work, *Amen Is For Everyman*. In it, he chose as the point of departure the hymn, *When Jesus Wept*, to express, Nelhybel said, "the feeling of the white man about the crucifixion of Jesus. He said he confronted the hymn with the same feeling the Black man expressed in the spiritual, *O, They Crucified My Lord*."

Nelhybel said the composition combines "the highly controlled technique of counterpoint with the compassionately powerful and highly emotional spiritual."

The composition ends in an ecstatic outcry: "Amen for Everyman—Hallelujah," which Nelhybel said "ex-



Dr. William P. Foster presents plaque to Vaclav Nelhybel.

## New Advisors on Campus

Higher education in Florida is too important an issue to be operated solely by educators, according to State University System Chancellor-Designate E. T. York.

Speaking at the first meeting of FAMU's new 32-member Council of Advisors on May 13, Dr. York said Florida's higher education system exists "primarily to serve the people of Florida, and it is very important that the people be involved."

Florida citizens who have been appointed to the FAMU Council include Florida Supreme Court Justice B. K. Roberts, State Senator Edwin G. Fraser of Macclenny, and former State Representative Carroll Webb of Tallahassee.

The purpose of the FAMU Council of Advisors is to advise the University and the State University System on missions

and effectiveness, provide for wider-based citizen involvement and interest in the University, and to facilitate communication between the University, its publics, clients, faculty and administration.

Attorney W. George Allen of Ft. Lauderdale was elected chairman of the council.

Other Council members in attendance were: Lee Royal Hampton, Jr., H. F. Bevis, W. Judd Chapman, L. V. Davis, A. S. "Jake" Gaither, J. H. Woodward, A. Bruce Gillander, James Tookes, Louis Polatty, Fred L. McCord, M. G. Miles, Edward D. Davis, Garth C. Reeves, Sr., Edwin G. Fraser, Johnnie Ruth Clarke, W. George Allen, Perry C. Harvey, Jr., Ben H. Dickens, Lester Freeman, C. Bette Wimbish, Devurn H. Glenn, Robert L. Powell, and James W. Southerland.

Figure 4.1 - Foster and Conductor Vaclav Nelhybel, from *The FAMU Alumni News*, 1975



FLORIDA A & M UNIVERSITY SYMPHONIC BAND \* WILLIAM P. FOSTER, DIRECTOR

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**Florida Performing Groups At  
 Southern Division Convention**

FLORIDA A & M UNIVERSITY SYMPHONIC BAND  
 WILLIAM P. FOSTER, DIRECTOR

The Florida A & M University Symphonic Band, conducted by Dr. William P. Foster, past president of FMEA and director of bands at FAMU, will present a concert on Saturday, April 30 in the Marriott Motor Hotel, Atlanta, as part of the MENC Southern Division Convention program.

Julian E. White is associate conductor for the group and Dr. James Neilson, educational director for the Leblanc Corporation, will serve as guest conductor during the Atlanta concert.

Composed of 100 musicians selected from the approximately 250 musicians involved in the University's band program, the FAMU Symphonic Band has been widely acclaimed for its performance and artistic excellence.

The Band has performed on concert tours, university convocations, Fine Arts Festival Week, the opening of state legislative sessions and many other occasions. They are especially noted for their interpretations of traditional music for orchestra and their precise performances of contemporary literature.

**COCOA HIGH SCHOOL JAZZ LAB BAND**  
**JERRY DOTSON, DIRECTOR**

The Cocoa High School Jazz Lab Band is directed by Jerry Dotson, president of the Florida Association of Jazz Educators.

The recipient of consistently Superior ratings in all FBA district, state and regional contests since its organization seven years ago, the jazz group has performed for many civic organizations in the Cocoa area and has appeared in concert with well known jazz artists such as Urbie Green and Woody Herman.

In 1972 the band performed as part of the floor show aboard the Bahama Star during a tour to Nassau. They have also participated in the West Coast Invitational Jazz Festival and the University of Florida Invitational Jazz Festival.

**EVERITT JUNIOR HIGH SCHOOL EAGLEAIRES**  
**REBECCA MILLS, DIRECTOR**

The Everitt Junior High School Eagleaires, Panama City, is a select group of eighth and ninth grade singers directed by Rebecca Mills.

Members of the group are chosen by audition from the choral department at the school. Everitt choirs have earned an impressive string of Superior ratings in District 1 choral festivals over the past six

years and in 1974 the Eagleaires received the first place trophy in the junior high division at the Six Flags Over Georgia Choral Festival.

Ms. Mills, choral director at Everitt since 1969, received the B.M.Ed. in instrumental music and the M.M.Ed. from the University of Southern Mississippi.

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Figure 5.1 - Article from The Florida Music Director, 1977

Nineteenth Recipient of Prestigious Award

**DR. WILLIAM P. FOSTER, FLORIDA A&M UNIVERSITY  
BAND DIRECTOR, INDUCTED IN FMEA HALL OF FAME**

Dr. William P. Foster, past president of the Florida Music Educators Association and band director at Florida A&M University in Tallahassee for the past 40 years, became the nineteenth outstanding Florida music educator to receive the prestigious FMEA Hall of Fame award.

The presentation made by Hall of Fame Chairman Reid Poole to Dr. Foster, with Mrs. Foster at his side, drew thunderous applause at the general session of the 41st FMEA In-Service Conference in Tampa on January 12.

The award, in recognition of outstanding contribution to music education over a long period of time, was established in 1968 with Col. Harold Bachman, long-time band director at the University of Florida, as the first recipient.

Dr. Foster's photograph will take its place in the Hall of Fame room at the UF Music Building and his name will be inscribed on a plaque which honors past recipients.

His Florida A&M University "Marching 100" band, which has retained its original name but which is now composed of approximately 300 members, is internationally known and has been featured in recent years in more than 30 TV programs, including ABC's "20/20", CBS's "60 Minutes", and on NBC, PBS, Cable Television, and All Sports Networks. The Jacksonville Times-Union recently dubbed the band "the most televised band in America."

A 14-minute segment on the band on ABC's "20/20" in August 1983 scored the highest rating ever attained by the program.



DR. WILLIAM P. FOSTER

Following is the text of statement made by Reid Poole when he presented the FMEA Hall of Fame award to Dr. William P. Foster:

Dr. William P. Foster, Director of Bands and former Dean of the School of Music at Florida A and M University, is the nominee for the Hall of Fame of the Florida Music Educators Association for 1985.

For four decades Dr. Foster has been a leader, a pioneer, a guide and a shining inspiration in the field of music education, and in music, in Florida and in America. Dr.

Foster was instrumental in establishing in. (you should excuse the expression) entering the Florida State Music Education Association, which, during the 1950's and early 1960's, was the Black music education association in Florida, the Black component to the then all-white association, the FMEA. Happily, although belatedly, the separate Black and white music education associations in Florida merged into a single association in the mid-1960's.

Some of the positions held, and honor achieved by Dr. Foster are these: Director of Bands at Florida A and M University, Dean of the School of Music, president of the Florida Music Educators Association, president of the College Band Directors National Association, Director of the MacDonnell All-American High School Band, guest conductor of the United States Army Band, the U.S. Air Force Band, and of the Gainesville Municipal Concert Band of Japan, among many others.

Dr. Foster and the A and M Band were the subject of feature articles in *Ebony* Magazine, December 1984, and in the *Eastern Chronicle of Higher Education* in November 1984. They have also been featured on the CBS program, "60 Minutes," one of the features on "60 Minutes" which have been favorable to the subject being reviewed.

Since we obviously cannot detail adequately the accomplishments of such a long career, I would like to quote from the November article in the *Chronicle of Higher Education*, which was written by Charles Farrell.

In the early 1940's, a promising and dedicated black student at the University of Kansas sat down with the dean of the music school to discuss his future.

"I want to be a professional conductor," the student said. The reply was quick: "You'd better find something else. There are no opportunities for colored conductors."

More than 40 years later, the student recalls that conversation as "the seed we planted everything. I knew I would have to go to a black institution to develop my skills at conducting. And I wanted a band that was as fine, achievementwise and performance wise, as any white band in the country."

William P. Foster got his wish. Today he conducts Florida A&M University's "Marching 100" Band, considered by many to be the finest marching band in the state.

The band today is a far cry from what it was when Mr. Foster arrived at Florida A&M in 1946. The entire institution went through a period of postwar rebuilding, and the band, with only 16 battered instruments, was no exception.

**Comments by Dr. William P. Foster In Accepting  
FMEA's 1985 Hall of Fame Award In Tampa**

Following are remarks made by Dr. William P. Foster in accepting the FMEA Hall of Fame Award:

Certainly it is with a great deal of pleasure and pride that I accept this most outstanding honor.

To the Hall of Fame Committee and the Florida Music Educators Association, I wish to express my thanks.

As you have heard the accolades, I think you realize that I represent a small iota in terms of responsibility for that success.

Just as you in your own vineyard, you are only partially responsible for your success. There are so many individuals who have played a major role . . . And I will be very brief with this. I have to start with my family and my wife, Ann.

I also wish to express appreciation and gratitude to the administration, faculty and

staff of Florida A&M University, the Department of Music and the Division of Bands. I further wish to pay tribute to the persons who have really made it all possible. I am referring to thousands of students and employees throughout the country. Therefore, I wish to extend to all of my students, past and present, my sincere appreciation for their support throughout the years.

To my many professional colleagues, associates and friends in Florida and throughout the country, I owe a great deal of gratitude.

In final summation I would like to extend my congratulations and commendations to the leadership of the Florida Music Educators Association and all its component groups.

Thank you very kindly.

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Figure 6.1 - Inducted into the FMEA Hall of Fame, The Florida Music Director, 1977

# THE SUDLER TROPHY

## THE "MARCHING 100" RECEIVES "BAND HEISMAN" TROPHY

The Florida A&M University Marching Band has been named recipient of the Sousa Foundation's "Sudler Marching Band Trophy" for 1985. The presentation of the trophy will be made on Saturday, October 26 at the homecoming FAMU football game in Tallahassee, Florida.

In the ceremony Dr. William P. Foster, Director of the Florida A&M Band, will receive the trophy from the donor, Louis Sudler, a Chicago businessman and patron of the arts.

The Sudler Trophy is awarded annually to a "college or university marching band which has demonstrated the highest of musical standards and innovative marching routines and ideas, and which has made important contributions to the advancement of the performance standards of college marching bands over a period of several years".

Previous recipients include the University of Michigan, University of Illinois and the Ohio State University Marching Band.

The Sudler Intercollegiate Marching Band trophy is one of a series of awards developed by Louis Sudler and administered by the John Philip Sousa Foundation to recognize and encourage excellence in the several areas and levels of band activities. The selection is made in accordance with the results of a ballot mailed to college marching band directors throughout the United States each year.

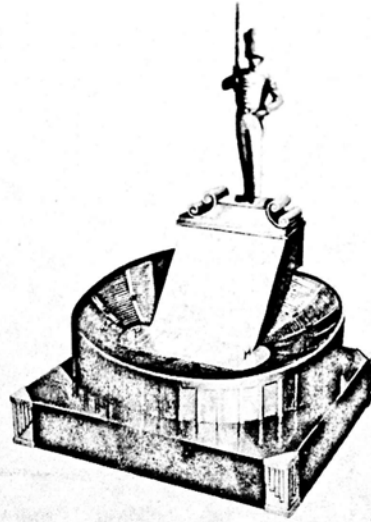
### BAND HISTORY—

Under the tutelage of P.A. VanWeller, the first band at Florida A&M College was organized in 1892 and he served as director through 1898. The succeeding directors of the Florida A&M College Band were Nathaniel C. Adderly, 1910-1918; Arnold W. Lee, Sr., 1924-1928; Captain W. Carey Thomas, 1928-1930; Leander A. Kirksey, 1930-1945; and Dr. William P. Foster, 1946 to the present. From a limited instrumentation of approximately 16 pieces, the Florida A&M University Marching Band has grown to its present size of 215 members.

In addition to marching band performances at football related events the total band program includes the symphonic band, the wind ensemble, the concert band and the jazz lab band. Its symphonic band has presented concerts at conventions of the American Bandmasters Association, southern and national conferences of MENC and the CBDNA as well as a joint concert with the United States Army Band in Constitution Hall, Washington, DC.

The motto of the Florida A&M University Marching Band (of excellence) proclaims: "Highest quality of character, achievement in academics, attainment in leadership, dedication to service, perfection of musicianship and precision in marching." This philosophy permeates and guides the thoughts and actions of the director, staff and students of the band. It is not unusual for a major portion of a rehearsal to be devoted to a discussion relative to issues and events which impact on the lives of band members.

The present staff members, consisting of Dr. Julian E. White, Charles S. Bing, Lindsey B. Sarjeant and Shaylor L. James, are students of Dr. Foster and graduates of Florida A&M University.



Dr. William P. Foster has been director of the internationally famous FAMU Marching Band for 40 years and has created more than 200 halftime pageants. The band has appeared in three films, three commercials, numerous magazines and newspaper articles. 60 Minutes, 20/20 and PM Magazine telecasts and thirty-four national television performances including the Super Bowl, on all networks to over three (3) billion people. The band is credited with revolutionizing marching band techniques, maneuvers and relevant concert format of band pageantry including over thirty-two innovations. While the band's main tradition has been based on its innovativeness and relevancy of thematic material. Widely considered one of the most precise marching bands known, it attracts as many people to the football games as the main event.

Undoubtedly, the band's greatest attraction is its seemingly inexhaustible repertoire of kaleidoscopic formations in which they spill on the field, depicting in rapid succession words, designs or animated pictures to the accompaniment of symbolic and relevant music.

The Florida A&M University Marching Band is proud to receive the Sudler Trophy which honors the close historical relationship and contribution of collegiate marching bands to the American way of life.

### ANNOUNCEMENT

The Florida A&M University Marching "100" Band will be hosting a "Grand Reunion Roast Banquet" Saturday, October 26, 1985, at 8:00 p. m. Florida A&M University in the Grand Ballroom

Figure 7.1 - Sudler Trophy Presentation Article, Gameday Magazine, 1985



### All American High School Band

**ALL AMERICANS:** Seven of the 104 members of the 1986 McDonald's All-American High School Band, selected from over 4,000 applicants, pictured with band director Dr. William Foster, prior to their appearance in the nationally-televised Macy's Thanksgiving Day Parade in New York City. The band, which also appeared this weekend concert and at the Chicago Christmas Parade, will make other appearances at the Fiesta Bowl Parade in Phoenix, Ariz. and the Tournament of Roses Parade in Pasadena, Calif. on New Year's Day. Dr.

Foster, Director of Bands at the Florida A&M, has led the McDonald's Band since 1980. Standing (left to right) are Joseph Boone, Washington, D.C.; Dwayne White, Louisiana; Eugene Gordon also of Washington, D.C.; Rufus Jones, Texas; Pedro Rodriguez, Puerto Rico; Dexter Hendricks, Virgin Islands; and Timothy Logan, Kentucky. This is the 20th anniversary of the McDonald's All-American High School Band, composed of the two musicians from each state and one each from Puerto Rico and the Virgin Islands.

Figure 8.1 - Foster and select members of the McDonalds All-American Band, 1986 (Foster's Personal Collection)

## FAMU's Foster Will Again Direct McDonald's All-American Band

Dr. William Foster, director of FAMU's All-American Band at Florida A&M University, in Tallahassee, is again director of the 1986 McDonald's All-American High School Band, which this year celebrates its 20th anniversary.

As director of the All-American Band, Foster will conduct the band's performances in the nationally televised Macy's Thanksgiving Day Parade, the McDonald's Charity Christmas Parade, in Chicago, the Fiesta Bowl Parade, in Phoenix, Ariz., the Tournament of Roses Parade, in Pasadena, Calif., and in a

special concert in Chicago's Orchestra Hall.

McDonald's All-American High School Band was created in 1967 by McDonald's founder Ray A. Kroc to reward talented high school musicians with the same "all-American" status generally reserved for athletes.

Band member, nominated by high school band directors throughout the country, are chosen on the basis of musical and academic proficiency. The 104-member band is comprised of two members from each state and the District of Columbia, plus one each from the Virgin Islands

and Puerto Rico.

This year's band, selected from thousands of nominees, includes seven Black musicians, two from the District of Columbia and one each from Kentucky, Louisiana, Texas, Virgin Islands, and Puerto Rico.

Foster, who has directed the band since 1980, has earned many honors and awards for his work as conductor, bandmaster and author, including a resolution issued by the Florida legislature for Distinguished Achievement; a Citation of Excellence from the National Band Association; Distinguished Service

Medal from Kappa Kappa Psi, the national band fraternity; and a Distinguished Service Award from his alma mater, the University of Kansas.



DR. WILLIAM FOSTER  
... FAMU band director

Foster is the 1985 recipient of the prestigious Sudler Intercollegiate Marching Band Trophy, on behalf of Florida A&M University, one of the highest honors given to a college or university marching band. The Fine Arts Center, a three-building complex at Florida A&M University, is named in his honor.

Foster, who earned his doctorate degree from Teachers College, Columbia University currently serves as a special assistant to the Florida Secretary of State for Cultural Affairs. He is past president of the College Band Directors National Association and a former member of the board of directors of the American Band Masters Association.

"Membership in McDonald's All-American Band has been a deciding factor for band alumni who have chosen to pursue careers in music," stated Richard G. Starmann, McDonald's vice president.

Former band members have appeared with top-name entertainers in more than 22 foreign countries. During the band's West Coast tour, members are invited to audition for more than \$175,000 in scholarships to the nation's finest music academics.

From the ranks of the Marching Band, a 20 member McDonald's All-American Jazz Band is chosen to perform at special events, including the Jazz Band's annual appearance on the Jerry Lewis Labor Day Telethon.

Figure 9.1 Foster again selected to lead the McDonald's All-American Band (The Miami Times, 1986)

Publisher: Vito Pascucci  
Editor: Leon Pascucci  
Managing Editor: Mike Johnson  
Art Director: John Hauter

G. Leblanc Corporation  
7019 Thirtieth Avenue  
Kenosha, Wisconsin 53141

## Highlights

Foster still marching  
by Brenda Hughes

PAGE

4

### After 41 years, Foster keeps marching

by Brenda Hughes  
Florida A&M FAMUAN

The face is as strong as ever. The smile is but a split second away. He looks as if he is in the prime of his career. There is an orderly air about the man; everything seems in place. And it's clear that this gentleman will settle for nothing less.

William Patrick Foster, Ed.D., is exactly as he seems—a perfectionist. And after 41 years as head of the Florida A&M University Band, an organization that has become known worldwide for its precision and its spectacular performances, Foster says the pursuit of that perfection is what keeps him going. "The band never reaches an apex of perfection or height of achievement," he says. "There is always room for improvement and advancement."

One might think that after 41 years Foster would be considering giving up the baton, but he has no definite retirement plans. He mentions, though, for the first time publicly, what many have suspected all along: when he does retire he would like to pass the baton to Julian E. White, his associate director. "He has all the attributes—talent, ability, drive, creative force, leadership skills and competence—to do an outstanding job," Foster says of White.



But Foster does not want to rest just yet. Despite his many accomplishments (which include building the band from 16 members to its present 215 and receiving the Sudler Trophy, the highest award given to a college band), Foster still has other plans in mind. He would like to see the renovation and enlargement of the Florida A&M music building, which appropriately bears his name. He would also like to see an expansion of the curriculum in the Department of Music. And a field house is needed.

"Last but not least," Foster adds, "I would like to see a completely renovated band drill field." He would prefer Astroturf, along with a new set of lights and bleachers for outdoor rehearsals. "It is inconceivable that an organization such as the Florida A&M University Marching Band would have to practice under the conditions that we do, with all that dust and gravel.

When asked what he would like his students to remember him for, Foster replies, "I would like them to know that I did my best to assist them in each of their operations—not just music and marching—that I had a concern for their total selves, beginning with their character and development, on through their academic achievement."

Foster says that he has experienced great joy over his 41 years of working with students, receiving awards and playing the key role in the band's great performances, but his greatest joy comes from seeing his students succeed in life.

As for his personal philosophy, Foster says he tries to live by the Golden Rule and is a firm believer in the positive attributes of life. "I try to live the good life and pass that on to others precept and example," he says.

Precisely. □

*Reprinted with permission of the FAMUAN, the student newspaper of Florida A&M University.*

Figure 10.1 - After 41 Years, Foster keeps marching (The Leblanc Bell, 1987)

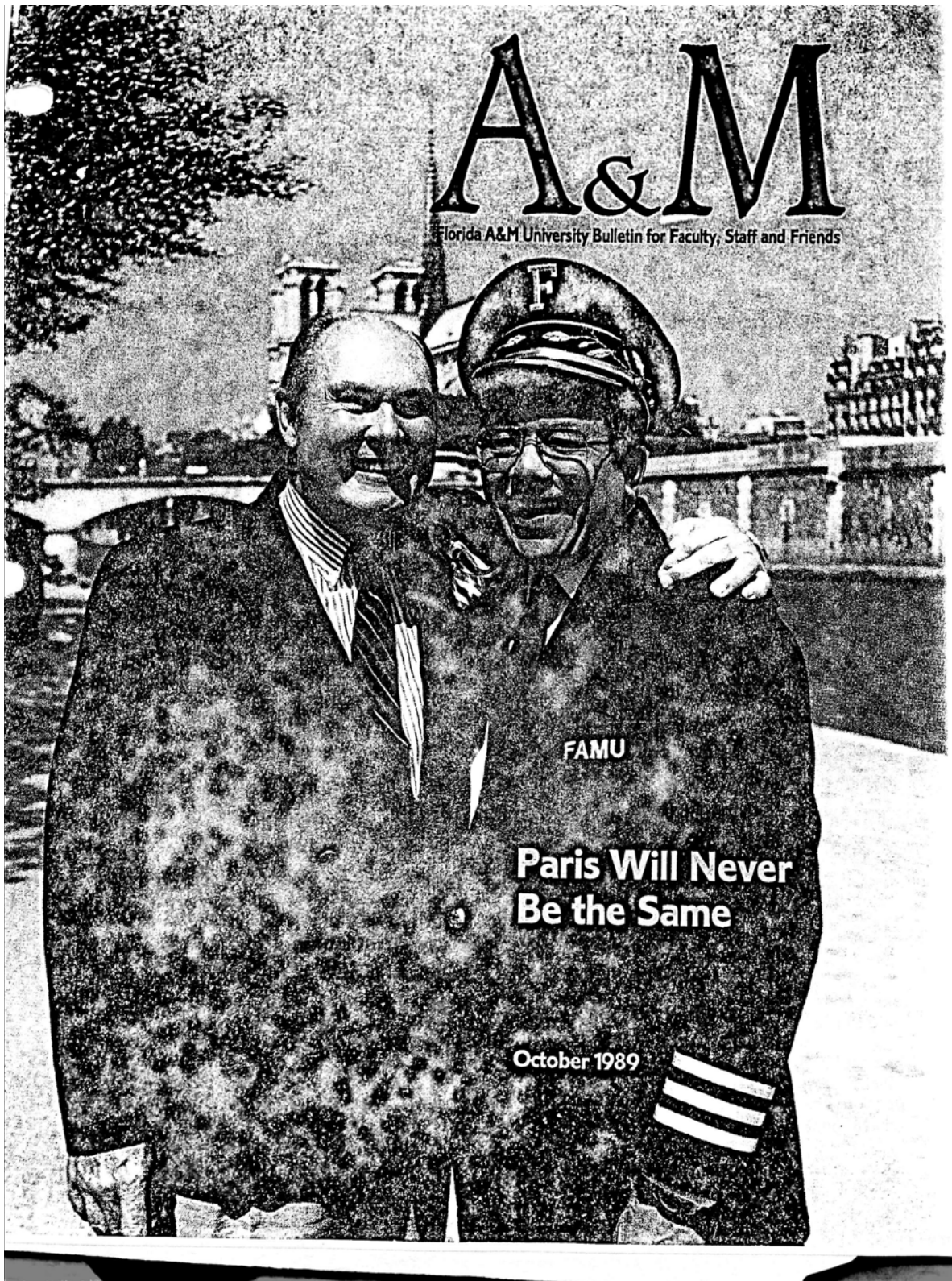


Figure 11.1 Foster and Television personality Williard Scott (Florida A&M University Bulletin, 1989)



LEBLANC  
BELL

Winter 1992

HATS OFF  
to the driving force  
behind the nation's  
most innovative  
college band

DR. WILLIAM P. FOSTER  
discusses the philosophy that took his  
'Marching 100' to the top

PAGE 3

FAMU

A QUARTERLY NEWSLETTER FOR MUSIC RETAILERS, EDUCATORS, EMPLOYEES AND FRIENDS OF G. LEBLANC CORPORATION

Figure 12.1 - Foster Magazine Cover (The Leblanc Bell, 1989)



*Archon William P. Foster*

### **Foster Elected ABA President**

A member of Alpha Zeta Boulé since 1955, Maestro William P. Foster has directed the world-renowned "Marching 100" for nearly half a century, but last week he was at the helm of the most prestigious band organization in the country.

Archon Foster, distinguished professor, director of bands and chairman of the Music Department at FAMU, was elected the 57th president of the American Bandmasters Association (ABA) at its 1994 National Convention in Honolulu.

"It is the highest honor to be bestowed on a band director in the country," said Foster. "I am proud to assume this role and anticipate my tenure as president-elect and president."

At the organization's final meeting of 1993 in New Orleans, Foster assumed the office of president-elect. He will preside at the 1995 convention to be held at the University of Kansas in Lawrence, his alma mater.

tor. He has served as guest conductor of the United States Army, Air Force, Army Field and Interservice Bands, as well as the Gamergori Band of Japan, the Arts Academy at Interlochen, the Northshore

Concert and the Michigan and New York All-State bands.

Archon Foster has reshaped the world's concept of collegiate marching bands, as evidenced by the nation's most innovative college band—the Florida A&M University "Marching 100." The 329-piece FAMU marching band, which has been seen by millions of television viewers worldwide, served as the official representative of the United States in the French Bastille Day Parade in Paris in 1989. The band received the Sudler Intercollegiate marching band trophy in 1985.

The American Bandmasters Association is an honorary organization for concert-band people of distinction. Founded in 1930, the ABA currently has 263 active members and 70 associate members. It is the most prestigious of all band and music organizations in the country.

The basic concept, which later developed into the American Bandmasters Association, was originated by Edwin Franko Goldman in the late 1920s as a result of his observations and personal experiences in the professional field as he rose to fame at the head of the Goldman Band. For about two years, during his travels to various band events, Goldman discussed the need for an association with other prominent band conductors, including John Philip Sousa. Sousa was named honorary life president and Goldman became the first president of the American Bandmasters Association.

The aims of the organization include the commissioning of prominent composers to write in larger formats for

*Figure 13.1 - Elected President of the American Bandmasters Association (The Boule Journal, 1994)*

## ADVANCE PLANNING IS KEY TO FAMU BAND SHOWS, PAGEANTS

The band shows and pageants as presented by the nationally renowned 132 piece Marching Band of Florida A. and M. University are educational and cultural productions based upon ideas and events of human interest and experience which project a maximum of balance between acceptable standards of music and of entertainment. Underlying the FAMU Marching Band shows is a philosophy that comes to life in terms of music, formations, and movements by which the drama is portrayed. Under such a structure of guide lines, unlimited opportunities prevail for the director to be creative and original in selecting appropriate music and marching maneuvers to depict the motif or theme of the band pageant.

The First Phase in the birth of the band show is the planning stage in which major consideration is given to the idea of determining the theme or motif which, in turn, shapes the sequence of formations and movements and the selection of music.

The Second Phase in the birth of the band show involves the preliminary sketching of formations, selection of appropriate music, and the general planning of maneuvers. This phase represents the exploratory stage in the planning process at which time an appraisal of the entire concept is evaluated in terms of logical sequence and synchronization of formations, music, and movements.

The Third Phase in planning consists of gathering available information and materials from all possible resources. It is during this period that the availability and suitability of special effects, signs, props, and other accessory equipment are surveyed. During this phase the music and selections to be orchestrated by the band arranger are finalized. In this connection, decisions are reached on the overall format which includes the length, styles, and tempo of the music to be arranged or the stock arrangement. The script utilized by the announcer is constructed to give continuity to the band show by correlating the formation, movement and music in a brief but descriptive and meaningful manner. The announcer rehearses in the reading of the script to communicate the ideas and emotions to be projected by pageantry maneuvers and music.

The Fourth Step in the overall planning of a band pageant involves placing the miniature bandmen on the cardboard replica of a football field in order to get a better picture of formations. After the placement of bandmen on the scale model, the formation may be drawn on drafting paper.

The Fifth Step involves the assignment of ranks and band members to specific locations on the chart after giving consideration to the type of music, the movement involved, and the spread of the formation. The band personnel is then arranged in such a way that it moves from and to formations in the most efficient and interesting manner.

The instruction charts are duplicated for distribution to the right and left rank sergeants who in turn inform the members of their rank as to their exact location in the formation.

Although the story of the band pageant will vary from time to time, there are certain identifiable and co-



**EXPLAINS FORMATIONS**—Dr. William P. Foster explains one segment of the formations for band show to two drum majors who play key roles in the execution of the intricate maneuvers of the famed Florida A and M University Marching Band. At the left is English White and on the right is Julian White. Not shown is Walter Mills.

ordinated parts which are usually a part of each production. These parts in order consist of an entrance, introduction of band, salute to the opponents, the pageant, salute to the home, and exit.

The Sixth Step in preparing the band pageant involves the composition of a final routine sheet which includes all pertinent information of the engagement.

The Seventh Phase of the birth of a band show takes account of marching and music rehearsals. Every rehearsal is planned in advance so that the band can utilize the allotted time with maximum efficiency.

The FAMU Marching Band follows the following pattern of rehearsals with the realization that adjustments are made according to the demands of music and/or maneuvers involved. The first day of rehearsal is divided evenly between rehearsal of music and formation maneuvers; the latter are usually memorized at this initial rehearsal. The second day of rehearsal is focused about three-fourths in sectional music rehearsals and one-fourth on the precision execution of formations and the manner of movement from one formation to the next succeeding formation. The format of sectional rehearsals for the marching band is identical to that utilized by the symphonic band in producing an artistic performance resulting from highly skilled mastery of fine musicianship.

The third rehearsal is considered a synchronization period for it is at this time that the initial effort is made to combine formations and movements with the

Figure 14.I - Foster Article from 1961 (Foster's Personal Collection)



**PLAN BAND SHOW**—Dr. William P. Foster, Director of Bands at Florida A and M University, and Leonard Bowie, Assistant Band Director, are shown planning a show given by the famous musical aggregation during the current football season. In the above photo Dr. Foster and Mr. Bowie are shown placing miniature bandsmen on the cardboard replica of a football field in order to get a better picture of the formation.

music and thereby put the pageant together as a coordinated unit. By this time every bandsman must know exactly when he moves, how he is to move and where he is to move. In addition he must also know what he is to do when he arrives at the exact location and be able to continue playing his instrument during changes in position. All detailed instruction with respect to animated formations, dance steps, mobile formations and other intricate movements are worked out in rehearsals by ranks.

The fourth rehearsal of the "Marching Hundred" is devoted to continuity, timing, pacing, memorization of music, and perfecting of the pageant production. At this time attention is given two or more complete "run-throughs" with the announcer reading the script, thereby giving an overall idea of the presentation.

The fifth practice period involved in the birth of a band show is considered a dress rehearsal with emphasis focused on highlighting and pointing up precision in marching maneuvers and highest quality of musicianship in the performance of the music.

The sixth and final period of presentation by the Florida A. and M. University Marching Band is called the briefer. It is held one and one-half hours prior to the pre-game show and consist of a review of the sequence of maneuvers and music. Each briefer period is culminated by the prayer to the softly hummed strains of "The Florida Song."

The resultant of all the foregoing application of intellectual pursuit, physical endurance-energies and time is the performance itself.

It is hoped that this presentation has given some insight into the birth of a show by the marchingest and playingest band in the land whose motto is highest quality of character, achievement in academic attainment, excellence in musicianship, and precision in marching. The basic philosophy of the FAMU Marching Band shows and pageants embraces those educational and cultural values which have significant meaning for all who see its marvelous precision in marching maneuvers and for all who hear its symphony of sound.

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## The "Roots "And Flowering Of A Fine Musical Tradition

An exclusive SCHOOL MUSICIAN interview with

DR. WILLIAM P. FOSTER

Director of Bands  
Florida A & M University  
Tallahassee, Florida

*Dr. Foster, the entire music program at Florida A & M University has a deservedly fine reputation, but the most widely known FAMU performing group is its marching band, the Rattlers. The Band has received a tremendous amount of national exposure.*



Dr. William P. Foster

*Would you mention just some of the events and parades in which the Rattlers have appeared?*

The 215-piece Florida A and M University Marching Band has appeared at many events but I possibly consider as highlights its national television performances in 1963 and 1964 at professional play-off bowls, Orange Bowl Stadium, Miami, Florida; the 1964 National Football League championship game, Cleveland, Ohio; the 1968 and 1969 AFL All-Star game, Gator Bowl, Jacksonville, Florida; and the 1969 Super Bowl game at the Orange Bowl. The most outstanding parades, with one-quarter to one-half million viewers, would include the Orange Blossom Classic, held annually in Miami, and the Governor of Florida Inauguration Parade held every four years in Tallahassee, the Capitol of Florida. I would like to add that the 114-piece Symphonic Band rendered concerts at two national events this past spring: the American Bandmasters Association Convention, in Sarasota, where they played under the baton of nine nationally renowned guest conductors; and the Music Educators National Conference Southern Convention in Atlanta.

*Can you give a rough estimate of how many people have seen the Rattlers in Action?*

It has been estimated that over 600 million people have witnessed over one hundred pageants performed by the FAMU Marching Band on television and stadiums throughout the country. In addition, untold millions of people have listened to performances by The Marching and Symphonic Bands on radio, phonograph recordings and films such as Paramount Pictures' *Halftime U.S.A.* in 1969, and the "Look Up America" commercial, Coca Cola in 1975. And recent performances by both the Marching and Symphonic Bands are available in stereo record albums.

*Perhaps one reason the Band is so well-known is the fantastic visual show they put on, whether on parade or performing at half-time. Their specialized drills and formations seem to be choreographed rather than charted. When did this tradition begin, and how did it get started?*

The pageants staged by the Marching Band have developed through evolution. From the beginning of my

*Editor's Note: Dr. William P. Foster is Chairman of the Music Department, Distinguished Service Professor and Director of Bands at Florida A & M University in Tallahassee. Under his directorship, the Rattler Marching Band and the FAMU Symphonic Band have gained an international reputation. A distinguished and experienced adjudicator, writer, lecturer and clinician, Dr. Foster is past president and current vice president of the College Band Directors National Association; past president of the Florida Music Educators Association, and a member of the Board of Directors of the American Bandmasters Association. His honors and awards are far too numerous to list here, but they include the Kappa Kappa Psi "Distinguished Service To Music" Medal, and a Resolution for Distinctive Achievement from the Florida State Senate and House of Representatives in June of this year. In this exclusive personal interview, Dr. Foster shares some of his thoughts about band directing, school music in general, parade and half-time pageant techniques, his own musical roots and some final advice for the young band director.*

# The Marching Band — Problems and Solutions

William P. Foster



**T**his presentation directs attention to seven selected problems of the marching band, and suggests possible solutions — all based on my travels throughout the country as adjudicator, clinician, conductor, consultant and/or observer of district, state, and regional marching band festivals and competitions, parades, and football shows (both live and broadcast).

**Problem: Many halftime shows — especially those whose format consists predominantly of drills — fail to hold the interest of the audience and spectators.**

**Solution:**

1. Develop a halftime show consisting of a variety of segments: (a) spectacular entrance preceded by fanfare, (b) precision drill and/or patterns of motion, (c) pageantry formation(s) with animation, (d) concert formation, (e) dance routine (when appropriate in terms of theme and music), (f) special salute, (g) dramatic exit.

2. Develop a relevant format for shows which allows for originality. Consider coordination and correlation of the following: (a) theme, (b) music, (c) drills, (d) pageantry formation(s), (e) animated maneuvers.

The continuity of the show will be significantly enhanced as a result of *continuous* movement-animation, playing, and percussion cadences. Tunes selected must fit the movement, formation, maneuver and/or drill. A variety of types, styles, and tempos of music (include current "pop") will add interest. In order for the band show to be successful, it must fascinate the eyes *and* the ears, and it must appeal to the masses — the general public.

*William P. Foster is Director of Bands at Florida A & M University. He holds degrees from the University of Kansas, Wayne State University, and Columbia University. Dr. Foster is contributing editor for CBDNA, and is on the Board of Advisors for The Instrumentalist.*

**Problem: Bands do not always perform with a satisfactorily high degree of musicianship.**

**Solution:**

The solution to this problem is directly related to the ability of the band director to teach the principles of basic musicianship and to motivate and inspire each student to develop positive attitudes toward superior performance. Correct instruction is essential in the following fundamentals: (1) intonation (tuning and playing in tune), (2) interpretation (adherence-execution of elements of expression), (3) tone production (quality, beauty, and projection), (4) articulation (style of playing of notes within the phrase), (5) technique (correct notes, note values, and rhythm), (6) ensemble blend and balance.

Poor intonation may be improved by better initial tuning of the band and insistence that every member listen to (1) himself, (2) other members of the section, and (3) the band as a complete ensemble. During rehearsals, the director must (1) identify the intonation problem, (2) isolate the section, (3) tell the student(s) what should be done to improve intonation, (4) work the section with the problem, then (5) take that passage once again with the full band ensemble. It is most important that the band director create a strong *desire* within students, so they will listen and learn to hear their individual part *before* playing the notes. They must be highly motivated to develop sensitivity and the accuracy which is necessary to play in tune.

In order to develop full band sonority, every *individual* member must achieve maximum projection of sound from his/her instrument — *energizing* each note played. Daily attention should be focused on proper and adequate breath support and control. Improving *projection* will also help to improve the *quality* of the sound.

Proper articulation determines the style, spirit, feel, mood, etc. of the music performed. Insist — even during sight-reading — that the music is articulated properly and that all dynamic markings are observed.

Figure 16.1 - Foster Article from *The Instrumentalist*, 1972

## Many halftime shows fail to hold the interest of the spectators

**Problem: Many bands cannot seem to get the sound off the football field and up into the stands.**

**Solution:**

Use the concept of blowing *through* (rather than just *into*) the instrument. Maximum projection of sound is possible only when the band plays in a precise manner and when every band member *energizes* each tone.

Maneuvers should be charted so that players will face toward the audience-spectators most of the time.

Marching band music should be arranged, or *re-arranged*, so that there are large pockets of sound for the melody, bass, and countermelody parts. High quality arrangements with some distinctive features are always a great asset; students have a tendency to project music which is interesting to play and which sounds good.

**Problem: Loud and distorted playing by the percussion section, completely overbalancing the wind instruments. When the snare drums play with too much volume, the sound produced by the higher instruments (clarinet, saxophone, cornets, etc.) is noticeably reduced, partially covered, and sometimes completely cancelled out. Loud tenor and bass drum sections have a similar effect on the tubas, baritones, and trombones.**

**Solution:**

For drum cadences, the full range of dynamics is acceptable; however, when the band is playing, the percussion section should be *felt* rather than *heard*. Except for accents, the volume of most percussion sections can be reduced by 50 percent or more. This will avoid a "tug of war" between sections, and will also enable the band to project more sound to the stands. Members of the percussion section should exhibit the same high level of musicianship and sensitivity as the brass and woodwind sections. Do not allow them to become merely noisemakers.

**Problem: The lack of precision, unity, and uniformity of marching stride and marching step.**

**Solution:**

Each band member must execute each marching step exactly the same: knees bent at the same angle, with precise alignment at two checkpoints — the apex of the lift and the place at which the foot meets the ground. The up and down motion must be executed in one continuous movement to obtain the desired effect.

**Problem: Non-uniform instrument carriage, which is visually unattractive as well as detrimental to proper sound projection.**

**Solution:**

All bell front instruments (cornets, trombones, etc.) should be played in a horizontal position, rather than pointed to the sound-absorbing ground. Uniform positions should be selected for the other instruments, according to their particular construction. Every band member should know the precise positions for his instrument when at attention, while marching (playing and resting), and everyone should be able to execute the various arc swings while playing as well as while resting.

**Problem: How to secure maximum coverage when the performance is televised.**

**Solution:**

TV people should be furnished with 25 copies of a story board for the televised band show. Include the following:

1. Name and address (city, state) of the band and its director.

2. Color material of one paragraph to one page in length to include size, honors, and other interesting information about the band.

3. A list of all formations or drill maneuvers in show order. Include (a) exact dimensions of each formation or drill; (b) timing of each part of the show, including the period between formations or drill maneuvers; (c) music title(s); (d) movement-animation and/or unusual feature(s); (e) best camera shot (full coverage, zoom in, close up, etc.); (f) script, based on the story board (clear and concise).

It is best to send this material to the director one month before the date of the telecast. At the same time, you should make arrangements for the band to have one rehearsal with the television network personnel, including the producer, director, technical director, announcer, camera operators-technicians, and microphone-sound technicians. Such a rehearsal, held on the morning of the telecast allows for tests, checks, and adjustments to be made. Microphones can be located to provide the best quality audio pick up, and the best camera shots can be chosen. Be sure to point out potential problems, such as (1) maneuvers involving unusual or excessive mobility and animation and (2) sudden changes in the sound direction of instruments.

Since a wide area of the field cannot be covered adequately by cameras and microphones, spread formations and drills should be used only if for continuation of one maneuver or in preparation for the next sequence. ■



Mr. Foster got his B.M.E. at the University of Kansas, his graduate study including also Wayne University at Detroit.

proper balance will be forthcoming. Through performance of music for the small ensembles, no better training or no more genuine pleasure could be obtained by the band members themselves. The development of a public which will listen to bands with renewed interest and greater comprehension may be fostered through exploring the possibilities of various sections of the band, of various instrumental combinations and colors. It is suggested that every band member be afforded the opportunity of becoming an integral part of a small ensemble. As the demand for wind instrument ensemble music increases, it is possible to envision parallel status in musical life with the string ensembles.

Another interpretation of the concept of ensemble playing encompasses the full band. Thought and study on this phase of the development of our bands will noticeably improve the blend and balance of like instruments along with the unlike instruments. In speaking of tonal ensemble balance with a section of like instruments, such as the clarinet or cornet section which includes first, second, and third parts in most arrangements, no one part should stick out or dominate unless that part has a melodic fragment or has the melody itself. When two or more parts of like instruments are playing together one should hear good balance through each part contributing to the total ensemble whatever is needed to bring about the desired effect. One should strive to hear and obtain the effect of one complete unified ensemble and not two or more

*Through performance of music for the small ensembles, no better training or no more genuine pleasure could be obtained by the band members themselves. The development of a public which will listen to bands with renewed interest and greater comprehension may be fostered through exploring the possibilities of various sections of the band, of various instrumental combinations and colors. It is suggested that every band member be afforded the opportunity of becoming an integral part of a small ensemble.*

ensembles not unified and sounding as two, three dominate and distinct sections or individuals. The attainment of this goal would be a significant achievement in the band field. The merger and fusion of the woodwind and brasswind sections contribute to good band ensemble. It would be well to give this issue serious consideration in the future. Attention on this phase of the development of our bands will certainly improve the blend of like and unlike instruments. Excellent intonation is one of the more important, vital, and required assets which could be developed in the band. It is without a doubt that intonation is one of the main keys to this whole problem of ensemble blend and balance.

In the achievement of the foregoing, joint responsibility is placed upon the director and the band members to

possess an aural awareness and conception of the desired effect. Many repeated experiences of this aural conception are necessary and important so that the ensemble blend desired may be anticipated. Discreet and discriminating listening awareness must become a functional habit and a responsive routine aural alertness on the part of both the band director and each band member. The band, as we know, is nothing but a large ensemble, therefore these comments if effectively applied will aid in achieving our common goal, better quality performing bands throughout America. It will be well to remember that the success of one's band is directly proportional to the skill of the small ensemble groups, therefore ensembles become the keystone and the foundation of good band ensemble.

# Annual Orange Blossom and Great Success

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## Band Makes Hit; Displays Twelve New Formations

The 75 piece Florida A. and M. College Marching band under the direction of William P. Foster, noted Bandmaster and assisted by L. Allen Pyke II, drillmaster put on a spectacular pre-game and half time show before 17,000 spectators at the Orange Blossom Classic which pitted the football team of Florida against Virginia Union University. This band, one of the best college marching and playing musical organizations in the country today, gave a brilliant pre-game show consisting of the band dividing itself and going to the opposite ends of the football field simultaneously and then forming a football with spirals. In this formation the trumpet section, which is sixteen strong, saluted the Virginians then the Floridians with their unique fight fanfare. Remaining in this formation the pre-show was climaxed with the playing of the National Anthem. After this the bandsmen snapped into regular band formation and left the field stepping high with precision.

### Halftime Activities

The band wearing their recently acquired new uniforms illuminated the formations and symbols with brilliant lights which were on the caps and instruments of the bandsmen. It was during the half-time that this great band amazed the spectators with formations and appropriate music depicting a significant date in each month of the year which was the theme of the show. The halftime performance opened with a trumpet fanfare from the sideline presenting the band followed

Continued on Page 8

country. The Trustees, faculty and friends of Bethune-Cookman College take pride in your service as an organizer and in the positions you hold, such as Vice-President of the Conference of Land

Continued on Page 3

## JESSE O. THOMAS, OF RED CROSS, VISITS HERE

Jesse O. Thomas, National Representative of the American Red Cross, visited the Florida A and M. College last week and spoke to the student-body.

He emphasized the great need for all people giving full support to the Red Cross and cited several important decisions made in 1948 that have affected all people.

## HOSPITAL CONTRACT LET

The construction of the hospital at the Florida A. and M. College which will be built and equipped at a total cost of about \$2,000,000 is expected to begin very soon following the awarding of a contract for work to the Beers Construction Company of Atlanta by the State Board of control in Gainesville this month. This is in accordance with an announcement from Dr. William H. Gray, Jr., the College President.

The present hospital is of wooden construction and is the only general hospital for Negroes between Jacksonville and Pensacola. The construction of the new hospital here will be a decided forward step in the development of a medical center in this city.

### Nursing Education

A large part of the hospital unit will be devoted to the Nursing and Education Division of the college. This will provide complete facilities for the training of nurses in Florida and will be a decided factor in solving the shortage of nurses for the state

Of the total cost, the Federal Government gave \$641,039.54; the state \$500,000; the city of Tallahassee \$250,000; and private contributions made up the rest.

Figure 17.1 - From The FAMCEAN, 1948

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FORTUNE-HUNTER

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# The Miami He

Saturday, December 1, 1956 *Most Complete Local News Report*

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GEORGE GILBODY  
Herald Staff Writer

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Rattlers' Band Rocked 'Em With Roving Trombones in Downtown Display

## 2 Snappy Bands Show Their Stuff; Prelude to Orange Blossom Classic

By PAT MANGAN  
Herald Staff Writer

Proud, highstepping Florida A & M and Tennessee State bands gave Miami-ans a rollicking preview of to-  
night's Orange Blossom Classic halftime show in a short,  
but loud parade and band concert on Flagler Street Fri-



Figure 18.1 - From The Miami Herald, 1956



Band director Dr. William P. Foster started out with 16 members in 1946, now leads 132-piece organization. A great showman and musician, Foster makes band members train like football players. He hopes to show off band at Chicago's All-Star Game.



Performing at Orange Blossom Classic, band spells out "Famu." Said one writer, "The Marching Band knocked me out of my seat. This was the best I've ever seen."

15



Gaither actively coaches only football, but administers all Famu sports. He joined staff as an assistant in 1937, was out in 1942-44 following operation for brain tumors that left him temporarily blind and paralyzed. He has completely recovered



In almost deserted locker room, trainer George Thompson gathers up equipment after Famu's victory over Morris Brown in Homecoming game. Originally a teacher training school, Famu was made a university in 1953, now has \$15 million campus layout

# THE WALL STREET JOURNAL.

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MICROWAVE TRANSMISSION—PULLINGTON, NEW JERSEY

FRIDAY, NOVEMBER 21, 1975

EASTERN EDITION

## But How Band Plays At Black Grid Events

### 'Lena Horne of Bands' Meets 'Marching Men' Tomorrow; Dancing the Double Bump

By EBERNARD B. GARNETT  
Staff Reporter of THE WALL STREET JOURNAL  
TALLAHASSEE, Fla.—When the Florida A&M Rattlers take on the Bethune-Cookman Wildcats here tomorrow, the loudest cheers may well be heard after both teams have retreated to the locker rooms for their half-time break.

Not that the fans have anything against the teams or the mostly-black schools they represent. It may even be a good game, since the Rattlers are 7-2 this season and the Wildcats are 9-0. It's just that many of the fans will be here only incidentally to watch the football game. Their main reason for coming will be what shapes up as a classic "battle of the bands" at halftime.

Such contests aren't new here in this Florida Panhandle town because bandsmanship has been built to such a lofty peak that visiting schools are usually at least as eager to beat the band as they are the football team. Competition between bands has increased because at many mostly-black schools, football has fallen onto hard times.

The reason, ironically, is integration: Raids by once-white schools that formerly shunned black players have decimated the ranks of some teams and sabotaged their recruiting efforts as well.

One result is greater emphasis on turning out top-notch bands, and Florida A&M's Marching 100 (which has 139 marchers) is one of the best. But they'll be in for some stiff competition tomorrow when they meet the "Marching Men" (no women allowed) from Bethune-Cookman.

**Lena Horne of Black Bands**  
"A&M is known as the Lena Horne of black college bands, but we're just as good, and some say better," says a spokesman for the visitors from Daytona Beach on Florida's east coast.

While neither team is revealing Saturday's game plan, it's likely one or both will "quick step" onto the field—a sole-soaring cadence requiring upwards of 220 steps a minute, which is more than five a second—although one band may do something more imaginative, like lying down and rolling onto the field, in formation, of course.

**Dance the "Double Bump"**  
Rather than traditional Sousa marches, most of tomorrow's musical offerings will be "Top 40" hits, although some may be played in march tempo. A&M's "Marching 100" may repeat an earlier popular offering of "That's the Way I Like It," which is a song often accompanied by the "double bump" dance. That's a dance in which partners bump hips twice, then part for two beats, then bump again. In the A&M presentation, the band members do the dance while performing, and so do the men who make up the flag corps.

It's a colorful spectacle, added to by the uniforms. The "Marching 100" from A&M wears black uniforms with orange and green trim and tall, furry hats like those worn by the guards at Buckingham Palace. Their dress is quasi-military but also resembles the outfits worn by jazz musicians in the French Quarter, complete with spats. The visitors will be as colorfully garbed, in red, white and gold uniforms.

The importance of the bands goes far beyond just entertaining fans at halftime because their performances do more than anything else to bring national attention to their schools. The A&M band, for example, played last month at the Philadelphia Eagles-Washington Redskins professional football game and next month will appear at the Miami Dolphins-Buffalo Bills game. They are also currently appearing in a Coca-Cola "Look Up, America" commercial, for which they were paid \$1,500. The Morris Brown band has marched in the Rose Bowl parade and next year will march in Macy's Thanksgiving parade.

The A&M band's spreading reputation also helps recruit talented students. Before last month's homecoming, youngsters gathered to watch the band practice just as they formerly flocked to the field to watch the football heroes work out.

The band has members from 30 states. Its director, William P. Foster, can recruit musicians with the same selectivity that Bear Bryant can football players. "The only students I'm even interested in are a high school band's best two or three," he says.

Figure 19.1 - From The Wall Street Journal, 1975

FLORIDA A&M UNIVERSITY

# Marching 100 to reprise its role in Clinton's inauguration

*The FAMU band has been invited to perform at President Clinton's second-term swearing-in on Jan. 20.*

**By Kristen Svingen**  
DEMOCRAT STAFF WRITER

Presidential performances are becoming a bit old hat for the Marching 100.

The renowned Florida A&M University band has performed several times for President and Hillary Clinton. Now another gig for the commander in chief is coming up: the presidential inaugural parade.

The Jan. 20 parade will be the band's second: it also marched in the 1993 inaugural parade. It also will be the 349-member group's second performance for the first family in three months. The band strutted its stuff for Hillary Rodham Clinton when she was in Tallahassee stumping for her husband be-



**Foster**

"We perform so often, and we've had so many big engagements, that we're accustomed to this."

fore the November general election.

Band director William Foster sounded almost blasé about the gig.

"We perform so often, and we've had so many big engagements, that we're accustomed to this," Foster said Thursday.

Most states will have at least one representative in the Jan. 20 event, whose theme will be "An American Journey: Building a Bridge to the 21st Century." Foster said he hasn't had time to plan the performance, or what the Marching 100 will do during its few seconds before the presidential viewing stand.

The inaugural committee selects, based on recommendations from elected officials, at least one marching band, drum corps, or other group to represent each state. Known for its members' flashy acrobatics and precise maneuvers, the Marching 100 was among several dozen groups selected from a field of several hundred applicants from around the country.

The next hurdle is raising money for the trek to Washington, D.C. The inaugural committee doesn't cover expenses, which for a 349-member band will be sizeable.

"That's in (FAMU) President (Frederick) Humphries' ball park," said Foster. "He has the honors on that."

That may be no easy matter. A week before the 1993 inauguration the group had only raised \$15,000 of the \$50,000 needed to send the group to Washington.

But Foster said fund raiser eventually came up with more than enough to cover the group expenses.

Figure 20.1 - From The Tallahassee Democrat, 1996

The New York Times

# Education Life

Blackboard

Section 4A/January 5, 1997

BY ANDREA KANNAPELL

MILESTONE

## 50 Years as a Marching Band Guru

**F**EW marching bands have earned the worldwide acclaim of the high-stepping musicians at Florida A&M University. The man who invented this much-imitated brand of on-field showmanship, Dr. William P. Foster, just celebrated his 50th year of leading the dancing F.A.M.U. band.

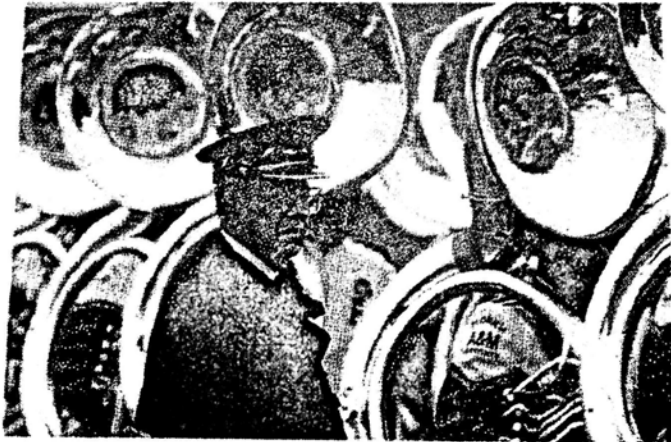
Dr. Foster, a native of Kansas City, Kan., also wrote the book on band extravaganzas, "Band Pageantry," his 1955 doctoral dissertation at Teachers College at Columbia University.

"It didn't have any references,"

Dr. Foster, 77, said recently. Until he wrote the book, there wasn't anything to refer to.

His students have included Cannonball Adderley, the jazz saxophonist; the current directors of many black college bands, and his entire current support staff. Lindsay Sargeant, who played trumpet for Dr. Foster in 1972, now arranges all the marching band's music.

"He is a masterful musician," said Mr. Sargeant. "He always seems to get more musical things out of the music than I had put in there."



Mark Miller for The New York Times

Figure 21.1 - From The New York Times, 1997

SATURDAY, APRIL 4, 1998

# TALLAHASSEE DEMOCRAT

Tallahassee Democrat Online: <http://www.tdo.com>

Florida's Capital Newspaper

## FAMU's Foster stepping down after 52 years as band director

*The creator of the  
"Marching 100" said his  
retirement is effective  
July 31.*

THE ASSOCIATED PRESS

William P. Foster, creator of the famed "Marching 100" band at Florida A&M University, announced Friday night he was stepping down from his duties as band director and head of the music department at the school.

Foster, 78, will continue to teach a course and do some research at the school where he took over as band director in 1946.

"I think he first put the univer-



Foster

"I just devoted my entire life to my work effort and finally wore down."

sity on the map with his creative approach to music and the innovation he brought to college bands," FAMU spokesman Eddie Jackson said.

"Lewis Grizzard said one time if you've seen one halftime show you've seen them all except for Florida A&M's 'Marching 100,'"

Jackson said.

The showy FAMU marching band was the only American band invited by the French government to help celebrate the 200th anniversary of Bastille Day.

Foster's entourage became the first nonmilitary band to perform on the famous Champs Elysees.

Foster, a native of Kansas City, Kan., said his retirement is effective July 31.

"I just devoted my entire life to my work effort and finally wore down," Foster said. "I'll still be on the faculty. I'll teach one course and then I'm going to do a lot of research and write the history of my career and probably the history of the Florida A&M band."

Figure 22.1 - From The Tallahassee Democrat, 1998

## THE BRIEFING

### William P. Foster, Who Led Florida A&M's Famed Marching 100, Dies at 91

By ERIC KELDERMAN

#### In Memoriam

**I**F YOU'RE WATCHING your favorite college, or even high-school, marching band this weekend, chances are you'll see some technique that was either developed or inspired by the creative genius of William P. Foster.

Mr. Foster, who died late last month in Tallahassee, Fla., at the age of 91, is the former director of bands at Florida A&M University, a historically black institution. During his 52 years of directing there, he created a marching-band style that has influenced ensembles across the country—a style marked by precision, pageantry, and the fluid energy of a giant, on-field musical dance party.

While Mr. Foster built an unmistakable brand for the university, he also won lifelong loyalty from his students and respect from his colleagues at other universities. The band even has an alumni association for its former members, many of whom are now teaching music at colleges and high schools and carrying on his traditions.

"He was a great teacher. I modeled my conducting after him," said Jorim E. Reid, a Florida A&M alumna who is director of the marching band at North Carolina Central University.

#### MIDWESTERN ROOTS

Born in 1919, Mr. Foster learned to play the clarinet at age 12, and just a few years later became student director of his high-school band and an all-city band in Kansas City, Kan.

In 1941, when historically black institutions were still the only option for most black students, he earned a bachelor's degree in music education from the University of Kansas. Mr. Foster also received a master's degree in music from Wayne State University in 1950 and a doctorate in education, with a major in music, from Teachers College at Columbia University in 1955.

His tenure at Florida A&M began in June 1946, with 16 musicians in his band, but by 1950, the group had more than 100 members and became known as the Marching 100. Now, the ensemble has more than 400 members.

Recruiting was crucial to the band's success, said Lawrence Jackson, director of bands at Southern University, in Baton

Rouge, La. As a high-school-band director, Mr. Jackson said, he would get frequent updates about the Marching 100 and the camps and other events meant to entice young musicians to Florida A&M.

James H. Ammons, president of Florida A&M University, said that because of Mr. Foster's heavy recruiting, the university remains a powerful magnet for top-notch high-school musicians. "I can tell you that today, about 75 percent of the students who are part of the Marching 100 played first chair in their high-school marching bands," he said.

#### A BAND GOES BIG TIME

The band has even attracted students who were not musicians. Mr. Ammons, an alumna but not a former band member, still recalls the first time he and his future wife heard the university's famed marching band, during a seventh-grade field trip to the Orange Bowl Classic in Miami. That performance sealed his desire to attend Florida A&M, Mr. Ammons said, and he and his wife reminisce about that trip every time they hear the Marching 100.

What has made the Florida A&M marching band memorable through the years are its showmanship and the caliber of performance. While some of the marching bands in the Big Ten Conference used a high-stepping style, Mr. Reid said, Mr. Foster took it to the next level: making the musicians' steps a little higher, the arcs that they swung their horns a little wider. Eventually, Mr. Foster had invented some 30 new marching techniques, some with evocative names like the "death march," that became the signatures of his style. Mr. Foster's book on building and managing marching-band programs became a standard reference for band leaders.

By the late 1950s, the band was receiving widespread acclaim in the news media and getting invitations to play at prominent venues. In 1968, the Marching 100 made its national television debut at the National Football League's Playoff Bowl in Miami and continued regular performances at profes-



William P. Foster

sional football games, including the 1983 Super Bowl in Tampa, Fla.

In the early 1980s, the band was featured on the CBS news program *60 Minutes* and on ABC's *20/20*, and, in 1989, it was chosen to be the official U.S. representative at the bicentennial celebration of the French Revolution, in Paris.

But what sealed Mr. Foster's legacy in the hearts of his colleagues and students was his personal attention and devotion to their successes.

"He was a people person. He taught life skills. It was not just the music, it was not just the marching; he cared about students even after they stopped marching," said Mr. Jackson of Southern University, who as a high-school band director sometimes sought out advice from Mr. Foster.

Mr. Ammons, Florida A&M's president, said Mr. Foster was a valuable adviser to him as a young faculty member and administrator. "He was always in a teaching mode."

Mr. Reid also continued to seek advice and support from Mr. Foster as he took over a then-small band program at North Carolina Central, and visited his mentor often at the nursing facility where he was living, even bringing his parents to talk with his former teacher. "A good teacher should be measured by his students," he said.

■ See a slide show on William P. Foster and the Marching 100 at [chronicle.com](http://chronicle.com).

Figure 23.1 - From *The Chronicle of Higher Education*, 2010

By WILLARD SCOTT

# My kind of people

One is an oven repairman extraordinaire. One keeps kids when parents can't. And one just about invented marching bands. Get to know them in these excerpts from weatherman Willard Scott's new book, *America Is My Neighborhood*.

the-stadium performances of the Florida A&M Marching Band have been called "the greatest halftime shows in America," and if ever there was truth in advertising, here it is.

Every time you see a marching band at any high school or college from coast to coast, you'll likely see Bill's influence. His many innovations include marching steps in double-time (four steps per second) and triple-time (six per second), the correlation of the instrument arc and the knee lift, and the development of three-dimensional animation in formations. But my favorite innovation is the way he gets tuba and sousaphone players to leap high into the air with their instruments and land in a leg split. Ouch! "Sometimes I wonder myself how these kids can carry those heavy instruments," Bill admits.

Plain-old two-dimensional animation was added to the marching band's repertoire in 1962, and with that now-common technique Bill again revolutionized the form. Under his direction, band members formed a football player, with a moving foot to kick the ball. "And the ball wasn't just some ball," Bill explains. "It was a bunch of band members."

Until three years ago, the elaborate routines were mapped and

plotted on table-top playing fields, with figurines to represent the band members, but Bill and his full-time staff of four lately have turned to computers.

Believe it or not, Bill did his doctoral dissertation on band pageantry — he earned his doctorate of education from Columbia University's Teachers College — and his resulting book, *Band Pageantry*, is widely considered the bible for marching band instruction.

"Most themes for half-time shows are based on one of three ideas," Bill asserts. "Events in history, human personalities, and current events." He practices what he preaches, my friend Bill: On the weekend of the first moon walk, the A&M band formed a facsimile of the Apollo lunar module landing on the moon; another notable "moon walk" several years later (made famous by Michael Jackson), was commemorated on the field with a medley of the singer's hit songs and a break-dance routine looking like something out of a nightclub.

"The challenge is being consistently creative and at the same time contemporary," he says.

I stand off on the sidelines and watch Bill put his all into what he's done for his entire adult life, and I marvel at his energy, his pure and simple enthusiasm.

**W**hen it comes to marching bands, Dr. William P. Foster marches to the beat of a different drum major. He's done his thing at Florida A&M University, Tallahassee, for 41 years, where he's director of bands. And in the process he's redefined the way things get done in the marching band business.

"Forty years ago, marching bands were really in their infancy," Bill remembers. "Maybe



Figure 24.I - From Willard Scott's book "America is My Neighborhood", 1987

APPENDICE J  
CONCERT PROGRAMS

THE FLORIDA AGRICULTURAL AND MECHANICAL COLLEGE

DEPARTMENT OF MUSIC

PRESENTS ITS

# SYMPHONIC BAND

WILLIAM P. FOSTER, *Conductor*



SUNDAY EVENING, MARCH 16, 1952

SIX O'CLOCK

LEE HALL AUDITORIUM

**FLORIDA AGRICULTURAL AND MECHANICAL UNIVERSITY**

**DEPARTMENT OF MUSIC**

**Presents Its**

**S Y M P H O N I C B A N D**

**In Concert**

**Dr. William P. Foster, Conductor**

**John H. Daniels, Assistant Conductor**

**Lenard C. Bowie, Assistant Conductor**



**SUNDAY EVENING, APRIL 4, 1965**

**Six O'clock**

**Lee Hall Auditorium — Tallahassee, Florida**

**FLORIDA AGRICULTURAL AND MECHANICAL UNIVERSITY**  
**DEPARTMENT OF MUSIC**

Presents its

# **SYMPHONIC BAND**

## **In Concert**

**DR. WILLIAM P. FOSTER, Conductor**  
**LENARD C. BOWIE, Associate Conductor**  
**CHARLES S. BING, Assistant Conductor**  
**THURSDAY EVENING, MARCH 13, 1969**

**Eight O'clock**  
**Lee Hall Auditorium**  
**Tallahassee, Florida**

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**FLORIDA A & M UNIVERSITY BAND STAFF**

**DR. WILLIAM P. FOSTER**—Chairman, Department of Music and Director of Bands  
**LENARD C. BOWIE**—Associate Director of Bands, Director of Brass Ensemble and Assistant Professor of Trumpet  
**CHARLES S. BING**—Assistant Director of Bands and Assistant Professor of Lower Brass  
**AARON HORNE**—Director of the Saxophone Symphonette and Instructor of Woodwind Instruments  
**JOHN H. DANIELS**—Director of the Concert Band and Instructor of Woodwinds  
**SHAYLOR L. JAMES**—Director of Percussion Ensemble and Instructor of Percussion  
**J. LEE McHUGH**—Instructor of French Horn and Supervisor of Band Library  
**RICHARD J. POWERS**—Arranger and Instructor of Tuba and Music Theory  
**BRUCE MILLS**—Equipment Clerk  
**BEATRICE THREATS**—Secretary

**FLORIDA A&M UNIVERSITY**

**Presents**

**THE SYMPHONIC BAND**

**DR. WILLIAM P. FOSTER, *Conductor***

**JULIAN E. WHITE, *Associate Conductor***

**IN**

**CONCERT**



**5:00 P.M., Sunday, April 6, 1975**

**Lee Hall Auditorium**

**Tallahassee, Florida**

**THE ECONOMIC OPPORTUNITY AUTHORITY  
FOR SAVANNAH—CHATHAM COUNTY AREA, INC.  
SAVANNAH, GEORGIA**

**Presents**

**THE FLORIDA A&M UNIVERSITY  
Tallahassee, Florida**

**SYMPHONIC BAND**

**DR. WILLIAM P. FOSTER, Conductor  
JULIAN E. WHITE, Assistant Conductor**

**AND**

**JAZZ LAB BAND**

**LINDSEY B. SARJEANT, Director**

**in**

**CONCERT**



**SAVANNAH CIVIC CENTER  
Wednesday, May 8, 1974—8:15 p.m.**

**FLORIDA A&M UNIVERSITY**

Tallahassee, Florida

**S** **SYMPHONIC BAND** **S**  
**in CONCERT**

**Dr. William P. Foster, Conductor**  
**Julian E. White, Associate Conductor**



**For the**  
**AMERICAN BANDMASTERS ASSOCIATION**

**March 2, 1977**  
**1:30 P.M.**

**Van Wezel Performing Arts Hall**  
**Sarasota, Florida**

# FLORIDA A&M UNIVERSITY

## SYMPHONIC BAND in CONCERT

Dr. William P. Foster, Conductor  
Julian E. White, Associate Conductor



### For the AMERICAN BANDMASTERS ASSOCIATION

#### Guest Conductors

Dr. George C. Wilson, Vice President and Director, National Music Camp  
Dr. Frederick Fennell, Conductor in Residence, University of Miami  
Dr. Donald E. McGinnis, Director of Concert Band, Ohio State University  
Lt. Col. Clifford O. Hunt, Director of Music, Canadian National Exhibition Association  
Dr. Raymond F. Dvorak, Professor Emeritus, University of Wisconsin  
Dr. Lucien Cailliet, Composer-Conductor  
Dr. Joseph L. Bellamah, Director of Bands, Texas A&I University  
Dr. W. J. Julian, Director of Bands, University of Tennessee  
Col. Arnald D. Gabriel, Commander/Conductor U. S. Air Force Band

March 2, 1977  
1:30 P.M.

Van Wezel Performing Arts Hall  
Sarasota, Florida

**FLORIDA A&M UNIVERSITY**

**S** **SYMPHONIC BAND** **S**  
**in CONCERT**

**Dr. William P. Foster, Conductor**  
**Julian E. White, Associate Conductor**



**For the**

**SOUTHERN DIVISION CONVENTION**  
**MUSIC EDUCATORS NATIONAL CONFERENCE**

**Guest Conductor:**  
**Dr. James Neilson**  
**G. Leblanc Corp. Educational Director**

**April 30, 1977**  
**4:00 P.M.**

**South and Center Ballroom**  
**Marriott Motor Hotel**  
**Atlanta, Georgia**

THE ATLANTA CHAPTER  
F.A.M.U ALUMNI ASSOCIATION

Presents

IN CONCERT

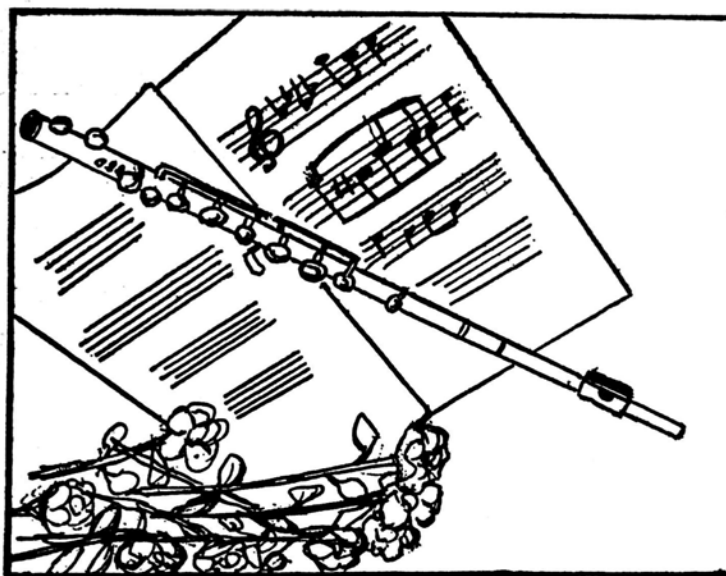
**FLORIDA A. & M. UNIVERSITY  
SYMPHONIC BAND**

Dr. William P. Foster, Conductor  
Julian E. White, Associate Conductor

and

**FLORIDA A. & M. UNIVERSITY JAZZ LAB BAND**

Lindsey B. Sarjeant, Director



8:15 p.m.

Saturday, April 30, 1977

**BOOKER T. WASHINGTON HIGH SCHOOL GYMNASIUM**

Atlanta, Georgia

**FLORIDA A&M UNIVERSITY**  
TALLAHASSEE, FLORIDA

**SYMPHONIC BAND**  
**in CONCERT**  
— TOUR —

**Dr. William P. Foster, Conductor**  
**Julian E. White, Associate Conductor**  
**Charles S. Bing, Assistant Conductor**



**JAZZ LAB BAND**

Lindsey B. Sarjeant, Director

**St. Petersburg, Florida**

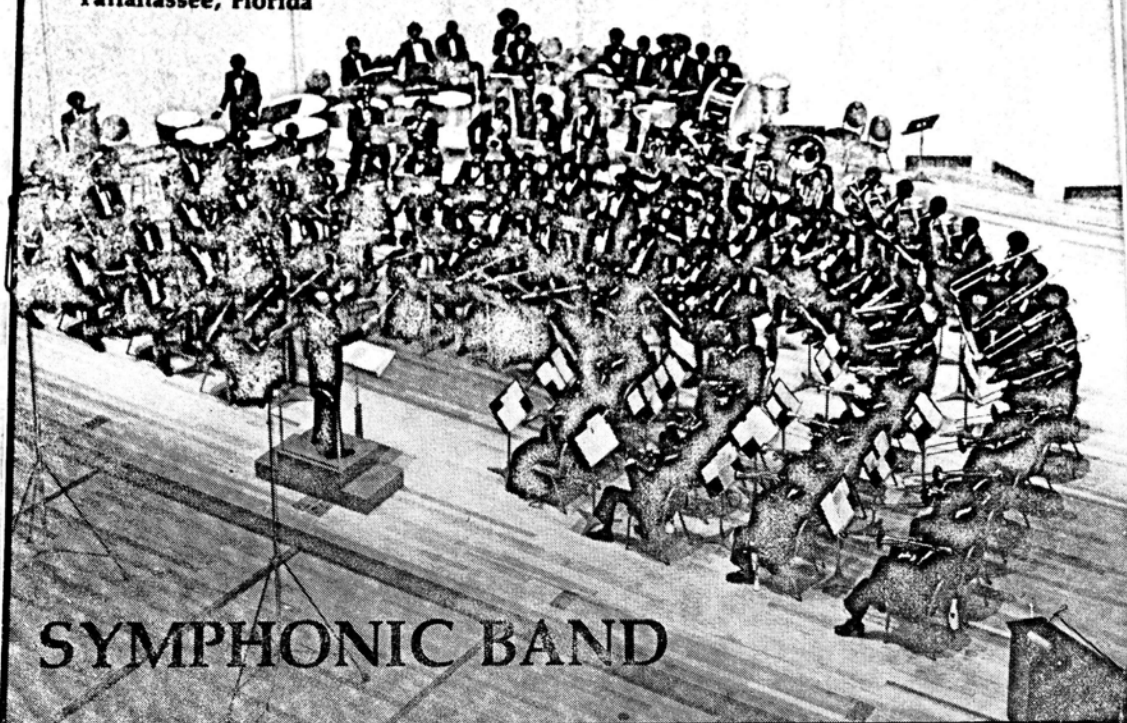
FAMU Alumni Association  
4:00 P.M. Saturday, February 25, 1978  
St. Petersburg High School Auditorium

**Miami, Florida**

FAMU Alumni Band Association  
4:00 P.M. Sunday, February 26, 1978  
Gusman Cultural Center

## FLORIDA A&M UNIVERSITY

Tallahassee, Florida



## SYMPHONIC BAND

### In A SERIES OF CONCERTS

Board of Regents Meeting  
February 16, 1979—11:30 a.m.  
Grand Ballroom  
Florida A&M University

Joint Concert with  
The United States Army Band  
February 24, 1979—2:00 p.m. & 8:00 p.m.  
Constitution Hall, Washington, D.C.

Founders' Week Concert  
March 6, 1979—8:00 p.m.  
Lee Hall Auditorium  
Florida A&M University  
Tallahassee, Florida



**THE UNITED STATES ARMY BAND**  
"Pershing's Own"  
Colonel Eugene W. Allen, Leader and Commander

and



The **FLORIDA AGRICULTURAL UNIVERSITY**  
**SYMPHONY BAND**  
Dr. William P. Foster, Director of Bands

**CONSTITUTION HALL**  
Washington, D. C.

**February 24, 1979**

---

THE MUSIC EDUCATORS NATIONAL CONFERENCE

PRESENTS

Florida A&M University  
**SYMPHONIC BAND**

TALLAHASSEE, FLORIDA

DR. WILLIAM P. FOSTER, *Conductor*

DR. JULIAN E. WHITE, *Associate Conductor*

CHARLES S. BING, *Assistant Conductor*

IN

**CONCERT**



ROOM 100

WEDNESDAY, APRIL 9, 1980

12:15 NOON

CONVENTION CENTER  
MIAMI BEACH, FLORIDA

FLORIDA A&M UNIVERSITY  
DEPARTMENT OF MUSIC

*presents*

**THE FLORIDA A&M UNIVERSITY  
SYMPHONIC BAND**

Dr. William P. Foster, *Conductor*  
Dr. Julian E. White, *Associate Conductor*  
Charles S. Bing, *Assistant Conductor*

**IN CONCERT**



SUNDAY, JUNE 1, 1980—6:00 P.M.  
LEE HALL AUDITORIUM  
Tallahassee, Florida

---

**FLORIDA A&M UNIVERSITY**  
Department of Music

&

**SIGMA PI PHI FRATERNITY**  
Alpha Zeta Boule

present

**THE FLORIDA A&M UNIVERSITY**  
**SYMPHONIC BAND**

Dr. William P. Foster, Conductor  
Dr. Julian E. White, Associate Conductor  
Charles S. Bing, Assistant Conductor

Dr. Mary Roberts, Piano Soloist

**IN CONCERT**

SUNDAY, MAY 31, 1981—6:00 P.M.  
Lee Hall Auditorium  
Tallahassee, Florida

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**FLORIDA A&M UNIVERSITY DIVISION OF BANDS**

**PRESENTS**

**THE SYMPHONIC BAND**

**TALLAHASSEE, FLORIDA**

**Dr. William P. Foster, *Conductor***  
**Dr. Julian E. White, *Associate Conductor***  
**Charles S. Bing, *Assistant Conductor***  
**Sir Vivian Dunn, *Guest Conductor***

**IN**

**CONCERT**



**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION  
TWENTY-SECOND NATIONAL CONFERENCE**

**4:15. P.M.**

**Thursday, March 16, 1983**

**Georgia Ballroom—Sheraton-Atlanta Hotel**

**Atlanta, Georgia**



**FLORIDA AGRICULTURAL AND  
MECHANICAL UNIVERSITY  
DEPARTMENT OF MUSIC**

PRESENTS

**THE SYMPHONIC BAND**

DR. WILLIAM P. FOSTER, *Conductor*  
DR. JULIAN E. WHITE, *Associate Conductor*  
MR. CHARLES S. BING, *Assistant Conductor*

**INAUGURAL CONCERT**

**in honor of the inauguration**

**of**

**Dr. Frederick S. Humphries**  
**as the eighth president of**  
**Florida A&M University**



FLORIDA A&M UNIVERSITY  
DEPARTMENT OF MUSIC

PRESENTS

THE SYMPHONIC BAND

Dr. William P. Foster, *Conductor*  
Dr. Julian E. White, *Associate Conductor*  
Mr. Charles S. Bing, *Assistant Conductor*

IN

A CENTENNIAL CONCERT

Honoring University Retirees



CHARLES WINTER WOOD THEATRE  
Tallahassee, Florida

SUNDAY, FEBRUARY 21, 1988—4:00 P.M.



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NATIONAL BLACK MUSIC CAUCUS  
PROFESSIONAL CONFERENCE

PRESENTS

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THE FLORIDA A&M UNIVERSITY  
SYMPHONIC BAND  
IN CONCERT

CONTINENTAL BALLROOM—HYATT REGENCY HOTEL  
ATLANTA, GEORGIA

FRIDAY, MARCH 31, 1989—8:00 P.M.

---

Dr. William P. Foster, *Conductor*  
Dr. Julian E. White, *Associate Conductor*  
Mr. Charles S. Bing, *Assistant Conductor*  
Dr. Mary W. Roberts, *Piano Soloist*

**FLORIDA A&M UNIVERSITY**

Dr. Frederick S. Humphries, President

**DEPARTMENT OF MUSIC**

PRESENTS

**THE SYMPHONIC BAND**

Dr. William P. Foster, *Conductor*

Dr. Julian E. White, *Associate Conductor*

Mr. Charles S. Bing, *Assistant Conductor*

Dr. Mary Roberts, *Soloist - Piano*

**IN CONCERT**

For

**FLORIDA MUSIC EDUCATORS ASSOCIATION  
ANNUAL CONFERENCE**

Sponsored by

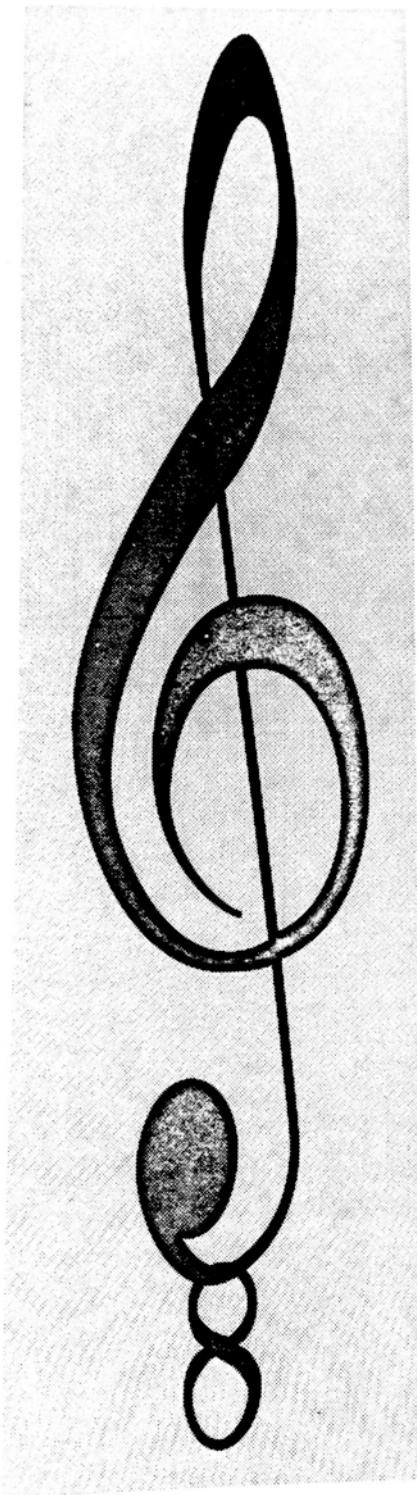
**Florida Bandmasters Association**

Ms. Cynthia Berry, President

**TAMPA CONVENTION CENTER**

Tampa, Florida

January 7, 1994 - 4:15 PM



FLORIDA A&M UNIVERSITY

Department of Music

PRESENTS

*The Fourth Annual*

**PRESIDENT'S  
CONCERT**

**HONORING  
THE BIG BEND  
COMMUNITY**



*Featuring the*

**SYMPHONIC BAND**

Dr. William P. Foster, *Conductor*  
Dr. Julian E. White, *Associate Conductor*  
Mr. Charles S. Bing, *Associate Conductor*

Lee Hall Auditorium  
Florida A&M University

SUNDAY, FEBRUARY 23, 1997  
6:00 PM

---

College Band Directors National Association  
Twenty-Ninth National Conference

PRESENTS

**Band Music Of  
African-American Composers**

*Myron D. Moss, Presenter*  
Southern Connecticut State University

*With*

**THE FLORIDA A&M UNIVERSITY  
SYMPHONIC BAND**

Tallahassee, Florida

Dr. William P. Foster, *Conductor*  
Dr. Julian E. White, *Associate Conductor*  
Mr. Charles S. Bing, *Assistant Conductor*



SATURDAY, MARCH 1, 1997—1:30 P.M.  
Hugh Hodgson Concert Hall  
University of Georgia Performing Arts Center  
Athens, Georgia

APPENDICE K

MARCHING PROGRAMS AND PAGEANT STORY BOARDS

1958

# THE FLORIDA A. & M. UNIVERSITY MARCHING BAND (132 Pieces)

## PRE-GAME SHOW

THEME: "Salute to Texas"

- |   |   |
|---|---|
| 1. ENTRANCE AND BAND INTRODUCTION                         |   |
| 2. FIGHT FANFARE  |   |
| 3. FORMATION: State of Texas<br>("T" and "Eyes" enclosed) | MUSIC: "Yellow Rose of Texas"<br>"Deep in the Heart of Texas"<br>"Eyes of Texas Are Upon You"                               |
| 4. FORMATION: Texas                                       | MUSIC: "Prairie View College Alma Mater"  |
| 5. FORMATION: Block Band                                  | MUSIC: "St. Louis Blues"<br>MOVEMENT: March and Dance Routine   |
| 6. FORMATION: Block Band                                  | PRESENTATION: Honor Guard for the Colors and Firing Salute<br>by FAMU-ROTC Firing Team<br>MUSIC: "The Star Spangled Banner" |
| 7. BAND EXIT  |   |

## HALF TIME PAGEANT

THEME: "Folk Music Adventure"

- |                             |   |
|-----------------------------|---|
| 1. ENTRANCE AND FANFARE     |   |
| 2. PRESENTATIONS OF BAND    |   |
| 3. FORMATION: Company Front | MUSIC: "When the Saints Go Marching In"   |
| 4. FORMATION: Ladder        | MUSIC: "We Are Climbin' Jacob's Ladder"   |
| 5. FORMATION: Chariot       | MUSIC: "Good News"<br>"Ride the Chariot"  |
| 6. FORMATION: Harp          | MUSIC: "Little David Play on Your Harp"<br>"Deep River"   |
| 7. FORMATION: Skeleton      | MUSIC: "Dry Bones"  |
| 8. FORMATION: FAMU          | MUSIC: "Ole FAMU Spirit"<br>PRESENTATIONS: Dr. George W. Gore, Jr., President, Florida<br>A. and M. University, Dr. Edward B. Evans, President,<br>Prairie View College; Miss FAMU of 1958—LaKay Beasley<br>and Attendants, Bettye Edwards and Annette Madison<br>"Most Valuable Player Award—1957 Classic" |
| 9. FORMATION: Block Band    | MUSIC: "The Florida A. and M. University Alma Mater"  |
| 10. BAND EXIT               | MUSIC: "When the Saints Go Marching Out"  |

### Marching '100' Press Reviews 1958 Orange Blossom Classic

Here is what some of the editors in the state had to say about the performances of the famed Florida A&M University "Marching 100" in the 25th anniversary of the Orange Blossom Classic played in Miami's spacious Orange Bowl Stadium, December 14, 1957:

The Miami Herald—"The Florida A & M University Marching Band is the Marchingest-Playingest Band in the land. The Band is known from Coast to Coast for percision marching as faultless as it is fast with music to match. The pre-game and half-time show put on by the 132-man outfit in the Orange Blossom Football Classic held every year in Miami's Orange Bowl attracts many fans as A & M's equally wide-open brand of foot ball."

Jack W. Roberts, The Miami News—"The Lion's share of the

evening's applause went to the magnificent 132-piece Florida A & M Univerwsity Marching Band. It's the world's best."

Ernie Seiler, Entrepreneur of the Orange Bowl pageants—"They're making it tough on every other college band in the country."

Bill McGrotha, The Tallahassee Democrat—"It seems to be the happy destiny of the A & M football team to always share the glory with the A&M Marching Band—even when it picks up a national championship. The A & M Band strikes off 320 steps a minute or better than five steps per second. It was never faster nor better than it was Saturday. This wonderful band has brought national attention to Florida A & M University."

Tommy Fitzgerald, The Miami News—"The Florida A & M football team out played its band last night in the Orange Bowl—the speediest-stepping band in the land. The crowd of 37,823 saw the cadence of the long stride and the rhythmic step, football-wise via with the unmatched band's pre-game and half-time footwork."

Figure 25.K - Story Board, Gameday Magazine 1958

FLORIDA  
A & M  
UNIVERSITY  
BAND STAFF



LENARD BOWIE



SHAYLOR JAMES



DR. WILLIAM P. FOSTER  
Director of Bands



CHARLES BING



RICHARD POWERS



JOHN DANIELS

---

*Figure 26.K - Florida A&M University Band Staff 1967, Gameday Magazine*

# 1969 FLORIDA A & M UNIVERSITY MARCHING "100" PRE-PAGEANT SHOW

- |                                      |   |
|--------------------------------------|---|
| 1. ENTRANCE AND INTRODUCTION OF BAND |   |
| 2. FORMATION: Block Band             | MUSIC: "Fight Fanfare"  |
| 3. FORMATION: Sunburst               | MUSIC: "Age of Aquarius" and "Let The Sunshine In"  |
|                                      | PRESENTATION: The William P. Foster Band Scholarship Fund by Mrs. Joyce Wallace; The Seven Up Company and Mrs. Ines Kaiser; Lifebuoy Soap; Lever Brothers Company |
|                                      | PRESENTATION: Willie Galimore Memorial Scholarship to William Plummer by Mr. Herbert Page; Pepsi-Cola Bottling Company of Miami                                   |
| 4. FORMATION: Block Band             | MUSIC: "The National Anthem"  |
|                                      | MANEUVER: Band Exit   |
|                                      | MUSIC: "The Horse and Horse Fever"  |

## HALF-TIME PAGEANT

Theme: "Sounds of the 60's"

- |   |  |
|---|--|
| 1. ENTRANCE                                 |  |
| 2. FANFARE AND PRESENTATION OF BAND         |  |
| 3. FORMATION: Eight and Four Company Fronts | MANEUVER: Precision Drill Routine  |
|   | MUSIC: "What The World Needs Now"  |
|   | "Sunny"  |
|   | "Spinning Wheel"   |
| 4. FORMATION: Concert                       | MUSIC: "Yesterday"   |
|   | "Hey Jude"   |
|   | "People"   |
|   | TRAVELING MUSIC: "Now Generation"  |
| 5. FORMATION: Block Band                    | MANEUVER: Dance Routine  |
|   | MUSIC: "The Worm"  |
|   | "Sunshine of Your Smile"   |
|   | "Working On A Groovy Thing"  |
|   | "Let The Sunshine In"  |
|   | TRAVELING MUSIC: "FAMU Spirit"   |
| 6. FORMATION: F A M U                       | PRESENTATION: Miss FAMU of 1969, Miss Lonnie Wesley; Junior Attendant, Miss Thelma Littles and Sophomore Attendant, Miss Phyllis King. |
|   | MUSIC: "The Florida A and M University Alma Mater"   |
|   | TRAVELING MUSIC: Drum Cadence  |
| 7. FORMATION: Block Band                    | MANEUVER: Band Exit  |
|   | MUSIC: "Oh Happy Day"  |

## 1969 FLORIDA A. & M. UNIVERSITY BAND STAFF

DR. WILLIAM P. FOSTER, Director of Bands  
 LENARD C. BOWIE, Associate Director of Bands and Director of Trumpet Section  
 CHARLES S. BING, Assistant Director of Bands and Director of Lower Brasswind Section  
 RICHARD J. POWERS, Arranger  
 JOHN H. DANIELS, Director of Clarinet Section  
 AARON HORNE, Director of Saxophone Section  
 SHAYLOR L. JAMES, Director of Percussion Section  
 J. LEE McHUGH, Director of French Horn Section  
 BRUCE MILLS, Clerk-Equipment Manager  
 MYRTLE MORGAN, Secretary  
 ROOSEVELT WILSON, Sports Information Director  
 ERNEST FILLIAU, Photographer  
 DR. C. B. OWENS, Photographer  
 WILLIAM NEALY, Photographer  
 REINHARDT BROWN, Announcer  
 EDWARD JOHNSON, Drum Major  
 ALTONIA McQUAY, Drum Major  
 HERBERT RICHARDSON, Drum Major  
 RONALD SARGEANT, Leader of Clarinet Section  
 LONNIE JONES, Assistant Leader of Clarinet Section

MILBURN WEBB, Leader of Saxophone Section  
 DAVID HERRING, Leader of Trumpet Section  
 JOHNNY SEAY, Co-Leader of Trumpet Section  
 ANDREW GEIGER, Leader of French Horn Section  
 ISSAC SESSIONS, Leader of Trombone Section  
 SAMUEL McCREARY, Leader of Baritone Horn Section  
 SYLVESTER ROGERS, Leader of Tuba Section  
 WARREN DUNCAN, Leader of Percussion Section  
 GEORGE EDWARDS, Co-ordinator of Copy Staff  
 CHARLES SMITH, Assistant Co-ordinator of Copy Staff  
 ALLEN GILBERT, Head Band Librarian  
 RALPH QUILLET, Head of Drill Facilities Staff  
 ARTHUR WHITMORE, Head of Rehearsal Facilities Staff  
 ANTHONY DORSEY, Manager of Instrument Maintenance  
 RONALD KING, President  
 RONALD SARGEANT, Vice-President  
 RONALD NATHAN, Secretary  
 DAVID HERRING, Treasurer  
 ALLEN GILBERT, Parliamentarian  
 HERBERT RICHARDSON, Chaplain  
 GEORGE EDWARDS, Reporter

— 31 —

Figure 27.K - Marching 100 Story Board 1969, Gameday Magazine

# Florida A. & M. University Band

1971

## PRE GAME SHOW—Theme: "Tribute To Louis Armstrong"

1. ENTRANCE AND PRESENTATION OF BAND
2. FORMATION: Block Band
3. FORMATION: Trumpet
4. FORMATION: Concert

MUSIC: "Fight Fanfare"  
 PRESENTATION: Tribute to Louis Armstrong  
 MUSIC: "When the Saints Go Marching In"  
 MUSIC: "We've Only Just Begun"  
 PRESENTATION: The William P. Foster Band Scholarship Fund by Mrs. Joyce Wallace, (\$1,000.00) The Seven-Up Company, St. Louis, Missouri; and Mrs. Inez Kaiser, (\$1,000.00) Lifebouy Soap, Lever Brothers Co., New York; and (\$500.00) Sterling Drug, Inc., New York.  
 PRESENTATION: Willie Galimore Memorial Scholarship by Mr. Herbert Page, Pepsi-Cola Bottling Company of Miami.  
 MANEUVER: Dance Routine  
 MUSIC: "Funky Shuffle," "Get Ready," "Ball of Confusion"  
 MUSIC: "The Star Spangled Banner"  
 MANEUVER: Band Exit  
 MUSIC: "O Happy Day"

5. FORMATION: Block Band
6. FORMATION: Block Band

## HALF-TIME PAGEANT—Theme: "Soul in Movement and Sound"

1. FORMATION: Company Front
2. MANEUVER: Precision Routine
3. FORMATION: Concert
4. FORMATION: Block Band
5. FORMATION: F A M U

MUSIC: "The Approaching Storm"  
 MUSIC: "Fanfare"  
 MUSIC: "Everybody's Everything," "Percussion Interlude," "Get It on"  
 MUSIC: Medley of Selections from "Shaft"  
 MANEUVER: Dance Routine  
 MUSIC: "The Breakdown," "Tanga Boo Gonk," "Hot Pants"  
 TRAVELING: "The FAMU Spirit"  
 PRESENTATION: Dr. Benjamin L. Perry, Jr. President of Florida A&M University  
 PRESENTATION: Miss FAMU of 1971, Miss Judith Henry; Miss Junior Attendant, Miss Diane Dyes and Miss Sophomore Attendant, Miss Santa DeCosta.  
 MUSIC: "FAMU Alma Mater"  
 MANEUVER: Band Exit  
 MUSIC: "Lucrifa Mac Evil"

6. FORMATION: Block Band

## FLORIDA A. & M. UNIVERSITY MARCHING BAND STAFF

DR. WILLIAM P. FOSTER, Director of Bands  
 LENARD C. BOWIE, Associate Director of Bands and Director of Trumpet Section  
 CHARLES S. BING, Assistant Director of Bands and Director, Lower Brasses  
 JOHN H. DANIELS, Jr., Director of Clarinet Section  
 AARON HORNE, Director of Saxophone Section  
 SHAYLOR L. JAMES, Director of Percussion Section  
 J. LEE McHUGH, Director of French Horn Section  
 RICHARD J. POWERS, Arranger  
 BRUCE L. MILLS, Equipment Manager  
 JOHNETTA STRICKLAND, Secretary  
 ROBERT ALLEN, Director of University Relations  
 ROOSEVELT WILSON, Information Specialist  
 ERNEST FILL YAU, Photographer  
 TONY WHIDBEE, Announcer  
 REINHARDT BROWN, Announcer  
 EDWARD JOHNSON, Head Drum Major  
 RONALD BUTLER, Assistant Drum Major

HERBERT RICHARDSON, Assistant Drum Major  
 MARTIN ROBINSON, Assistant Drum Major  
 CARLYLE WEBB, Assistant Drum Major  
 LINDSEY SARJEANT, Student Director and Arranger  
 LONNIE JONES, Leader of Clarinets  
 ROGER BROWN, Co-Leader of Clarinets  
 EARL WILLIAMS, Leader of Saxophones  
 JOSEPH THOMAS, Co-Leader of Saxophones  
 MILBURNE WEBB, Co-Leader of Saxophones  
 LINDSEY SARJEANT, Leader of Trumpets  
 JEROME BOWENS, Co-Leader of Trumpets  
 BEN FLEMING, Co-Leader of Trumpets  
 DANIEL JOHNSON, Co-Leader of Trumpets  
 MILBURNE WEBB, Leader of Hybrid Rank  
 ANDREW GEIGER, Leader of French Horns  
 ERNEST MAY, Co-Leader of French Horns  
 HOLLIE WILLIAMS, Leader of Baritone Horns  
 FREDDIE WOOLFORK, Co-Leader of Baritone Horns  
 ISAAC SESSION, Leader of Trombones  
 WILLIARD HENDERSON, Co-Leader of Trombones

SYLVESTER ROGERS, Leader of Trombones  
 HENRY HART, Co-Leader of Trombones  
 LeROY GIBBS, Leader of Percussion  
 RICHARD SERMON, Co-Leader of Percussion  
 CHARLES WALLACE, Leader of Flag Corps  
 HERMAN EDWARDS, Co-Leader of Flag Corps  
 WILLIAM McQUEEN, Head of Copy Staff  
 DALLAS MADISON, Co-Head of Copy Staff  
 LOUIS ROBINSON, Head of Equipment Staff  
 JOHN WHITE, Head of Instrument Repair  
 HAROLD BUSBY, Rehearsal Facility Coordinator  
 DONALD FORD, Assistant Rehearsal Facility Coordinator  
 LINDSEY SARJEANT, President  
 ROGER BROWN, Vice President  
 LOUIS ROBINSON, Secretary  
 WILLIAM McQUEEN, Treasurer  
 ALVIN COVIN, Chaplain  
 HERMAN SAPP, Reporter  
 BEN FLEMING, Song Leader

Figure 28.K - Marching 100 Story Board 1971, Gameday Magazine

1972

# THE FAMU *Marching "100"*

## PRE-GAME SHOW

- |   |   |
|---|---|
| 1. Entrance, Band Presentation and        |   |
| 2. Formation: Block Band                  | Music: "Fight Fanfare"                                  |
| 3. Formation: Concert                     | Music: "People"   |
|   | Dedication and Presentation to Mr. Frank T. Greer       |
|   | Traveling: "FAMU Spirit"                                |
| 4. Formation: FAMU                        | Music: "FAMU Alma Mater"                                |
|   | Traveling: "Percussion Cadence and Armed Forces Medley" |
| 5. Formation: United States               | Music: "The Star Spangled Banner"                       |
| 6. Maneuver: Formation to Float off Field | Music: "Barnum and Bailey's Favorite"                   |

## HALF-TIME SHOW

- |                                      |  |
|--------------------------------------|--|
| 1. Entrance                          | Formation: Company Front   |
| 2. Maneuver: Precision Drill Routine | Music: "20th Century Fanfare"<br>"Evil Ways" and<br>"Get it All"   |
| 3. Formation: Concert                | Music: "If Loving You Is Wrong<br>I Don't Want to Be Right"<br>and "Where Is The Love"                                   |
| 4. Formation: Block Band             | Maneuver: Dance Routine<br>Music: "Black Enough,"<br>"Hey Big Brother,"<br>"Hot Pants Road" and<br>"I'll Take You There" |
| 5. Maneuver: Exit                    | Music: "Backstabbers"  |

### Band Staff

Dr. William P. Fester, Director of Bands  
 Lenard C. Bowie, Associate Director of Bands and Director of Trumpet Section  
 Charles S. Bing, Assistant Director of Bands and Director of Lower Brass  
 John H. Daniels, Jr., Director of Clarinet Section  
 Aaron Home, Director of Saxophone Section  
 Shaylor L. James, Director of Percussion Section  
 J. Lee McHugh, Director of French Horn Section  
 Richard J. Powers, Arranger  
 Bruce L. Mills, Equipment Manager  
 Jehnetta Strickland, Secretary  
 Robert Allen, Director of University Relations  
 Roosevelt Wilson, Director of Publications  
 Eddie Jackson, Information Specialist  
 Ernest Fillyau, Photographer  
 Tony Whidbee, Announcer  
 Edward Johnson, Head Drum Major  
 Ronald Butler, Assistant Drum Major  
 Herbert Richardson, Assistant Drum Major  
 Martin Robinson, Assistant Drum Major  
 Carlyle Webb, Assistant Drum Major  
 William McQueen, Student Director  
 Roger Brown, Leader of Clarinets  
 Earl Williams, Leader of Saxophones  
 Sylvester Pinkney, Co-Leader of Saxophones

William McQueen, Leader of Trumpets  
 Jerome Bowers, Co-Leader of Trumpets  
 John White, Leader of French Horns  
 Hollie Williams, Leader of Baritone Horns  
 Freddie Woolfork, Leader of Baritone Horns  
 Elson Hogan, Leader of Trombones  
 Archie Donald, Co-Leader of Trombones  
 Levy Gaillard, Leader of Tuba  
 Henry Hart, Co-Leader of Tubas  
 Richard Sermon, Leader of Percussion  
 Herman Edwards, Leader of Flag Corps  
 William McQueen, Head of Copy Staff  
 Dallas Madison, Co-Head of Copy Staff  
 Anthony Range, Head of Equipment Staff  
 Alfred Waters, Assistant Head of Instrument Repair  
 Kurwood Forbes, Rehearsal Facility Coordinator  
 Donald Ford, Assistant Rehearsal Facility Coordinator  
 Roger Brown, President  
 William McQueen, Vice President  
 Larry Austin, Secretary  
 Levy Gaillard, Treasurer  
 Edward Johnson, Reporter  
 Alvin Covin, Chaplain  
 Freddie Woolfork, Song Leader

Figure 29.K *Marching 100 Story Board 1972, Gameday Magazine 1972*



# FLORIDA A&M UNIVERSITY MARCHING "100"

## PRE-GAME SHOW

### 1. ENTRANCE AND INTRODUCTION OF BAND

2. FORMATION: Block Band

MUSIC: "Fight Fanfares"

3. FORMATION: Modified Concert

MUSIC: "Close The Door"

PRESENTATION: The William P. Foster Music Scholarship Fund by Mrs. Inez Y. Kaiser and Associates, Kansas City, Missouri

4. FORMATION: Block Band

MANEUVER: Dance Routine

5. FORMATION: Block Band

MUSIC: "Cheek to Cheek," "Funk-O-Nots," and "One Nation Under A Groove"

6. MANEUVER: Band Exit

MUSIC: "The Star Spangled Banner"

MUSIC: "Feel So Good"

## HALF-TIME PAGEANT

*Theme: "A Tribute To Lionel Hampton—50th Anniversary In Jazz"*

### 1. ENTRANCE AND PRESENTATION OF BAND

MUSIC: "20th Century Fanfare"

2. FORMATION: Company Front

MANEUVER: Multidrill

MUSIC: "Smile" and "Ride of Rockets"

3. FORMATION: HAMP

MUSIC: "Flying Home"

SOLOIST: Lionel Hampton

4. FORMATION: Concert Band

MUSIC: "Airmail Special"

SOLOIST: Lionel Hampton

PRESENTATION: To Lionel Hampton

5. FORMATION: FUNKY

MANEUVER: Dance Routine

MUSIC: "Ain't We Funky Now," "Get Off," and "Soft and Wet"

TRAVELLING: "The FAMU Spirit"

6. FORMATION: FAMU

PRESENTATION: Dr. Walter L. Smith, President, Florida A&M University

7. FORMATION: Block Band

PRESENTATION: Miss FAMU of 1978, Miss Gail Warren; Junior Attendant, Miss Yvette Council; and Sophomore Attendant, Miss Cathy Gardner.

MUSIC: "The Florida A&M University Alma Mater"

MANEUVER: Band Exit

MUSIC: "Boogie-Oogie-Oogie"

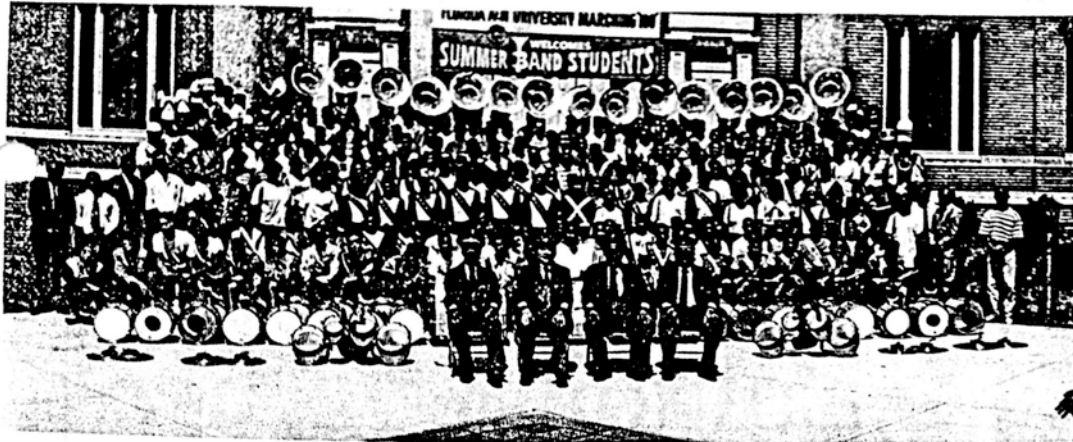
## THE FLORIDA A&M UNIVERSITY MARCHING BAND STAFF

Dr. William P. Foster, Director of Bands  
 Julian E. White, Associate Director of Bands, Drill Master and Director of Clarinets and Saxophones  
 Charles S. Bing, Assistant Director of Bands, Director of Baritone Horns, Trombones and Tubas  
 Lindsey B. Sargeant, Assistant Director of Bands, Arranger, Director of Trumpets and Contralto Horns  
 Shaylor L. James, Director of Percussion  
 Bruce L. Mills, Storekeeper and Director of Flag Corps  
 Gloria Jones, Secretary  
 Robert L. Allen, Director of University Relations  
 Roosevelt Wilson, Director of Publications  
 Michael Rachin, Information Specialists  
 Darnley Jones, University Photographer  
 Darryl Battle, Video Technician  
 Joseph Bullard, Announcer  
 Kenneth Harris, Co-Head Drum Major  
 Gary Brown, Co-Head Drum Major  
 Willie Haywood, Assistant Drum Major  
 Michael Morris, Assistant Drum Major

Michael Dubose, Assistant Drum Major  
 Anthony Brown, Leader of Clarinets  
 Terrance Mack, Assistant Leader of Clarinets  
 Lonnie Green, Leader of Saxophones  
 Ronald Jones, Assistant Leader of Saxophones  
 David Stebbins, Assistant Leader of Saxophones  
 Evits Allen, Co-Leader of Trumpets  
 Leon Soloman, Co-Leader of Trumpets  
 Arnold Gamble, Assistant Leader of Trumpets  
 Cruz Cox, Assistant Leader of Contralto Horns  
 Stanley Barney, Assistant Leader of Contralto Horns  
 Jerryl Johnson, Leader of Baritone Horns  
 Reginald Litman, Assistant Leader of Baritone Horns  
 Daryl Wilson, Leader of Trombones  
 Louis Neal, Assistant Leader of Trombones  
 Marcus White, Assistant Leader of Trombones  
 Kevin Wilcox, Assistant Leader of Sousaphones  
 Gary Black, Assistant Leader of Sousaphones  
 Edwin Cameron, Leader of Percussion  
 Robert Kelly, Leader of Tom Toms and Tenor Drums  
 David Nuby, Leader of Cymbals

William Barnes, Percussion Equipment Coordinator  
 Shelton Goins, Percussion Equipment Coordinator  
 Greg Higgs, Flag Corps  
 Bobby Monroe, Assistant Leader of Flag Corps  
 Louis Neal, Student Arranger  
 Lonnie Green, Head of Copying Staff  
 Donald Beckwith, Head Librarian  
 John Carey, Chairman of Dance Routine Committee  
 Terrance Mack, Student Recruitment Coordinator  
 Evits Allen, President, Kappa Psi  
 Debra Hines, President, Tau Beta Sigma  
 Daryl Wilson, President, University Bands  
 Jerryl Jackson, Vice President  
 Harry Bryant, Secretary  
 Michael Lane, Treasurer  
 Donald Beckwith, Business Manager  
 Terrance Mack, Chaplain  
 Leon Solomon, Song Leader

Figure 31.K Marching 100 Story Board 1978, Gameday Magazine, 1978



# MARCHING "100" BAND CAMP—SUMMER, 1992

Be a Part of the Internationally Famous Florida A&M University  
Marching Band Programs for Grades 9-12  
For Further information Contact: Dr. Julian E. White at (904) 599-3024  
Mr. Leonard Inge at (904) 599-3474

Master Classes    Recreation    Concert Band    Majorettes    Non twirling  
Ensembles    Marching Band    Jazz Band    Flags    Dance Ensembles

## Marching "100" Band Camp Application

June 20-27  
Grades 9-12

Cost  
Day Students \$155.00  
Boarding Students \$270.00

Student Name \_\_\_\_\_ Social Security # \_\_\_\_\_

Instrument \_\_\_\_\_ Years Experience \_\_\_\_\_ Private Lessons \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

DOB \_\_\_\_\_ Grade Level \_\_\_\_\_ Band Director \_\_\_\_\_

School \_\_\_\_\_

Honors: All State Band \_\_\_\_\_ District Honors Band \_\_\_\_\_ Others \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Parent Name \_\_\_\_\_ Address \_\_\_\_\_

Telephone (home) \_\_\_\_\_ (work) \_\_\_\_\_

Make Check Payable to: Florida A&M University

\*Deposit of \$50.00 must be paid by May 25, 1992  
The remaining balance is due by June 13, 1992

Signature of Parent or guardian

Return to: Dr. Julian E. White / P.O. Box 425 / Florida A&M University, Tallahassee, Florida 32307

Figure 32.K 1992 Marching 100 Summer Band Camp Application, Gameday Magazine, 1991

APPENDICE L  
MISCELLANEOUS DOCUMENTS AND AWARDS

migrating  
Tape



DR. WILLIAM P. FOSTER  
Director of Bands  
FLORIDA A AND M UNIVERSITY  
Tallahassee, Florida



FLORIDA A & M UNIVERSITY MARCHING BAND  
Listing of Innovations and/or First Performances

1. Double time marching step of 240 steps per minute or 4 steps per second and triple time marching step of 360 steps per minute or 6 steps per second.
2. Death-slow cadence of 20 steps per minute or 1 step every 3 seconds.
3. 7½ yard spacing between letters, numbers and horizontal lines of formations.
4. Correlation of instrument arc and knee lift 30 - 45 - 60 & 90.
5. Specific degree of arc in instrument movement 30 - 45 - 60 & 90.
6. Extensive animated movement of picture formations. Example of all sports show of basketball player, ball & goal.
7. Three dimensional animation of formations. Eagle formation-body forward & back, wings flap up and down.
8. New Percussion ensemble sound with 20 piece percussion section consisting of 8 snare drums, 4 tenor drums, 4 scotch bass drum and 4 pair of slymbals. Present size of percussion section is 28.
9. Dynamic contract range and level of percussion section from pp to fff with ability to be with ability to be felt rather than heard.
10. Memorization of all music played in stands, parades, pre-game & halftime shows.
11. System of staggered breathing by odd & even files.
12. Format of 45" spacing (3 steps in per perpendicular lines and 67½" spacing (2 steps in horizontal lines).
13. Use of silent count by drum majors for movement by band.
14. Division of band into two equal band units for parading thru narrow streets. Each band alternates in playing a different march and percussion section from each band picks up and plays cadence after preceeding band plays its march, etc.
15. Use of precision, exaggerated and correlated movement of hands, legs and instruments.
16. Printing of pre-game and halftime show routine and band staff in football program.
17. Division - split of band into two to five design units in dance routines and multidrills.
18. Use os multidrill, a technique of combining precision drill, patterns in motion and circle drill into one coordinated and correlated drill routine.
19. Complete section of twelve (12) fibreglas sousaphones (conn.)

(Over)

*Figure 33.L - From The William Foster Collection, Kansas Collection*

20. Rhapsodic fanfare made up of excerpts of music from the halftime show music.
21. Use of multiple tunes in dance routines, concert rendition and multidrill.
22. Structure of pre-game shows and halftime band pageants based upon relevance in terms of theme, music, maneuvers, formations, multidrill, concert and dance routine.
23. Use of facing movements on the halt thus eliminating the need for signals by the drum major.
24. Use of simultaneous execution of multiple dance sequences.
25. Introduced intricate instrument flash movements by the sousaphone section, trumpet section, trombone section, french horn-contralto section and percussion section.
26. First band to perform televised post-game shows.
27. End of multidrill in a formation symbolic and based on the theme of the band pageant-show.
28. First band to establish a series of salutes to outstanding personalities, band directors and music educators in America.
29. First band to appear in a joint concert with one of the four major United States Armed Service Bands. February 24, 1979, Constitution Hall, Washington, D.C. joint concert with the United States Army Band.
30. First marching band to perform a complete commercial for national television on all networks - ABC, CBS and BNC - 30 seconds - Welch Grape Soda-- viewing and listening audience of up to TWO BILLION PEOPLE.
31. First marching band to be featured in DOCUMENTARY on "60 MINUTES" National CBS television with Harry Reasoner on March 29, 1981.
32. First Story Board including Legend for Marching Band for Television.

X

# Florida Agricultural and Mechanical University



TELEPHONE: 904/999-3334  
FAX: 904/991-2178

ZIP CODE: 32307

COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC

June 4, 1996

Mr. Martin Watson  
#604 Templin Hall  
1515 Engel Road  
Lawrence, Kansas 66045

Dear Mr. Watson:

I wish to apologize for the delay in responding to your questionnaire regarding my days as a student at Sumner High School and the community. I tried to capture the essence of both. However, after sixty (60) years, my memory and impressions have diminished and eroded greatly. Therefore, my reflections represent only a glimmer of actuality.

I wish you success in the completion of your dissertation research project entitled Sumner High School (1905-1978). If copies of your research project will be available, I would certainly wish to have a copy.

Please disregard my comment in my letter as I was under the impression that the questionnaire had been executed and mailed to you prior to the large envelop of information and literature. I hope you enjoyed reviewing the materials I sent to you.

Best wishes and kindest regards.

Sincerely,

William R. Foster, Chairman  
Department of Music  
Director of Bands

Enclosure

FAMU IS AN EQUAL OPPORTUNITY/ EQUAL ACCESS UNIVERSITY

*Figure 34.L - From The William Foster Collection, Kansas Collection*

# State Of Florida

Senate Concurrent Resolution No. 1245

A concurrent resolution commending the Florida A & M University "Marching 100" Band on its selection as the recipient of the Sudler Intercollegiate Marching Band Trophy for 1985 and for its history of achievement of musical excellence and enhancement of the cultural richness and diversity of the State.

WHEREAS, the Florida A & M University "Marching 100" Band has been selected to receive the Sudler Intercollegiate Marching Band Trophy for 1985, and

WHEREAS, the Sudler Trophy honors the "close historical relationship and outstanding contribution of collegiate marching bands to the American way of life", and

WHEREAS, the Sudler Trophy is one the highest honors a college marching band can receive, and

WHEREAS, this is the first time that a Southern band has been selected to receive this honor, and

WHEREAS, the Florida A & M University "Marching 100" Band was recently dubbed the band "the most televised band in America", as it has appeared on more than 30 television programs, including ABC's "20/20", CBS's "60 Minutes", and on NBC, PBS, and cable television, and

WHEREAS, the Florida A & M University "Marching 100" Band has been hailed by numerous sources for its superb work, such as ABC and NBC: "The Nation's Number One Marching Band", Life Magazine: "The Greatest HalfTime Show in America", The Wall Street Journal: "The Lion's Home of Marching Bands", The Atlanta Inquirer: "FAMU's Marching 100-Standard for the World", and


WHEREAS, the Florida A & M University "Marching 100" Band has certainly lived up to its motto: "Perfection in music, highest quality of character, and precision in marching", NOW, THEREFORE,


Be It Resolved by the Senate of the State of Florida, the House of Representatives Concurring:

That the Florida A & M University "Marching 100 Band" is recognized and commended for its selection as the recipient of the Sudler Intercollegiate Marching Band Trophy for 1985 and its history of achievement of musical excellence.

BE IT FURTHER RESOLVED that a copy of this resolution, with the Great Seal of the State of Florida affixed, signed by the President of the Senate, and the Speaker of the House of Representatives, be presented to the Florida A & M University "Marching 100" Band and to Dr. William P. Foster, its director, as a tangible token of the sentiments of the Florida Legislature.

ORIGINATED in the Senate; was adopted by the Senate on May 16, 1985, and has been examined and found to be correctly enrolled.

  
\_\_\_\_\_  
President of the Senate

  
\_\_\_\_\_  
Secretary of the Senate and Ex-Officio  
Enrolling Clerk

ADOPTED by the House of Representatives on May 29, 1985

  
\_\_\_\_\_  
Speaker of the House of Representatives

  
\_\_\_\_\_  
Clerk, House of Representatives and  
Ex-Officio Enrolling Clerk

FILED in Office of Secretary of State on June 11, 1985



  
\_\_\_\_\_  
Secretary of State

Figure 35.L - From The William Foster Collection, Kansas Collection



# Congressional Record

PROCEEDINGS AND DEBATES OF THE 99<sup>th</sup> CONGRESS, SECOND SESSION

Vol. 132

WASHINGTON, TUESDAY, FEBRUARY 4, 1986

No. 9

## House of Representatives

DR. WILLIAM PATRICK FOSTER  
AND THE FLORIDA A&M UNI-  
VERSITY MARCHING BAND

HON. DON FUQUA

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, February 4, 1986

Mr. FUQUA. Mr. Speaker, one of my close friends and one of the Nation's outstanding leaders in the field of music education was recently awarded the coveted Sudler Intercollegiate Marching Band Trophy. Dr. William P. Foster, has been director of bands at Florida A&M University since 1946, and has led them to the ultimate music award in having the Sudler Trophy presented to the Florida A&M University Marching Band. Those taking part in honoring Dr. Foster and the marching band included the university's president, Dr. Frederick S. Humphries, the Honorable Bob Graham, Governor of the State of Florida, Mr. Louis Sudler, businessman, patron of the arts, and donor of the Sousa Foundation award that bears his name, and Dr. Al G. Wright, John P. Sousa Foundation president.

This high level of achievement could not have been accomplished by Dr. Foster and the band without the assistance of Dr. Foster's dedicated staff. I would also like to pay tribute to those individuals. They are: Dr. Julian E. White, associate director of bands, Prof. Charles S. Bing, assistant director of bands, Prof. Lindsey B. Sarjeant, arranger, Prof. Shaylor L. James, director of percussion, Mr. Joe Bullard, announcer, and Mr. Donald Beckwith, equipment manager.

I would like to take the liberty of sharing with my colleagues a succinct and informative article that appeared in newspapers throughout the country, which was written by Mr. Michael Rachlin, FAMU's information specialist.

DR. WILLIAM PATRICK FOSTER AND THE  
FLORIDA A&M UNIVERSITY MARCHING BAND  
(By Michael Rachlin)

TALLAHASSEE, Fla.—What do you do when the organization you've headed for the past 40 years is named the best in the country? When the local newspaper runs an editorial thanking you for being a citizen of your town? When the governor and cabinet, and the senate of your state pass resolutions in your honor, the Rotary Club gives you a special recognition, and 350 former members of your outfit from all across the U.S. turn up to "roast" you—at a seated dinner planned for 275 guests?

If you happen to be Dr. William Patrick Foster, director of music and bands at Florida Agricultural and Mechanical University, you smile a lot.

"I'm highly elated," said the man who made FAMU's "Marching 100" synonymous with marching band excellence. "I so appreciate the tremendous response from all over, and can't begin to express my gratitude for all the plaudits and accolades heaped on me, and on the band."

The centerpiece of Homecoming Week at FAMU was the presentation of the John Philip Sousa Foundation's coveted "Sudler Trophy," considered the Heisman of marching band awards.

The annual award is made to a "college or university marching band which has demonstrated the highest of musical standards and innovative marching routines" and contributed to raising the performance standards of college marching bands over an extended period.

The winner is chosen by balloting college marching band directors throughout the country, and the award has been made only three times before: to the University of Michigan, the University of Illinois and the Ohio State University marching bands.

On hand for the halftime presentation were Florida Governor Bob Graham; Dr. Al G. Wright, Sousa Foundation president; and the award's donor, Chicago businessman and arts patron Louis Sudler.

"I heard the greatest band in the United States today," said Sudler, who praised Foster and the 'Marching 100' for their originality and sensitivity to what marching bands are all about, and held them up as an example of enthusiasm and dedication.

The band—and Foster—have come a long way since the day in 1946 when he faced the 45 returning World War II veterans on the practice field of what was then Florida A&M College; but Foster had a dream even then.

"I wanted to see 100 bandsmen; proud, uniformed, marching like drum-majors or a crack drill-team—and playing to the highest musical standard anywhere."

From that vision came the name, the "Marching 100," which has remained unchanged, though the band now numbers more than 215 members.

But the high point of the numerous activities that made up "Sudler Week" at FAMU was, for Foster, the band alumni's grand reunion banquet and roast.

"The response was incredible," he said. "And most wonderful of all was to be able to renew friendships formed so many years ago. Why, there were six or seven there from that first band."

On the inside page of the banquet program is the band motto—the ideas that Foster has distilled into a few, simplest, but challenging guiding principles: highest quality of character, achievement in academics, attainment in leadership, perfection of musicianship, precision in marching and dedication to service.

One of Foster's former bandsmen who attributes much of his success to those princi-

ples is Colonel Bernard D. Hendricks, U.S. Army. Hendricks, who commands FAMU's Army ROTC Unit, served as local chairman for the Band Alumni Reunion Committee.

Recalling his years with the "Marching 100," Hendricks said, "I learned more from Dr. Foster and the band staff about achieving a standard of excellence, and about the importance of completing a mission, than from any other experiences, courses or activities that I had in college."

"The closeness and camaraderie of the bandmembers seemed much deeper than even those of fraternity brothers. We were family. The friendships I formed then have stood the test for 22 years," he added.

William Patrick Foster is a man of many names. Known as "Bill" to his professional colleagues, "Pat" to his immediate friends, and "The Law" to nearly four decades of bandmembers, Foster is a man of iron discipline, who embodies the best characteristics of leadership and professionalism.

"He was 'The Law,'" Hendricks said. "He created an image of being the epitome of leadership: His character, his dress, his speech, his facial expressions and body language all reinforced that image. And he never did anything to detract from what he represented. He always used formal forms of address to the band members, never used profanity—he never even raised his voice."

In his forty-odd years as a band director, Foster has appeared as an adjudicator, conductor, clinician, lecturer and consultant in more than 30 states and at 35 colleges and universities. He is the author of the textbook *Band Pageantry*, considered to be the bible on marching bands; 18 articles and four published marching band shows.

Honors are not new to Foster. He has twice before been commended by legislative resolutions in Florida—in 1977 and in May of this year—for his lifetime of superior achievement and service. He has received distinguished service awards from the University of Kansas, his alma mater; and from Florida A&M University and the Kappa Kappa Psi fraternity.

He was the first recipient of the U.S. Achievement Academy Hall of Fame Award and is past president of the Florida Music Educators Association and the College Band Directors National Association.

The "Marching 100," for which Foster has created more than 200 band pageants, has appeared in three films, three national commercials, numerous magazine and newspaper articles, network television shows "60-Minutes," "20/20," and "PM Magazine," and in 34 nationally televised performances including the Super Bowl.

With all that—and the Sudler Intercollegiate Marching Band Trophy—what does Foster foresee for himself and the "Marching 100?"

"Perhaps more of the same," he says, disarmingly. "I am an extreme optimist, you know. I am always planning a long way in the future. . ."

Figure 36.L - From The William Foster Collection, Kansas Collection

March 27, 1986

RESOLUTION

WHEREAS, Dr. William P. Foster has served as Director of the Florida A&M University Marching Band since 1946, a tenure of forty years, and

WHEREAS, under the talented leadership of Dr. Foster, the "Marching 100" has brought national recognition and honor to Florida A&M University, and has appeared nationally on shows such as "60 Minutes," "20/20," and "PM Magazine," in addition to more than 34 other televised shows, including Super Bowl XVII in Tampa, in 1983, and

WHEREAS, Dr. Foster has been recognized by his colleagues, and has served as the president of both the Southern Division and the National organization of the College Band Directors National Association, and as the president of the Florida Music Educators Association, which inducted him into their Hall of Fame, and

WHEREAS, the Florida A&M University "Marching 100" received the Sudler Intercollegiate Marching Band Trophy in 1985 from the John Philip Sousa Foundation, recognized as the "Heisman" of Marching Band trophies, and

WHEREAS, Dr. Foster has served as an adjudicator, conductor, clinician, lecturer, and consultant in more than 30 states and at 35 colleges and universities, and is the author of the textbook, "Band Pageantry," considered the Bible on marching band performances, and has published 18 articles, and presented more than 200 band pageants for the "Marching 100," now therefore

BE IT RESOLVED that the members of the Florida Board of Regents, meeting in Tallahassee on the campus of Florida A&M University on this twenty-seventh day of March, 1986, express their admiration and respect to Dr. Foster for his contributions to Florida A&M University, to the State University System, and to the State of Florida, and

BE IT FURTHER RESOLVED that a copy of this resolution be included in the minutes of the meeting and a copy be presented to Dr. Foster as a token of appreciation from the members of the Florida Board of Regents.

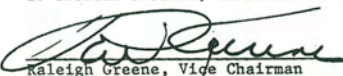
 T. Terrell Sessums, Chairman	 William F. Leonard
 Raleigh Greene, Vice Chairman	 William L. Maloy
 DuBose Ausley	 Raul P. Masvidal
 J. Hyatt Brown	 Joan Dial Ruffier
 Cecilia Bryant	 Frank P. Scruggs, II
 Robin Gibson	 Ralph D. Turlington
	 Giovanna A. Welch



Figure 37.L - From The William Foster Collection, Kansas Collection



United States  
of America

# Congressional Record

PROCEEDINGS AND DEBATES OF THE 101<sup>st</sup> CONGRESS, FIRST SESSION

Vol. 135

WASHINGTON, MONDAY, JULY 17, 1989

No. 95

## Senate

### FLORIDA A&M UNIVERSITY MARCHING BAND HONORED

● Mr. GRAHAM. Mr. President, I rise today to praise the Florida A&M University Marching Band. The outstanding Rattler band, the "Marching 100," was chosen to represent the United States in Paris July 14 for the 200th anniversary of the French Revolution (Bastille Day).

These excellent musicians honor our Nation. They are ambassadors of music. Their talent and high-stepping style make them the best.

Led by Dr. William P. Foster, who revolutionized marching techniques, the "Marching 100" is the only band representing the United States. The Rattler band is one of 16 bands worldwide invited by the Government of France to celebrate 200 years of freedom in France.

As a long-time fan of the "Marching 100," I am pleased that Dr. Foster and the band are getting much deserved international recognition. Music lovers around the world salute Florida A&M University and its outstanding band for this achievement.

Congratulations, Rattlers. You make all Floridians proud.●

Figure 38.L - From The William Foster Collection, Kansas Collection

July 18, 1989

**AMWAY CORP. RECEIVES  
UNITED NATIONS AWARD**

**HON. PAUL B. HENRY**

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Tuesday, July 18, 1989

Mr. HENRY. Mr. Speaker, I am pleased to report to my colleagues that Amway International, headquartered in Ada, MI, has recently received the prestigious and coveted "Environmental Achievement Award" from the United Nations Environment Program. Amway Corp. Chairman Jay VanAndel and President Richard DeVos accepted the award on behalf of Amway International at the United Nations in New York City on World Environment Day, June 5, 1989.

This year alone, Amway Corp. is sponsoring three environmental programs designed to raise world awareness of problems plaguing our fragile sphere. This past spring, Amway supported an international team in the Icewalk Expedition to the North Pole which on May 14 planted the flag of the United Nations at the North Pole.

Amway is one of the first corporations to participate in the American Forestry Association's Global Relief project. The Forestry Association has set a goal of 100 million trees to be planted by the year 1992. And in an effort to help reach this goal, Amway is giving seedlings to all its employees and major distributors. The company is also sponsoring a special display at the United Nations headquarters of Inuit stone sculptures. This exhibition, entitled "Masters of the Arctic," showcases the diverse culture and history of the Inuit people.

Mr. Speaker, Amway Corp. has been a good corporate citizen to the people of west Michigan, home to its international headquarters. It is therefore a particular honor to see it receive international recognition by the United Nations for its contributions to environmental understanding and stewardship. I know that my colleagues join with me in extending congratulations to the thousands upon thousands of Amway employees and distributors who share in this award.

**IN RECOGNITION OF THE  
FLORIDA A&M MARCHING BAND**

**HON. BILL GRANT**

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, July 18, 1989

Mr. GRANT. Mr. Speaker, on the night of July 14, the French Revolution bicentennial celebration culminated in the Bastille Day Parade down the Champs Elysees, the broad avenue which cuts through the heart of Paris. The parade was witnessed by 33 heads of state and governments from 4 continents and more than 1 million spectators.

This extravaganza featured 9,000 French and foreign parade participants and was covered live around the world. There were 16 bands invited by the French Ministry of Culture to participate in the bicentennial festivities. One was from the United States. Mr. Speaker, I am proud to say that the American band representing the United States was the Marching 100 from Florida A&M University, under the direction of Dr. William P. Foster.

Florida A&M University is located in Tallahassee, the capital of Florida and part of the Second Congressional District.

Mr. Speaker, I want to congratulate every member of the band for their hard work and spirited dedication to excellence. The honor of being selected to participate in the Bastille Day Parade did not come by accident. It was the result of determination and a lot of sweat under the strong Florida Sun.

Leadership also plays a big role. And no one is more responsible for instilling in the band a sense of spirit and mission than band director Dr. William P. Foster. Congratulations are also in order for his staff, which includes associate director Julian E. White, assistant director Charles S. Bing, arranger Lindsey B. Sarjeant, director of percussion Dr. Shaylor L. James, and equipment manager Donald Bechwith.

French officials became interested in the band as early as September 1988, when the French Minister of Culture asked band director Foster to send a video of the Marching 100. In November, several French officials traveled to Tampa to see the band perform live.

The style and quality of the band impressed the visitors so much that the French Government promptly offered the university an all expense paid trip to participate in the bicentennial celebration. Including chaperons and university officials, 235 people were treated to a once-in-a-lifetime experience in the French capital.

By all accounts, the French Government made the right choice. They were not disappointed. Neither were the 1 million spectators lining the parade route. The Marching 100, nationally famous for their rapid, high stepping maneuvers, thrilled the crowd with tunes composed by the Godfather of Soul James Brown and moon-walking techniques made popular by pop artist Michael Jackson.

The French Government could have honored any band in America with an invitation to play before the biggest celebration in French history. But they chose a band from Florida.

As Florida A&M University President Dr. Frederick S. Humphries said,

This trip to Paris represents a great honor for Florida A&M University, the State university system, the State of Florida and the United States of America.

On July 15, weary but ecstatic from the experience, the band returned to Tallahassee. Despite arriving near midnight, the band was greeted at the airport by more than 1,000 well-wishers.

Today will be Florida A&M day in Tallahassee. A downtown noon celebration is planned to honor the Marching 100.

Mr. Speaker, the Marching 100 has previously been featured on the television programs "60 Minutes," "20/20" and the "15th Anniversary Walt Disney World Special." In 1985, the band was the recipient of the Sudler Marching Band Trophy, one of a series of awards developed by Louis Sudler and administered by the John Philip Sousa Foundation.

The Marching 100 has been called by many names. ABC and NBC television networks have declared it "the Nation's No. 1 marching band." The Miami Herald newspaper said the Marching 100 is "the most imitated band in America."

After the triumph in Paris, the Marching 100 has earned yet another name. America's band.

**HOUSE RESOLUTION 203—SUP-  
PORTING THE CONGRESSION-  
AL MEDAL OF HONOR SOCI-  
ETY'S "HOMETOWN HERO"  
PROJECT**

**HON. JOSEPH M. GAYDOS**

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, July 18, 1989

Mr. GAYDOS. Mr. Speaker, yesterday, I introduced House Resolution 203, a resolution expressing the sense of the House of Representatives in supporting a most noteworthy undertaking by the Congressional Medal of Honor Society.

Chartered by Congress and comprised of living Medal of Honor recipients, on July 4, the society launched a 2-year, nationwide campaign to encourage America to discover its "Hometown Heroes," the recipients of our Nation's highest military award, and to assure them the honor and respect they rightly deserve.

According to the society, 3,393 people have been awarded the Medal of Honor. In many instances, unfortunately, information about some recipients and their deeds is sadly lacking. The society knows that there are more than 400 Medal of Honor recipients who have been lost, with no known record of what happened to them.

This is a tragedy as the names and accomplishments of these individuals who received their country's highest military award for "gallantry and intrepidity at the risk of their lives above and beyond the call of duty" would forever be preserved and remembered.

The society hopes to make America's hometowns aware of their Medal of Honor recipients, inspire school children, college students, and others to research their communities for background on their hometown heroes, and encourage the placing of special gravemarkers on unmarked burial sites of Medal of Honor recipients.

It plans to distribute this new information to libraries, museums, and the Congressional Medal of Honor Society national archives for use by future Americans.

As dean of the Congressional Pennsylvania Delegation, I am especially proud that our State, which has 374 Medal of Honor recipients accredited to it, has been selected by the society to be a flagship in its project.

The Freedoms Foundation at Valley Forge is coordinating the efforts of the society in our State, and already the Pennsylvania House of Representatives has passed a resolution in support of the society's project and urging our citizens to participate in it.

I think the American people would be very willing to help preserve our historic heritage. Here is just one example of what one person can do to recover a "lost" Medal of Honor recipient.

Franklin J. Phillips' act of heroism went unrecognized as he lay in an unmarked grave for 85 years.

Mr. Phillips was a resident of McKeesport, PA, part of my 20th Congressional District, and he enlisted in the army in 1895 and served 3 years.

He fought in the Spanish-American War, contracted malaria, and, apparently dissatisfied with the medical treatment he received

Figure 39.L - From The William Foster Collection, Kansas Collection

August 4, 1989

CONGRESSIONAL RECORD

**THE MARCHING 100 TAKES  
PARIS BY STORM**

**HON. EDOLPHUS TOWNS**

**OF NEW YORK**

**IN THE HOUSE OF REPRESENTATIVES**

*Friday, August 4, 1989*

Mr. TOWNS. Mr. Speaker, before we adjourn for the August recess, I want to acknowledge the fine accomplishments of "the Marching 100" from Florida A&M State University [FAMU], during last month's Bastille Day celebrations in France. As a graduate of a historically black land grant university, North Carolina A&T State University, I am particularly proud of the fact that a sister institution's band, the FAMU Rattlers, were chosen to represent America's marching bands in the Bastille Day parade.

FAMU band members took "Paris by Storm" with their participation in the 200th anniversary Bastille Day celebration. The Rattler Band, which is known for its distinctive marching style, was chosen for the Bastille celebration in a national competition by the French Bastille Day committee.

As we approach the centennial for 1890 land-grant institutions, the performance by the FAMU Rattlers demonstrates the kind of quality performance that these colleges and universities are capable of producing. My congratulations to the marching 100 and their director, Dr. William Foster, on representing the United States, FAMU and the 1890 land-grant tradition in such fine style.

Figure 40.L - From The William Foster Collection, Kansas Collection

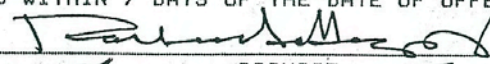
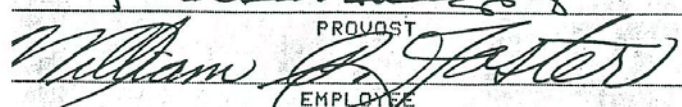
STATE UNIVERSITY SYSTEM OF FLORIDA  
FLORIDA A AND M UNIVERSITY  
TALLAHASSEE, FLORIDA 32307

EMPLOYMENT CONTRACT-NON UNIT

THIS CONTRACT BETWEEN FLORIDA A & M UNIVERSITY AND THE EMPLOYEE IS SUBJECT TO THE CONSTITUTION AND LAWS OF THE STATE OF FLORIDA, THE RULES AND REGULATIONS OF THE BOARD OF REGENTS, AND FLORIDA A & M UNIVERSITY. NEITHER THIS CONTRACT OR ANY ACTION OR COMMITMENT TAKEN, PURSUANT TO IT IS FINAL OR BINDING UPON EITHER PARTY UNTIL, AND UNLESS, THE SIGNATURE OF THE UNIVERSITY PRESIDENT OR REPRESENTATIVE, AS APPROVING AUTHORITY, AND THE SIGNATURE OF THE EMPLOYEE HAVE BEEN AFFIXED.

EMPLOYEE NAME: FOSTER WILLIAM P SOC SEC 553 12 4132  
DEPARTMENT NAME: MUSIC DEPARTMENT#: 17 0300 001  
COLL/SCH/DIV: COLLEGE OF ARTS AND SCIEN  
APPOINTMENT DATES & BASIS: FROM 08/08/93 TO 08/07/94 52.20 WEEKS  
SALARY: ANNUAL RATE: \$ 85,931.00 AMOUNT: \$ 85,931.00 BIWEEKLY: \$3,292.38  
MINIMUM SALARY, IF ANY, FOR RANK/JOB CLASSIFICATION: \$  
TENURED (X) TENURE EARNING ( ) YEARS PRIOR SERVICE AT FAMU OR  
NON-TENURED EARNING ( ) ANOTHER INSTITUTION CREDITED TOWARDS  
PERMANENT STATUS ( ) TENURE \_\_\_\_ OR EXPERIENCE \_\_\_\_  
EARNING PERMANENT STATUS ( )  
CLASS TITLE/RANK: DIRECTOR & PROFESSOR  
CLASS CODE: 9080 APPOINTMENT STATUS: REGULAR  
PERCENT FTE: 1.00 POSITION NUMBER: 0169150  
SPECIAL CONDITIONS: \_\_\_\_\_

THIS CONTRACT OFFER WILL BE WITHDRAWN AND NOT PROCESSED FOR PAYROLL IF CONTRACT IS NOT SIGNED AND RETURNED TO THE OFFICE OF THE VICE PRESIDENT FOR ACADEMIC AFFAIRS WITHIN 7 DAYS OF THE DATE OF OFFER.

  
\_\_\_\_\_  
PROVOST  
  
\_\_\_\_\_  
EMPLOYEE

8/5/93  
\_\_\_\_\_  
DATE OF OFFER  
8/6/93  
\_\_\_\_\_  
DATE OF ACCEPTANCE

Figure 41.L - Foster's 1993 Employment Contract, From The William Foster Collection, Kansas Collection

X

Address

By

*Dr. William P. Foster, President*

The American Bandmasters Association

61st Annual Convention

University of Kansas, Lawrence, Kansas

March 8, 1995

To the officers, members, spouses, associates of the American Bandmasters Association, ladies and gentlemen, I am honored to present the traditional president's address. Due to the essence of time brought about by an overload of presentations, I will reduce and redefine my remarks to a minimum summary. Although presidential addresses are usually considered an exercise in futility, it is my hope that these words will break the mold.

On the occasion of this sixty first Annual Convention of the American Bandmasters Association, as the 57th President, I cordially extend a warm welcome to each of you.

The legacy and rich heritage of the American Bandmasters Association makes one realize that

*Figure 42.L - From The William Foster Collection, Kansas Collection*

x

Keynote Address by Dr. William P. Foster  
Southeast District convention of Kappa Kappa Psi  
National Honorary Band Fraternity and Tau Beta Sigma  
National Honorary Band Sorority  
Ramada Inn North - March 25, 1995-Tallahassee, FL

Thank you for a most generous introduction.

Mr. Master of Ceremonies distinguished guests at the dais, sponsors, delegates from Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina and Tennessee. Special recognition is accorded to Dr. Julian E. White, Advisor, Mr. James Seda, President of Delta Iota Chapter and Ms. Denise Wilson, President of Beta Phi Chapter at Florida A&M University-the host of this convention, ladies and gentlemen, I deem it a high honor and noble privilege to serve as your Keynote Speaker on the theme "Understanding Musical Objectives with Joy and Appreciation Abbreviated U.M.O.J.A.

I tender congratulations and a special tribute to the officers and members of the Florida A&M University chapters of Kappa Kappa Psi and Tau Beta Sigma, the staff and personnel of the Ramada Inn North, Dr. Julian E. White, Advisor and other officials faculty and staff members for their contributions to the success of this convention.

At this time, I wish to recognize the national officers of Tau Beta Sigma - Miss Jean Newman, President Ms. Gretchen Buchen, Vice President for Kappa Kappa Psi, Mr. Timothy Greenwell, President, Mr. Scott Stowell, Vice

*Figure 43.L - From The William Foster Collection, Kansas Collection*

THE WHITE HOUSE  
WASHINGTON

May 4, 1995

Dr. William P. Foster  
Florida A & M University Marching 100  
211 Foster-Tanner Music Building  
Tallahassee, Florida 32307-044

Dear William:

Thank you so much for all of your help during my trip to Tallahassee. Your efforts contributed significantly to the success of my visit.

Please pass along my thanks to your staff as well. I also appreciate all that they did on my behalf.

I hope to visit Florida again soon.

Sincerely,

A handwritten signature in black ink that reads "Bill Clinton". The signature is written in a cursive style with a long, sweeping underline.

*Figure 44.L - From The William Foster Collection, Kansas Collection*

**THE WHITE HOUSE**  
**Office of the Press Secretary**

**Draft Press Release**

**October 4, 1995**

**PRESIDENT CLINTON NAMES DR. WILLIAM P. FOSTER TO THE  
NATIONAL COUNCIL ON THE ARTS**

President Clinton announced today his intent to nominate Dr. William P. Foster to be a member of the National Council on the Arts

Dr. William P. Foster of Florida, recognized as "the Dean of America's Band Directors," is a professor, Chairman of the Music Department and Director of the Division of Bands at Florida A&M University. He has also served as Director of the McDonald's All-American High School Band. In addition, Dr. Foster conducts at concert halls throughout the world, runs numerous band clinics and lectures extensively throughout the country. Dr. Foster earned his B.M.E. Degree from the University of Kansas, M.A. Degree in Music from Wayne State University and a Doctorate in Education, with an emphasis in Music, from Teachers College at Columbia University.

The National Council on the Arts advises the Chairperson of the National Endowment for the Arts on policies, programs and procedures for carrying out the Chairperson's functions, duties and responsibilities. The Council also reviews and makes recommendations to the Chairperson on applications and grants. The Council is composed of the Chair of the National Endowment for the Arts, who serves as Chair of the Council, and 26 members appointed by the President with the advice and consent of the Senate.

-30-30-30-

*Figure 45.L - From The William Foster Collection, Kansas Collection*

# Local

and state news



SPECIALS

**For FSU followers:** Louis W. Bender Endowed Scholarship Fund has been created in honor of the educator. 6C

**For taxpayers:** Other Florida counties offer comparisons to Leon County's proposal for a half-penny sales tax for schools. 4C

**For beach-goers:** If you're planning on heading west, give it some time. Opal was a messy guest. 8C

## Clinton nominates FAMU's Foster for arts council

*The music department chief is on his way to making an impact on the national level.*

DEMOCRAT STAFF REPORT

William P. Foster, a distinguished professor, composer, director of bands and chairman of the music department at Florida A&M University, has been nominated by President Clinton to be a member of the National Council on the Arts.

"I think this would peak my career, so to speak," said Foster, who

has worked at FAMU since 1946. "It would be an apex to my career. For many years I've desired to make a contribution to the arts on a national level. This would be an excellent opportunity if it ever came through.

"I'm very honored and very humbled."

The National Council on the Arts advises the head of the National Endowment for the Arts on policies, programs and procedures.

The agency's chairperson also is chair of the National Council on the Arts, which has an additional



Foster

"I think this would peak my career, so to speak," Foster said of the possibility of serving on the National Council on the Arts.

26 members appointed by the President.

Foster has conducted at Carnegie Hall, Orchestra Hall in Chicago, Constitution Hall and the Brooklyn

Academy of Music.

During his three-year tenure on the Florida Arts Council, Foster has played a pivotal role in helping develop and expand arts-education programs and art in public places.

"It's been sort of a long, stretched out process, so to speak," an obviously proud Foster said of the nomination. "I got the first inquiry and questionnaire during August. However, I think I was nominated a year earlier or so. At one time, I thought I was being asked about an appointment to Russia, or something.

Figure 46.L – From The Tallahassee Democrat, October 1995

State of Florida

# HOUSE OF REPRESENTATIVES

House Resolution No. 9113

By Representatives Dawson-White, Albright, Andrews, Amall, Arnold, Ascherl, Bainter, Ball, Barreiro, Bitner, Bloom, Boyd, Bradley, Brennan, Bronson, Brooks, Brown, Bullard, Burroughs, Bush, Carlton, Casey, Chestnut, Clemons, Constantine, Cosgrove, Crady, Crist, Crow, Culp, Dennis, Diaz de la Portilla, Eggelation, Fasano, Feren, Flanagan, Frankel, Fuller, Futch, Garcia, Gay, Geller, Goode, Greene, Hafner, Harris, Healey, Heyman, Hill, Horan, Jacobs, Johnson, Jones, Kelly, King, Klein, Lacasa, Laurent, Lawson, Lippman, Littlefield, Livingston, Logan, Lynn, Mackenzie, Mackey, Martinez, Maygarden, Meek, Melvin, Merchant, Miller, Minton, Morrioni, Morse, Ogles, Peaden, Peebles, D. Prewitt, K. Pruitt, Rayson, Reddick, Ritchie, Roberts-Burke, Rodriguez-Chomat, Rojas, Safley, Sanderson, B. Saunders, D. Saunders, Sembler, Sindler, Smith, Spivey, Stabins, Stafford, Starks, Sublette, Tedder, Thrasher, Tobin, Trammell, Trovillion, Turnbull, Upchurch, Valdes, Villalobos, P. R. Wallace, R. Wallace, Warner, Wasserman Schultz, Webster, Wise, and Ziebarth

A resolution recognizing Dr. William P. Foster,  
Florida Agricultural and Mechanical University,  
for outstanding public service.

WHEREAS, Dr. William P. Foster came to Florida Agricultural and Mechanical College in 1946 to serve as Director of Bands, has directed the Florida A & M University Marching 100 for 50 years, and serves at the university as a distinguished professor, Chairman of the Music Department, and Director of Bands, and

WHEREAS, Dr. Foster is credited with revolutionizing marching band techniques and is the driving force behind the nation's most innovative college band, with its world-renowned music, dancing, quick stepping, and general showmanship, and

WHEREAS, in 1989, France chose Dr. Foster and his band as America's official representative in the Bastille Day Parade celebrating the bicentennial of the French Revolution, and

WHEREAS, in 1985, the FAMU Marching 100 was presented the prestigious Sudler Intercollegiate Marching Band Trophy as America's most outstanding marching band, and

WHEREAS, Dr. Foster has served as president of the Florida Music Educators Association, the College Band Directors National Association, and the American Bandmasters Association and has been nominated by the President of the United States to serve as a member of the National Council of the Arts, and

WHEREAS, for over 50 years, Dr. Foster has served the State of Florida and the nation as an exemplary educator, role model, and leader, while instilling pride, discipline, and lifetime values in thousands of young men and women, and

WHEREAS, it is appropriate to recognize Dr. Foster for his outstanding contributions to his university, his state, and his nation, NOW, THEREFORE,

*Be It Resolved by the House of Representatives of the State of Florida:*

That the House of Representatives of the State of Florida hereby commends Dr. William P. Foster, Chairman of the Music Department and Director of Bands at Florida Agricultural and Mechanical University, for his outstanding dedication and service to the people of Florida.

BE IT FURTHER RESOLVED that a copy of this resolution be presented to Dr. William P. Foster as a tangible token of the sentiments expressed herein.

*This is to certify the foregoing was adopted on April 17, 1996.*



*Peter R. Wallace*  
Speaker  
*[Signature]*  
Clerk of the House

Figure 47.L - From The William Foster Collection, Kansas Collection

THE WHITE HOUSE

WASHINGTON

November 15, 1996

The Honorable William P. Foster  
Chairman  
Music Department  
Florida A&M University  
Tallahassee, Florida

Dear Pat:

I am delighted to congratulate you as you celebrate your fiftieth anniversary as director of the renowned "Marching 100" at Florida A&M University.

America's strength as a nation has always depended on citizens who understand the value of hard work and commitment. Your steadfast devotion to the young people under your direction and your extraordinary commitment to excellence in music education serve as an example of caring and leadership to which we can all aspire.

Best wishes for continued success and every future happiness.

Sincerely,

A handwritten signature in black ink that reads "Bill Clinton". The signature is written in a cursive style with a long horizontal flourish at the end.

*Figure 48.L - From The William Foster Collection, Kansas Collection*



THE FLORIDA A & M UNIVERSITY  
114 PIECE SYMPHONIC BAND



Florida A & M University Symphonic Band in Concert at FMEA Clinic, January 10, 1975, Daytona Beach, Florida

Florida A & M University Symphonic Band in concert with ten guest conductors, American Bandmasters Association Convention, Sarasota, Florida, March 2, 1977.

Florida A & M University Symphonic Band in concert, Southern Division, Music Educators National Conference, Atlanta, Georgia - April 30, 1977

Florida A & M University Symphonic Band in joint concert with U. S. Army Band, February 24, 1979, Constitution Hall, Washington, D. C.

Florida A & M University Symphonic Band in concert at MENC National Convention, April 9, 1980, Miami Beach, Florida.

Comments by guest conductors and Band Directors on the Concert by The Florida A & M University Symphonic Band at the convention of the American Bandmasters Association in Sarasota and reviews on the stereo recordings of the concert:

- . "The Florida A & M University Symphonic Band has to be classified as one of the most outstanding University Bands in the country."
- . "You have a great band, one whose musical excellence outlines the parameters of your own superior musicianship."
- . "The band's marvelous tone quality; blend and dexterity were truly salient."
- . "Performance of difficult music that was in every way musical, thrilling and exciting."
- . "The Band was outstanding in every respect-superb musicianship". "Great Concert."
- . "The band conducted themselves with fine musicianship and expert playing."
- . "Congratulations to your excellent musicianship on a masterly performance."
- . "Extremely high artistic quality of performance." "Amazing responsive throughout the concert."
- . "Band plays with inspiration, spirit and beautiful tone: Bravo!" "A scintillating performance."
- . "The Band achieved the highest standards of musical performance." "An excellent concert."
- . "Amazing endurance and sensitivity at the concert." "A great evening of band music."
- . "A truly spontaneous and heartwarming ovation." "A highly successful musical performance."
- . "The recording is most excellent," "A most demanding program."
- . "One of the highlight performances of the ABA Convention."
- . "The most challenging program played at the convention." "A very outstanding recording."
- . "It was a thrill to hear the Florida A & M University Symphonic Band."
- . "The Florida A & M University Symphonic Band is in every way superb."
- . "It was an honor to be a part of the excitement generated by the Florida A & M University Symphonic Band," "The band demonstrated superior training."
- . "Arousing performance by the Florida A & M University Symphonic Band."
- . "The versatility of the band in performing all types of music pointed up the outstanding educational program in music you have at Florida A & M University."

(Over)

Figure 49.L - From The William Foster Collection, Kansas Collection



**THE FLORIDA A & M UNIVERSITY  
114 PIECE SYMPHONIC BAND**



Florida A & M University Symphonic Band in Concert at FMEA Clinic, January 10, 1975, Daytona Beach, Florida

Florida A & M University Symphonic Band in concert with ten guest conductors, American Bandmasters Association Convention, Sarasota, Florida, March 2, 1977.

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- . "The band conducted themselves with fine musicianship and expert playing."
- . "Congratulations to your excellent musicianship on a masterly performance."
- . "Extremely high artistic quality of performance." "Amazing responsive throughout the concert."
- . "Band plays with inspiration, spirit and beautiful tone: Bravo!" "A scintillating performance."
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- . "Amazing endurance and sensitivity at the concert." "A great evening of band music."
- . "A truly spontaneous and heartwarming ovation." "A highly successful musical performance."
- . "The recording is most excellent," "A most demanding program."
- . "One of the highlight performances of the ABA Convention."
- . "The most challenging program played at the convention." "A very outstanding recording."
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- . "Arousing performance by the Florida A & M University Symphonic Band."
- . "The versatility of the band in performing all types of music pointed up the outstanding educational program in music you have at Florida A & M University."

(Over)

**CURRICULUM VITAE  
DR. WILLIAM PATRICK FOSTER**

Dr. William P. Foster has appeared as an adjudicator, conductor, clinician, lecturer and consultant in over thirty states and thirty-five colleges/universities. The author of the textbook and bible on the marching band, "Band Pageantry" has eighteen articles and four marching band shows published. Dr. Foster is the creator of two hundred band pageants performed by the 215 piece Florida A&M University Marching Band.

**EDUCATIONAL HISTORY:**

Bachelor of Music Education, University of Kansas, Lawrence, Kansas (major in Music and minor in Education and English), 1941.  
Master of Arts, Wayne State University, Detroit, Michigan (major in Music and minor in Communication), 1950.  
Doctor of Education, Teachers College, Columbia University, (major in Music and Education and minor in Administration), 1955

**TEACHING AND ADMINISTRATION EXPERIENCE:**

1941-43, Director of Band and Choir, Lincoln High School, Springfield, Missouri  
1943-44, Director of Music Department, Assistant Professor, Fort Valley State College, Fort Valley, Georgia.  
1944-46, Director of Band and Orchestra, Assistant Professor, Tuskegee Institute, Tuskegee, Alabama.  
1946-Present, Chairman of Department of Music, Director of Bands, Professor, Florida A&M University, Tallahassee, Florida

**VISITING-GUEST LECTURER AT THE FOLLOWING INSTITUTIONS:**

University of Illinois, Champaign-Urbana, Illinois, School of Music, College of Fine and Applied Arts  
University of Cincinnati-Cincinnati, Ohio—College Conservatory of Music  
Brigham Young University, Provo, Utah—Department of Music  
University of Northern Iowa-Cedar Falls, Iowa—Department of Music  
University of Tennessee, Knoxville, Tennessee—Department of Bands  
University of Michigan, Ann Arbor, Michigan—School of Music  
Howard University, Washington, D.C.—College of Fine Arts  
Texas A and I University, Kingsville, Texas—Department Music  
Rutgers University, New Brunswick, New Jersey—Department of Music  
University of Maryland, College Park, Maryland—Department of Music  
West Virginia Institute of Technology, Montgomery, West Virginia—Division of Creative Arts  
University of Kansas, Lawrence, Kansas—School of Fine Arts

**SCHOLARSHIPS, AWARDS AND HONORS:**

Fellow-General Education Board, 1953-55  
Annual \$1,500 Music Scholarship established in 1966 at University in name of William P. Foster, by Seven-up Company, Lever Bros. Company of St. Louis, Missouri and Sterling Drug, Inc. of New York  
Annual \$3,300 fellowship established in 1974 in name of William P. Foster at the University of Kansas by its Alumni Association, Endowment Association and Office of Academic Affairs.  
The University of Kansas Alumni Achievement Award in 1971 and Distinguished Service Award, 1973  
Florida A&M University Meritorius Achievement Award, 1972  
\$1,200,000 Foster-Tanner Fine Arts Center at Florida A&M University named in honor of William P. Foster and Henry O. Tanner, 1968  
The Kappa Kappa Psi Distinguished Service of Music Medal, 1972  
National Band Association "Citation of Excellence" Award, 1972  
Twice voted teacher of the year by Student Government Association, Florida A&M University  
Dr. Foster was commended for distinctive achievements as Director of Bands at Florida A&M University on June 1, 1977 by a Joint Resolution by Florida House of Representatives and Florida Senate.  
Holds position of Special Assistant to Secretary of State of Florida for cultural affairs.  
Roasting of Dr. William P. Foster held by FAMU Alumni Band at National Organization meeting and reunion, November 5, 1976, Tallahassee, Florida.

Member of Board of Advisors/Directors or Advisory Council of the following:

- International Music Festival, Inc.
- The Instrumentalist Magazine
- The Marching Musician
- G. Leblanc Corporation
- College Band Directors National Association
- McDonald's All-American High School Band
- American Musical Ambassadors
- Association of Concert Bands of America
- Great Bands of Orange Bowl
- Music Bowls of America

*Figure 50.L - From The William Foster Collection, Kansas Collection*

VITA  
DR. WILLIAM PATRICK FOSTER

Dr. William P. Foster

Conductor, author, clinician, consultant, adjudicator, lecturer and administrator  
Since 1946, Chairman of Music Department and Director of Bands,  
Florida A and M University, Tallahassee, Florida

Family:

Wife, Mrs. Mary Ann Foster

Two sons: William P. Foster, Jr. - born 1940 and Anthony F. Foster - born 1944

Church Affiliation:

St. Michael and All Angels Episcopal Church - Tallahassee, Florida

Educational Experience:

Director of Band Orchestra, Tuskegee, Alabama - 1944-46

Head of Music Department, Fort Valley State College, Ft. Valley, Georgia -1943-44

Director of Music, Band and Choir, Lincoln High School, Springfield, Missouri 1941-4

Education:

Bachelor of Music Education, University of Kansas, Lawrence, Kansas (major in Music and minor in Education and English), 1941

Master of Arts, Wayne State University, Detroit, Michigan (major in Music and minor in Communication) 1950

Doctor of Education, Teachers College, Columbia University, (major in Music and Education and minor in Administration), 1955

Publications:

Author of articles in Music Journal, Instrumentalist Magazine, The School Musician, Director and Teacher Magazine, Music Educators Journal, The Podium Magazine, Conn-Chord Magazine, Baton Magazine, Sigmund Spaeth's Book, Music and Dance in the Southeastern States, other publications and three unpublished books.

Author of article entitled, "My Best Band Show," October, 1964 and "Video and Audio Coverage of Marching Bands on TV," November, 1967; The Instrumentalist Journal, 1970 Anthology, "The Year in College Band Directors National Association," July, 1970; Contributing Editor of the Instrumentalist and The School Musician

Director and Teacher Magazines, since 1969.

Band shows published by Sam Fox Publishing Company, Inc., June 1971 and 1972

"Tips for the Band Director," Conn-Chord, March, 1972; Music World, Fall, 1972, Instrumentalist, October, 1972, Premier Marching Percussion Manual, Fall, 1974.

The following publications, Hal Leonard/Pointer Publications, Inc.

Band Pageantry, Book-treatise on all aspects of the Marching Band, December, 1968

Band Pageantry Board and Sheets, Fall, 1974 or 1975

Band Pageantry Precision Drill Spacing Guide, Fall, 1974 or 1975

Band Pageantry Marching Band Method Book, (Student Manual of Instruction on Marching Techniques), Fall, 1974 or 1975

Featured articles on Dr. Foster have appeared in Miami Herald, Ebony Magazine, Pittsburg Courier, Miami News, Tallahassee Democrat, University of Kansas Alumni Magazine and Music World Magazine.

Creator of over one hundred band pageants performed by the FAMU Marching Band to over 400 million people.

Figure 51.L - From The William Foster Collection, Kansas Collection

## **DR. WILLIAM P. FOSTER**

### **Philosophy of Life**

(Written upon request by Governor Leroy Collins, Guest Speaker, at banquet held in my honor - 1975)

- A. **My personal outlook on life**
1. I take a positive outlook on life.
  2. I look for the good and quality assets of people, things and place.
  3. I have and possess great faith and confidence in my fellow man and people in general.
  4. I believe in assisting and helping those persons less fortunate than I.
  5. I always look to the pleasant things in life and in my association with people.
  6. I look forward to a better tomorrow.  
For above the horizon.
- B. **My philosophy of getting things done**
1. To think, to survey and procure an overview of the things to be done which includes setting of goals and objectives.
  2. To gather all information and knowledge of the things to be done.
  3. To organize and outline the things to be done.
  4. To evaluate and to set up procedure of plan to work. Make a thorough analysis of same.
  5. To set up a time table of work to get the job completed and work accomplished.
  6. Review all items #1 thru #5.
  7. Put plan into action to get the job done.
  8. Follow thru on all details to see and insure that the things planned are executed and completed in a satisfactory manner.
  9. I believe in the work ethic.
- C. **Myself as a person**
1. I believe in the institution of the family.
  2. I stand for good character (personal bearing, decorum, manners, speech, dress, honesty and highest regard for the rights of my fellow man.)
  3. I am satisfied with nothing but the best in quality. Non-material and material wise. I like to enjoy the good things of life.
  4. I am a perfectionist therefore everything I am associated with or duties-responsibilities to be performed - my philosophy is to excel and to do the best I can in achieving excellence.
  5. I have high regard for competence and people and organizations of high performance and excellence.
  6. My life from early years was shaped and molded to think in terms of excellence and achievement of performance in all endeavors.
  7. I am a devout believer in God and religion and often look above for device, guidance, counsel and advice.
  8. I am interested in the well being of my fellow man. I enjoy being of service to assist and to improve the lot of people in general.
  9. I am a confirmed believer in being a team member in all endeavors.
  10. I am a work-a-holic as my energy to work is almost endless.
  11. I enjoy working day and night if my services are needed to complete a task.
  12. I expect no rewards for my work as the things I do are done because I wish to do them without the thought of reward or thanks.

*Figure 52.L – From the personal collection of Mr. David Hall*

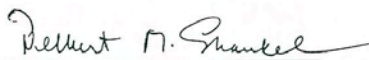
THE UNIVERSITY OF KANSAS  
Lawrence, Kansas

## William Patrick Foster

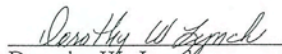
Cited May 1973

Internationally known band director...Beloved teacher...Authority in music education...Chairman of the Music Department and Director of Bands, Florida A&M University...Clinician, Consultant and Conductor at band clinics and workshops...Author of the book *Band Pageantry* and numerous articles for national music magazines...Developer of the Florida A&M Marching Band to its position of international prominence and recognition...Twice Recipient of Teacher of the Year awards...Recognized by Florida A&M University with the naming of its \$1.2 million Fine Arts Center in his honor...Cited by major corporations through the William P. Foster band scholarship...Recipient of the Outstanding Achievement Plaque and the Meritorious Achievement Award from Florida A&M University...To William Patrick Foster, holder of the Bachelor of Music Education Degree with the Class of 1941, The University of Kansas and its Alumni Association confer with great pride the Citation for Distinguished Service.

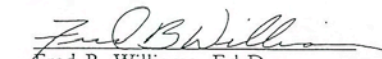
Since this citation was awarded to Dr. Foster in 1973, he has continued his leadership in the field of music education at Florida A&M and beyond. Now widely known as the father of marching bands in America, Dr. Foster has continued building the Florida A&M University Marching 100 into the finest marching band in the nation. The band has been featured in three films and three commercials and on the following television programs: "60 Minutes," "20/20" and "PM Magazine." The band and Dr. Foster received one of their greatest honors in 1989 when the people of France invited the 329-piece band to perform in the Bastille Day celebration in Paris. The band also has received the coveted Sudler Intercollegiate Marching Band Trophy. In addition to leading his school's award-winning marching and symphonic bands, Dr. Foster also directed the McDonald's All-American High School Band for many years. Among Dr. Foster's personal honors are resolutions by the Florida Legislature, the Cabinet of the State of Florida and the Florida Board of Regents. He has received a citation of excellence from the National Band Association and an Alumni Award from Wayne State University, where he received his master's degree. The 99th Congress honored Dr. Foster with a full-page article in its 1986 proceedings. He now continues to bring top-flight leadership skills and ingenuity to his profession as president of the American Bandmasters Association. For all that he has achieved, The University of Kansas and its Alumni Association honor and salute Dr. William P. Foster on this sixth day of March, 1995. Dr. Foster, through his vision and standards of excellence, makes all Jayhawks proud.



Delbert M. Shankel, Ph.D.,  
Chancellor



Dorothy W. Lynch,  
National Alumni Chairman



Fred B. Williams, Ed.D.,  
President

*Figure 53.L - From The William Foster Collection, Kansas Collection*

APPENDICE M  
SELECTED PHOTOGRAPHS

agriculture at the Treutlen County Training School, 1935-37; teacher of agriculture, Georgia Baptist College, 1937-40; principal and teacher of agriculture, Flint River Farm School, 1940-41; and a supervisor of the Cooperative Division, Farm Security Administration, 1941-43.

**LOUISE MITCHELL ELLISON**  
*Matron of Jeanes Hall*

Mrs. Louise Mitchell Ellison was graduated from the Fort Valley Normal and Industrial School in 1936. She taught at the Berrien County Training School, 1936-39; the Antioch Junior High School, 1939-40; and at the Henderson Rosenwald School, 1940-42.

**WILLIAM PATRICK FOSTER**  
*Director of Music*

Mr. William P. Foster was graduated from Kansas University with the B.M.E. degree in 1941. He was director of the A Cappella Choir—with a personnel of seventy voices—and director of the Band—with a personnel of fifty-five—at the Lincoln High School, Springfield, Missouri, 1941-43; and for part of the year, 1943, before joining The Fort Valley State College faculty, he was the director of the band and orchestra at the Roosevelt High School, Gary, Indiana.



**WILLIAM P. FOSTER**  
*Director of Music*

**RUTHA MERRIWEATHER HODGES**  
*Physical Education*

Mrs. Rutha M. Hodges was graduated from The Fort Valley State College with the B.S. degree in 1943. During the summer of 1943 she studied in the Department of Physical Education at the University of Michigan.

**ALMA WESTINE STONE**  
*Music*

Miss Alma W. Stone received her B.A. degree from Spelman College in 1940; and her M.A. degree from Atlanta University in 1942. During 1940-42, she was a part-time, assist-

**MATTIE PRECIOUS LOWMAN**  
*Assistant Librarian*

Miss Mattie P. Lowman received the B.S. degree from The Fort Valley State College in 1942, and, during the 1942-43 school year, she studied in the School of Library Science at Atlanta University, where she received the B.S. degree in Library Science in June 1943.

★ ★ ★



**MATTIE P. LOWMAN**  
*Assistant Librarian*

**EMMA LILLIAN JOHNSON**  
*Education*

Mrs. Emma Lillian Johnson received her B.A. degree from Clark University in 1938. During the summers of 1940 and 1943, she studied in the Graduate School of Atlanta University. Before joining the Department of Education of The Fort Valley State College as teacher-director of the Campus Demonstration School, she taught for five years, 1938-43, in the Spalding County public schools.



**EMMA L. JOHNSON**  
*Education*



**BETA OMICRON SIGMA GRADUATE CHAPTER OF THE DELTA SIGMA THETA SORORITY**

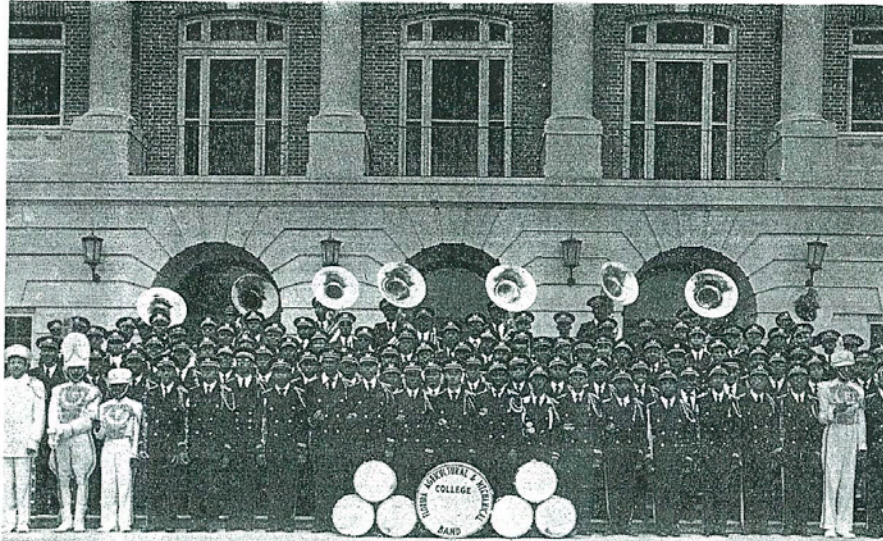
*First Row, left to right: Sorors Almata Triche, Claretta Sampson, Jeffrie Williams, Gloria Harris, and Julia Bond. Second Row, left to right: Sorors Allee Green, Alma Forrest, Alma Johnson.*

Figure 54.M – William Foster, 1943-44 Fort Valley State College Yearbook

810

1950

## Presenting OUR Band, "The Marching 100" ...



**FLORIDA'S FAMOUS MARCHING HUNDRED**

It can be said without contradiction that Florida's famed 110-piece marching band constitutes one of the nation's greatest bands and is second to none. Its half-time band show pageants have supplied top entertainment during football games on and off the campus since 1946. Anywhere from eight to seventeen formations are made during one of the band's show, a marvel to see and hear. The cadence of Famcee's band varies between 80 and a sizzling 280 steps per minute.

The band is attired in beautiful black uniforms trimmed in gold.

Famcee's famed marching band is now known from coast to coast for its excellence in precision marching and musicianship.

The band is directed by William P. Foster, one of the nation's top band directors and conductors, who is also head of the Florida A. & M. College Department of Music. Assistant directors of the band are James McElroy and George Holland.



**JAMES McELROY**  
Assistant Director



**WILLIAM P. FOSTER**  
Director



**GEORGE HOLLAND**  
Assistant Director

*Figure 55.M – Personal Collection of Mr. Dale Thomas*

## ABA OFFICERS & BOARD OF DIRECTORS



**Kenneth G. Bloomquist**  
President-Elect



**Dr. William P. Foster**  
President



**Dr. Myron D. Welch**  
Vice-President



**Dr. Richard E. Thurston**  
Secretary-Treasurer



**Dr. W. Francis McBeth**  
Immediate Past President  
Chairman, Board of Directors



**Robert E. Foster**  
Past President  
Board of Directors



**Barbara Buehlman**  
Board of Directors



**Dr. Edwin C. Kruth**  
Board of Directors



**Frank B. Wickes**  
Board of Directors



**Gladys Stone Wright**  
Board of Directors

*Figure 56.M - From The William Foster Collection, Kansas Collection*



*Figure 57.M - Florida A&M University Concert Band with William P. Foster on the stage of Lee Hall Auditorium. 1947. Photo courtesy Florida A&M University.*



*Figure 58.M* – Foster and vocal singing group “Sister Sledge”, famous for their hit single “We Are Family”, 1982. Photo Courtesy Florida A&M University.



*Figure 59.M - Frederick S. Humphries, Governor Bob Graham, Louis Sudler, William P. Foster, Julian E. White, Leander A. Kirksey, Jr. and Al Wright at the presentation of the Sudler Trophy to the Florida A&M University Marching Band. 1985. Photo courtesy Florida A&M University.*



*Figure 60.M - Frederick S. Humphries, Governor Bob Graham, William P. Foster, Louis Sudler and Al Wright at the presentation of the Sudler Trophy to the Florida A&M University Marching Band. 1985. Photo courtesy Florida A&M University.*



*Figure 61.M - Al Wright, William P. Foster and Governor Bob Graham at the presentation of the Sudler Trophy to the Florida A&M University Marching Band. 1985. Photo courtesy Florida A&M University.*



*Figure 62.M - William P. Foster and drum majors English White and Julian White. 1962. Photo courtesy Florida A&M University.*



*Figure 63.M - William P. Foster and Ronald McDonald at the Circle City Classic in Indianapolis, Indiana. 1996. Photo courtesy Florida A&M University.*



*Figure 64.M - Florida A&M University Symphonic Band on the stage of Lee Hall Auditorium. 1998. Photo courtesy Florida A&M University.*



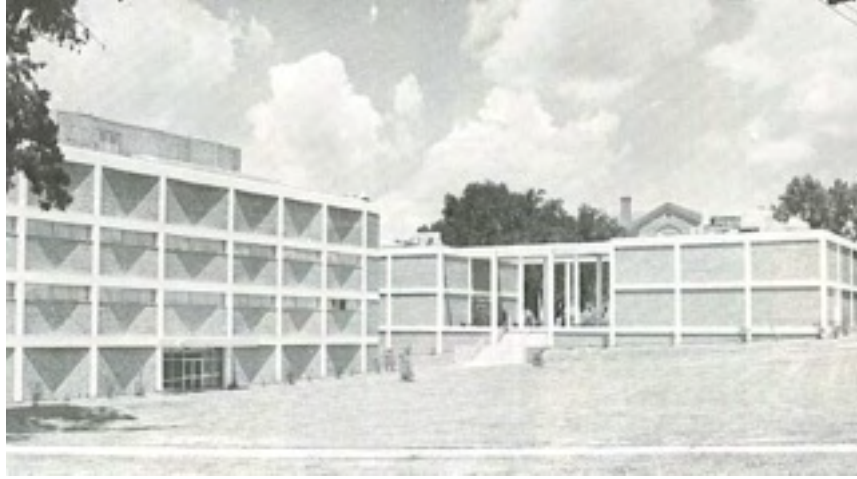
*Figure 65.M - William P. Foster with drum major Adam J. Richardson and band members Bruce Francis, Roland Burns, Warren Duncan in new band uniforms. 1968. Photo courtesy Florida A&M University.*



*Figure 66.M - William P. Foster with drum majors Benjamin Groomes, Eugene Baker, and Bertram Wilson. 1957. Photo courtesy Florida A&M University.*



*Figure 67.M - The Florida A&M University Marching Band during a dress rehearsal for the parade of the Bicentennial Celebration of the French Revolution, better known as Bastille Day in Paris, France. 1989. Photo courtesy Florida A&M University.*



*Figure 68.M - The Foster-Tanner Fine Arts Center is named in honor of William P. Foster and well-known African-American artist, Henry O. Tanner. 1974. Photo courtesy Florida A&M University.*



*Figure 69.M - William P. Foster and Vaclav Nelhybel, internationally known composer and conductor, after a concert featuring a commissioned work by the composer. 1975. Photo courtesy Florida A&M University.*



*Figure 70.M - William P. Foster circa 1950. Photo courtesy Florida A&M University.*



*Figure 71.M – Dr. William P. Foster with former FAMC students and Internationally renowned jazz artist, brothers Julian “Cannonball” Adderley and Nathaniel “Nat” Adderley, circa 1960.  
Photo courtesy Florida A&M University.*



*Figure 72.M – The Foster-Tanner Band Building Addition, 1998. Photo Courtesy of Florida A&M University*



*Figure 73.M – Mrs. Mary Ann Foster, circa 1960 From The William Foster Collection, Kansas Collection*