

Report

Fall 1995

Editor, Gary Corcoran, Department of Music, Plymouth State College, Plymouth, NH 03264. (603) 535-2495/FAX (603) 535-2917
Assistant Editor, Dr. Doug Stotter, Department of Bands, University of Missouri-Rolla, Rolla, MO 65401

From the Podium

This message is one that is filled with some great memories that I want to share with you. The Executive Board, Dick, Alan, Gene, and I met with the 1997 Convention Host, Dwight Satterwhite, at the University of Georgia in Athens. What a treat! The new facilities at the university are absolutely terrific, and Dwight—a host with the most. The schedule for the national meeting was blocked out, and the highlights pretty well determined. For the present, however, the Divisional Conferences are what need to be uppermost in our professional priorities.

By now, you have probably received from your divisional president the dates, site, and initial agenda for your divisional conference. I am really impressed with the quality and quantity of programs that have been developed for these meetings. Put those dates on your calendar...now!

You'll note that the Performance Application for the 1997 Athens Conference is included in this issue of the *CBDNA Report*. It appears that we will be able to accommodate six large ensembles and two chamber wind ensembles (15 players or fewer). Please adhere to the specific instructions.

I recall once reading in John Dewey's "Democracy in Education" an observation by that sage. He noted that a democracy can't work if all society does is to extract. Soon there is nothing left to take. It is only when contributions to that society are replenished, whether by taxes, contributions, or productive involvement, that democracy flourishes. It occurred to me that professional associations are cut from the same stock. CBDNA is only healthy when there is considerable interaction among members. Contributing may begin by little more than paying your association dues, but that is only a beginning. By attending a divisional or national meeting, you bring yourself, your experience, perceptions, and expertise to that conference. The interaction is always professionally stimulating, and you carry what you've learned back to the source of your professional focus. It's really a democracy in action. You

receive as you contribute. Become involved. Don't wait for a special invitation. This is all the invitation you need. I look forward to seeing you in Chicago this December. (I wish it were a week earlier, too!)

James Croft
President

Mid-West Forum

Friday, December 22
4:30 - 6:00 p.m.

Waldorf Room
Chicago Hilton

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

1997 NATIONAL CONFERENCE

PERFORMANCE APPLICATION

PROCEDURES:

1. A performance tape, twenty minutes in duration, should be submitted in cassette tape format with Dolby. Works submitted for evaluation must be conducted by the resident conductor and performed by the ensemble that would be performing at the Conference. Contents of the tape must be selected from performances this fall or from the 1994-95 academic year.
2. Concert programs from performances this fall and the 1994-95 academic year should be submitted with the application
3. Application materials must be submitted prior to December 10, 1995.
4. Conductors will be notified of their status prior to January 15, 1996.

Ensemble _____

Conductor _____

List of Works Submitted _____

School Address _____

School Telephone _____ School FAX # _____

Home Address _____

Home Telephone _____

Application materials must be submitted prior to December 10, 1995, and should be submitted to:

**Prof. Craig Kirchhoff
School of Music
University of Minnesota
Minneapolis, MN 55455**

The Report of the Future— The Future of the Report

In 1985, when CBDNA President Donald Hunsberger asked me to assist in creating a newsletter for our association, I regarded it as honor to be given the opportunity to serve my colleagues in this way. I still do. Until that time, our association's newsletters were actual typed letters written on the president's school stationery, and most of our communications dealt only with upcoming divisional and national meetings.

In those (for me) "pre-Mac" days, our typesetting was done by a local print shop in Pittsburg, Kansas, and the content was—as it is now—totally dependent upon the initiative of interested college band directors, who have been willing to share information and ideas with others, whether in the form of articles, programs, or news items about themselves or their ensembles. It will be important to remember that—despite future changes in our means of our communication—the success of that communication within our profession will ultimately and *always* depend on our willingness to share, to give, to be generous.

At the present time, the *CBDNA Report* is published three times a year. Its quality is variable, based upon the amount and variety of materials voluntarily submitted for each issue. However, through the World Wide Web, our association now has the capability of helping us to connect with unlimited sources of information that will be invaluable to us as we go about our business each day.

By means of a page on the World Wide Web, CBDNA members will be able to:

- access news items that are timely and continuously updated
- follow links to research on band related topics
- listen to sound clips—eventually, full recordings—of new works for band
- communicate easily with composers about their works
- examine archives of programs and program notes from an almost unlimited variety of college and professional ensembles
- get complete travel information on the cities where future conventions will be held
- listen to or watch videos of clinics by some of our finest conductors and performers
- provide feedback to the Executive Board on issues facing the association
- mobilize our association in support of specific causes, as may be needed
- facilitate their communication with musicians in other parts of the world
- communicate and exchange resources quickly with other CBDNA members
- do all of this and much, *much* more for little or no cost

The Internet, and whatever may evolve from it, is the future of our communication. College band directors not yet connected to the World Wide Web need to be taking steps to establish a direct connection as soon as possible. For the immediate future, the *Report* will continue to be delivered to your personal mail box, but before very long, this means of delivering news about our association will seem anachronistic and inefficient, even to the most technophobic among us.

Believe it or not, the next major trend in our society's use of computers will be *away from* the personal computer. If we can allow ourselves to maintain files somewhere other than our own hard drives, we will be able to access the software we want and maintain data storage we need through the Internet. We will once again be using "dumb" terminals, which will be smaller, more powerful, and more portable than their predecessors. Uploading and downloading files will be as commonplace as typing a letter or answering the phone—two activities which also have changed drastically in recent years!

One challenge facing our association will be to ensure that the dramatic proliferation of information and resources available to our members via the Internet does not result in a lack of focus in our communication. CBDNA will need to accept the responsibility of keeping the channels clear and the focus sharp. Another obstacle to overcome will be the fact that the responsibility of staying in touch with the association will, it seems, fall upon the individual member. By the time all of this comes about, even that problem is likely to have been solved. The compelling advantages of electronic communication within our association in terms of the depth and breadth of our potential resources, make it imperative that we pursue this course with deliberate speed.

With these changes approaching, and for personal reasons as well, I have expressed to President Croft that I will soon step aside as Editor of the *CBDNA Report* in order to allow the Executive Board to deal freely with the changes that very much need to be made. Anyone interested in assuming editorship of the *CBDNA Report* should contact Jim by letter and include samples of printed materials prior to December 15:

Dr. James Croft
Director Bands
Florida State University
School of Music
Tallahassee, FL 32306

I have thoroughly enjoyed having had the opportunity to communicate so frequently with my colleagues around the country and thank you sincerely for the privilege of serving our association.

Gary Corcoran
Editor

Errata Aaron Copland's *Emblems*

by

Patrick Casey

Director of Bands, University of Dayton

The following measure numbers will be helpful in making corrections to the parts.

1 = m. 8	19 = m. 121	37 = m. 259
3 = m. 18	21 = m. 137	39 = m. 275
5 = m. 28	23 = m. 152	41 = m. 287
7 = m. 38	25 = m. 166	43 = m. 306
9 = m. 49	27 = m. 183	45 = m. 318
11 = m. 65	29 = m. 194	47 = m. 332
13 = m. 77	31 = m. 212	49 = m. 346
15 = m. 93	33 = m. 226	
17 = m. 108	35 = m. 244	

PARTS errata

Piccolo

- m. 139 1st note = add an accent
- m. 172 last note = add an accent (along w/ the dot)
- m. 211 last two notes = delete the dot, add tenuto to each
- m. 231 1st note add an accent
- m. 354 dynamics are inaccurate (*col* flutes)

1st Flute

- m. 24 dynamic of solo = *mp*
- m. 33 2nd note is a 32nd note
- m. 35 3rd note is a dotted eighth note
- m. 69 add dynamic *p*
- m. 222 second note is *staccato*
- m. 229 add accent on 1st note
- m. 231 3rd note is top space "G"
- m. 238 dynamic is *f*
- m. 241 1st note has long marking and dot
- m. 243 1st note has long marking and dot
- m. 266 last note is *staccato*
- m. 276 1st note is accented
- m. 288 last note is "F#" (not D)
- m. 306 add the wording "(background)" after "softly"
- m. 317 no double bar
- m. 336 dynamic is *mp*
- m. 341 last note is also accented

2nd Flute

- m. 28 dotted half note
- m. 33 2nd note is 32nd note
- m. 56 move rehearsal 10 over one bar later
- m. 69 dynamic is *p*
- m. 139 dynamic is *mf*
- m. 153 1st note is accented
- m. 170 beat two is accented (1st note)
- m. 176 last note (tied note) is "C" (not "A")
- m. 202 add "marc." after the dynamic
- m. 229 add accent on 1st note
- m. 240 *f*, not *sf*
- m. 267 sixteenths cresc. into next downbeat
- m. 277 artic. should match 1st flute (slur 1st five notes only)

1st Oboe

- m. 2 add an accent to the note
- m. 42 add accents to the sixteenth notes
- m. 60 half note arrival is *p* (not *mp*)

- m. 108 should read "Quite fast"
- m. 139 dynamic is only *mf*
- m. 216 add an accent
- m. 223 slur should end on last note of this bar
- m. 228 beat two is accented
- m. 229 1st note is *staccato*
- m. 277 artic. = slur to the A (not the Bb)

2nd Oboe

- m. 139 dynamic is only *mf*
- m. 187 key sig. is 1 sharp
- m. 194 key sig. is 1 sharp
- m. 208 key sig. is 1 sharp
- m. 216 key sig. changes to no sharps/no flats
- m. 227 1st note is *staccato*
- m. 229 1st note is *staccato*
- m. 277 artic. = slur to the A (not the Bb)
- m. 340 last note is Eb

1st Bassoon

- m. 24-25 this should also have a slur over it
- m. 108 *sff* instead of just *sf*
- m. 156 2nd note is G#, not F#
- m. 221 last note is accented (and *staccato*)
- m. 262 1st note, remove the dot and add an accent
- m. 280 add a long mark over the note
- m. 345 2nd note is Eb
- m. 355 fermata over the half note

2nd Bassoon

- m. 88 should read Bssn. I for two notes, then Bssn. II joins (on the "D")
- m. 108 *sff* instead of just *sf*
- m. 156 2nd note is G#, not F#
- m. 171 1st figure has cresc. also
- m. 192 dynamic is *f*, with 1st note being *sf*
- m. 262 1st note = remove the dot, add and accent
- m. 305 add a dim. during the 1st four notes
- m. 345 2nd note is Eb

Eb Clarinet

- m. 18 time signature is 4/4
- m. 20 -21 [full score/ parts] these pitches are not included in the condensed score (?)
- m. 37 Bb (third note)

- m. 153 1st note is accented
- m. 175 meter changes to 2/4
- m. 222 beat 2 is accented
- m. 260 third note is accented
- m. 276 1st note is Bb
- m. 348 last two notes are straight quarter notes

1st Clarinet

- m. 24 2nd half note, lower part = Ab (not Gb)
- m. 28 dotted half note, quarter rest
- m. 132 third note is also accented
- m. 135 last note is accented
- m. 150 1st note is accented
- m. 166 dynamic is *mp*
- m. 192 dynamic should look *sf*
- m. 219 add an accent to the & of beat 1
- m. 221 last note slurs across the bar
- m. 222 second note is a quarter (not an eighth)
- m. 225 1st note is *staccato*
- m. 229 last note is *staccato*

2nd Clarinet

- m. 4 over last beat add "sim."
- m. 5 meter is 3/4
- m. 28 dotted half note, quarter rest
- m. 48 dynamic is *mp*
- m. 64 dynamic is *p*
- m. 131 slur extends to 1st note of this bar
- m. 162 add *sf* under 1st note
- m. 170 1st note is also accented
- m. 188 dynamic is *p*
- m. 192 1st note = *sf*, followed by *f* (as overall dynamic)
- m. 219 add an accent to the & of beat 1
- m. 226 dynamic is *ff*
- m. 276 add an accent over 1st note
- m. 298 above the bar, add the word "Eloquent"
- m. 301 add the word "eloquent" under the beat two passage
- m. 353 final dynamic is *fff*

Alto Clarinet

- m. 9 dynamic is *ff*
- m. 12 last note is Eb
- m. 15 dynamic is still *ff*
- m. 32 last note is also accented
- m. 34 starts with a quarter rest
- m. 62 add dim. beginning after the half note
- m. 64 replace dim. with the word "softly"
- m. 111 the note is *staccato*
- m. 113 3 beats rest, then eighth note/eighth rest
- m. 155 last note is *staccato*
- m. 188 dynamic is still *p*
- m. 227 2nd note is accented
- m. 228 1st note is accented
- m. 262 1st note is accented
- m. 263 1st note is *staccato* and accented
- m. 332 remove the breath mark (although it might be a smart edit)
- m. 339 3 beats rest before the quarter note
- m. 352 add a breath mark at the end of the bar

Bass Clarinet

- m. 16 4th note is 2nd line "G"
- m. 30 last note is "Gb"
- m. 42 add accents to each sixteenth note
- m. 45 the dynamic changes to *f*
- m. 111 add *staccato* and accent to the note
- m. 113 the dynamic is *mp*
- m. 340 last note is accented

1st Alto Sax

- m. 35 dynamic is *f*
- m. 109 half note, half rest
- m. 128 both notes have the tenuto articulation
- m. 192 1st note = *sf* (followed by *f* dynamic mark)
- m. 232 dynamic is still *ff*
- m. 276 3rd note is "C" (not "B")
- m. 350 (last note is a sixteenth)
- m. 353-4 dotted half notes (not just half notes)

2nd Alto Sax

- m. 31 it is *sf* under the note
- m. 109 half note/half rest
- m. 128 both notes have tenuto articulation
- m. 156 2nd note is accented
- m. 182 2nd note is accented
- m. 227 the rhythm on beat 2 is two sixteenths followed by an eighth
- m. 284 marking is *sf* (not *f*)

Tenor Saxophone

- m. 33 accent should be on 2nd note (not the 3rd note)
- m. 109 half note/half rest
- m. 284 marking is *sf* (not *f*)
- m. 354 1st note is accented
- m. 355 add a fermata over the half note

Baritone Saxophone

- m. 109 half note/half rest
- m. 175 the meter is 2/4
- m. 284 marking is *sf* (not *f*)
- m. 355 2nd note, add a housetop accent
- m. 356 add a housetop accent to the note

Timpani-Percussion

- m. 107 timp. rhythm = eighth rest | dotted quarter | eighth rest | dotted quarter
- m. 108 snare drum should be marked "Solo"
- m. 118 1st accent in bongo part should be the 1st note (not the second note)
- m. 234 (trombone cue- rhythm of the 1st two notes should be reversed)
- m. 259 add rehearsal mark 37

Piano - Celeste

- m. 139 1st note (both hands) is accented
- m. 181-2 accents of r.h. are same for l.h.
- m. 190 1st note is F natural
- m. 240 the note is accented

1st Cornet

- m. 23 add a dim. on the 2nd half note
- m. 28 delete the word "Solo"
- m. 48 second note = tenuto articulation
- m. 335 add a crescendo for the last two notes (across the bar)
- m. 343 remove the *staccato* on the 3rd note
- m. 355 the flutter tonguing doesn't begin until beat 3 in this part

2nd Cornet

- m. 47 should read "1 player" instead of "soli"
- m. 52 should read "1 player" instead of "soli"
- m. 137 dynamic is *ff* (not *f*)
- m. 152 the note should be accented (to match the trombones)
- m. 253 dynamic is *f*
- m. 335 3rd note is Ab (same goes for last note)
- m. 346 dynamic is *ff*

3rd Cornet

- m. 14 cresc. should begin on beat 3
- m. 28 after the note = eighth rest and 2 quarter rests
- m. 47 should read "1 player" instead of "soli"
- m. 52 should read "1 player" instead of "soli"
- m. 136 1st beat is a quarter rest (instead of the Gb)
- m. 137 dynamic is *ff* (not *f*)
- m. 152 the note should be accented (to match the trombones)
- m. 253 dynamic is *f*
- m. 316 2nd note is "Gb"
- m. 336 articulation is *sf* (not *f*)
- m. 340 the word is "Broadly"
- m. 353-4 the half notes are dotted halves

1st Trumpet

- m. 17 2nd note is "A#"
- m. 26 add a cresc. on 2nd note (leading to next bar)
- m. 49 dynamic is *p*
- m. 102 1st note is also accented
- m. 222 last note is not dotted
- m. 244 above the bar, add the word "Forcefully"
- m. 250 no slur into beat 3

2nd Trumpet

- m. 35 2nd note is accented
- m. 122 the rehearsal marking 19 should be one bar earlier
- m. 171 (cues = two quarter rests, then notes)
- m. 194 dynamic is *p*
- m. 198 2nd note has tenuto articulation
- m. 230 2nd note is accented
- m. 235 1st note is accented
- m. 250 2nd note is slurred to the 3rd note
- m. 279 (accents not in the score)
- m. 339 the note is accented

1st Horn

- m. 53 dynamic is *mf*
- m. 340 last note tied across bar
- m. 341 1st note not accented

2nd Horn

- m. 14 2nd note is F natural
- m. 14 cresc. should begin on beat 3
- m. 35 this note should be slurred into the next one
- m. 38 add an accent to the 2nd note
- m. 113 the rehearsal mark 18 should be at m. 115
- m. 128 2nd note should have tenuto marking (along w/ the *staccato* mark)
- m. 200 Horn 1 cue = beat two is "E" (not "D")
- m. 243 1st note has *staccato* and tenuto marking
- m. 296 2nd and last notes have both tenuto and *staccato* markings
- m. 340 last note is tied across the bar line
- m. 341 1st note is not accented in the score

Horn 3

- m. 128 2nd note should have tenuto marking (along w/ the *staccato* mark)
- m. 211 last note is tenuto artic. (not *staccato*)
- m. 226 last note is accented (not tenuto)
- m. 335 dynamic is *mf*
- m. 340 last note tied across bar
- m. 341 1st note not accented
- m. 345 1st note = add an accent

Horn 4

- m. 14 cresc. should begin on beat 3
- m. 36 add an accent to the 2nd note
- m. 128 2nd note should have tenuto marking (along w/ the *staccato* mark)
- m. 143 cue should read "Bass Clar. solo"
- m. 164 third note is also *staccato*
- m. 296 2nd and last notes are *staccato* and tenuto

Trombone 1

- m. 14 cresc. should begin on beat 3
- m. 35 2nd note is accented
- m. 108 add *sf* to the beginning of the note
- m. 139 dynamic is *f*
- m. 143 cue should read "Bass clar. solo"
- m. 216 dynamic is *f*
- m. 247 last note is also accented
- m. 253 dynamic is *f*
- m. 259 the note is accented
- m. 333 second note is also tenuto articulation
- m. 335 beat 3 is tied into beat 4 and the two sixteenths are slurred into that tie
- m. 352 add a breath mark at the end of the bar

Trombone 2

- m. 6 add "sim." above this bar
- m. 7 beat 4, dynamic is *ff*
- m. 72 this pickup note is 1st trombone only
- m. 143 cue should read "Bass Clar. solo"
- m. 253 dynamic is *f*
- m. 259 the note is accented
- m. 335 should be muted (and then open after this figure)
- m. 335 beat 3 is tied into beat 4 and the two sixteenths are slurred into that tie
- m. 352 add a breath mark at the end of the bar

Trombone 3

- m. 6 add "sim." above this bar (for articulation)
- m. 28 (cue = last note is F natural)
- m. 38 add rehearsal mark 7
- m. 40 omit rehearsal mark 7
- m. 82 last note starts a slur that extends to the next rest
- m. 143 cue should read "Bass Clar. solo"
- m. 152 delete *staccato*, add accent
- (m. 171 the cued instrument is Trombone 4)
- m. 259 change articulation to an accent
- m. 352 add a breath mark at the end of the bar

Trombone 4

- m. 6 add "sim." above this bar
- m. 14 the cresc. begins on beat 3
- m. 43 add the word "heavy"
- m. 126 move this rehearsal marking (20) two bars sooner
- m. 143 cue should read "Bass Clar. solo"
- m. 189 move the rehearsal mark (28) two bars sooner
- m. 276-7 delete the diminuendos
- m. 340 delete the quarter rest
- m. 341 2nd note is also accented
- m. 349 add an accent to the note
- m. 351 add a breath mark after 1st note
- m. 352 add a breath mark at the end of the bar
- m. 354 1st note is *sf*

1st Baritone (Euphonium)

- m. 30 add a breath mark after the 1st note
- m. 143 cue should read "Bass Clar. solo"
- m. 276 dynamic is *f*
- m. 297 beat 3, dynamic is *ff*

2nd Baritone (Euphonium)

- m. 6 last note is also accented
- m. 80 add the word "subito" before the *ff* marking
- m. 143 cue is "Bass clar. solo"
- m. 276 dynamic is *f*
- m. 297 beat 3, dynamic is *ff*
- m. 342 last two notes are Gb and Eb (not Bb & G)

1st Tuba

- m. 31 the 1st note is *sf*
- m. 83 dim. begins fight after beat 1
- m. 240 the 1st two bars of this "rest" are actually low Eb (half note accented and tied to dotted quarter, then eighth rest)
- m. 297 dynamic is *ff*
- m. 340 add a breath mark after the 1st note
- m. 354 1st note is *sf*

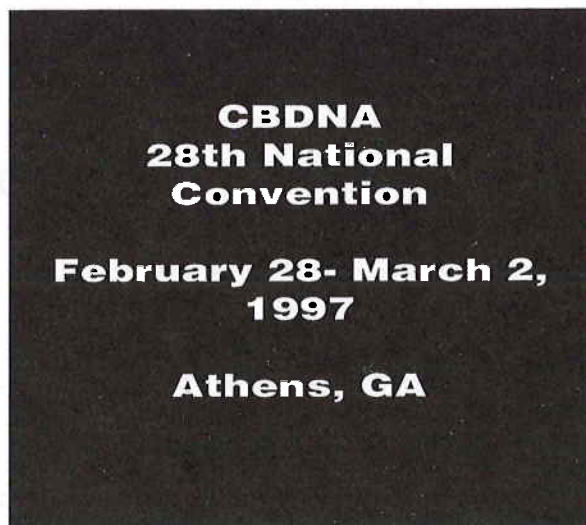
2nd Tuba

- m. 202 dynamic is *f*
- m. 340 add a breath mark after the 1st note
- m. 344 last note is quarter note (dot is an eighth rest)

String Bass

- m. 46 both notes have tenuto articulation
- m. 340 add a breath mark after the 1st note
- m. 353-4 1st note is *sf*

- m. 211 Trombones staves = 1st part is the upper staff; 2nd/3rd parts are the lower staff
- m. 214 Tenor sax remove the printed accent
- m. 219 clar. 1&2 = add an accent to the "&" of beat 1
- m. 224 beat 2, flutes/picc./Eb clar/Bb clar. 1 = add an accent to the dotted eighth note
- m. 229 flutes add accent on 1st note
- m. 267 1st flute = 1st note is high Bb
- m. 276 Eb clarinet 1st note is "Bb"
- m. 277 alto clar/bass clar./bssns. = 2nd note is accented
- m. 278 bassoons = 2nd note is accented
- m. 279 1st alto sax = 2nd note is accented
- m. 345 Bssns = last note is eighth note followed by an eighth rest



SCORE ERRATA

The following listing reflects corrections which should be made to the full score of *Emblems*. In most cases, the part is correct. Sometimes it was clear that a marking was in error in both the score and the parts, based on the musical context. When there was suspicion without definitive information, it is noted below. [The autographed manuscript score of the work is contained in the Library of Congress holdings.]

- m. 10 oboe score should say "2. only"
- m. 23 Alto clarinet pitches for the 4th and 5th notes appear wrong in score and part; should be "G natural" and "A flat"
- m. 30 Bass clar. = last note is "Gb"
- m. 38-40 add accent to Tbn. 1 to match the Tpt. parts
- m. 42 add accents to the sixteenths for oboes
- m. 52 beat 3 = discrepancy in the clarinets—both score and parts—regarding the dynamics. (one solution all clarinets = *sub. forte*)
- m. 69 oboes = add "*p* - softly singing"
- m. 104 Baritones = the rest following the 1st notes is a quarter rest
- m. 108 Cnt. 2 = "C#", Cnt. 3 = "A natural"
- m. 128 last eighth note in saxes and horns = inconsistent; (one solution make it just plain *staccato* to match the clarinets)
- m. 153 add a quarter rest, end of the bar in the Baritones staff
- m. 167 clarinet 2 = should be eighth rest / eighth note
- m. 170 flute 1 = add an accent on beat two
- m. 172 Bass clar. = last note should not be accented
- m. 202-04 Hn/Tbn. 1 articulations match the high WW's

Wolfgang Suppan Requests Help for IGEB Research

September 7, 1995

Dear CBDNA Members:

I am preparing a paper on "Music in Military/Band Archives and Libraries" for the 1996 conference of the International Association of Music Libraries (IALM) in Perugia, Italy. I would appreciate any information, materials, and brochures you may have about your archives/libraries. Please send to me at the address below.

My thanks and best wishes,

Prof. Dr. Wolfgang Suppan
Institut für Musikethnologie
Leonhardstraße 15
A-8010 Graz
AUSTRIA

