

Spring 1995

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## Twenty-eighth National Convention

### University of Colorado at Boulder

### College of Music

### February 22-25, 1995

The 28th National Convention of the College Band Directors National Association was held February 22-25 at the Clarion Harvest Hotel in Boulder, Colorado, and in Macky Auditorium on the University of Colorado campus. Allan McMurray, Tom Caneva and their wonderful staff acted as hosts for the event. Record warm temperatures greeted the large number of participants, most of whom had flown into Denver just a few days prior to the opening of the new Denver International Airport.

#### —Convention Highlights—

**GREAT MUSIC FOR  
 LESS-EXPERIENCED PLAYERS, PART I**  
 Colorado Intercollegiate Band  
 William Nichols, Chair

Homage to Machaut  
*Peter Martin, Conductor*  
*University of Southern Maine*  
 Ron Nelson

Canterbury Chorale  
 Before Thy Throne I Now Appear  
*Larry Harper, Conductor*  
*Carroll College*  
 Jan Van der Roost  
 Daniel Bukvich

Llwyn Onn  
 On a Hymnsong of Philip Bliss  
*Richard Mayne, Conductor*  
*University of Northern Colorado*  
 Brian Hogg  
 David Holsinger

Linden Lea  
 Daydream  
*Glen Hemberger, Conductor*  
*Oklahoma State University*  
 Ralph Vaughan Williams  
 Timothy Mahr

**COMPUTER-ASSISTED TECHNOLOGY**  
 Joe Lukasik, University of Colorado

The Soaring Hawk  
*Paula Holcomb, Conductor*  
*Central College*  
 Timothy Mahr

**RESEARCH SESSION I—ROBERT RUSSELL BENNETT:  
 "HIS LIFE AND LESSER-KNOWN WORKS"**  
 George Ferencz, University of Wisconsin-Whitewater

A Little Day and Night Music  
 They Hung Their Harps in the Willows  
*Cindy Hutton, Conductor*  
*Southern Oregon State College*  
 Samuel Adler  
 W. Francis McBeth

**GREAT MUSIC FOR  
 LESS-EXPERIENCED PLAYERS, PART II**  
 Colorado Intercollegiate Band  
 William Nichols, Chair

Color  
*Diane Janda, Conductor*  
*Lycoming College*  
 Bob Margolis

Little Red School House  
*Laura Rexroth, Conductor*  
*College of William and Mary*  
 William Grant Still

Old Home Days  
*Chris Knighten, Conductor*  
*East Carolina University*

Charles Ives  
 A Movement for Rosa  
*Kevin Sedatole, Conductor*  
*Stephen F. Austin University*  
 Mark Camphouse

Cherubim Song Pavel Tschesnokoff  
(Gilbert)  
Celtic Hymns and Dances Eric Ewazen  
*Gary Speck, Conductor*  
*Miami University of Ohio*

Down a Country Lane Aaron Copland  
(Patterson)  
Frank Ticheli

Amazing Grace James Tapia, Conductor  
*Pittsburg State University*

Prelude in the Dorian Mode Antonio de Cabezón  
(Grainger)  
Frigyés Hidas

Merry Music for Wind Band John West Conductor  
*Western Carolina University*

**AESTHETICS PART I: PANEL DISCUSSION**

Larry Livingston, University of Southern California,  
*moderator*

*"Aesthetics: Then and Now"*

David Whitwell, California State University-Northridge  
*"A New Philosophy of Music Education"*  
David Elliot, University of Toronto

**RESEARCH SESSION II—CONDUCTING**

"Teaching Behaviors Exhibited in Middle School and High  
School Band Directors in the Rehearsal Setting"  
Larry Blocher, Morehead State University  
Richard Greenwood, University of Central Florida  
Bentley Shellhammer, Florida State University

"Interpretive Analysis from the Conductor's Perspective:  
Harbison's *Three City Blocks*"  
Robert Spittal, Gonzaga University

"The Inner Concept: A Study of the Electrical Brain Activity in  
Novice and Expert Conductors"  
Elizabeth Jackson, Hopkins Public Schools, Minneapolis

"To Continue Playing or Not to Continue—That Is The  
Question: A Survey of High School Seniors"  
Robert Spradling, Western Michigan University  
Frank Tracz, Kansas State University

**MAKING MUSIC A PRIORITY WITH OUR MARCHING BANDS**

Mark Belcik, Valdosta State College  
Paula Crider, University of Texas at Austin  
George Parks, University of Massachusetts  
Gary Smith, University of Illinois  
Tom Caneva, University of Colorado at Boulder, *moderator*

**AESTHETICS—PART II**

"The Creative and Recreative Aesthetic"  
John Harbison, Massachusetts Institute of Technology

"Applying Aesthetic Theory to Rehearsal"  
Myron Welch, University of Iowa

**THE NEW MUSIC REHEARSAL: GETTING THROUGH  
AND BEHIND THE NOTES**

Robert Spittal, Gonzaga University  
John Harbison, Massachusetts Institute of Technology

**FINDING THE NEW PIECE: WHAT YOU WANT FROM IT,  
AND WHAT IT WANTS FROM YOU**  
John Harbison, Massachusetts Institute of Technology

**A VIEW FROM THE OUTSIDE: WHERE ARE WE NOW,  
AND WHERE ARE WE GOING?**  
John Harbison, MIT  
Steven Stucky, Cornell University  
James Wierzbicki, *St. Louis Post Dispatch*  
Frank Battisti, *moderator*

**—PROGRAMS—**

UNIVERSITY OF COLORADO AT BOULDER  
WIND ENSEMBLE  
Allan McMurray, Conductor  
Lucy Shelton, Soprano

Celebration Fanfare, from *Stepping Stones* Joan Tower  
(Stamp)

*Thomas Caneva, Conductor*

Songs from *Songfest* Leonard Bernstein  
Opening Hymn to the Poem (scored by Ken Amos)  
Storyette  
Zizi's Lament  
To What You Said

*Mary Jaeb, Soprano*  
*Robert Best, Baritone*  
*Patrick Mason, Baritone*

*\*\*World Premier\*\* (CBDNA Commission)*

Fanfares and Arias Steven Stucky

*\*\*World Premiere\*\* (Big Eight Band  
Directors' Association Commission)*

Sparrows Joseph Schwantner

*Lucy Shelton, Soprano*

Three City Blocks John Harbison

I. Fervent and resolute  
II. Tough, driving  
III. With relentless energy

SAM HOUSTON STATE UNIVERSITY  
WIND ENSEMBLE  
Gary Sousa, Conductor

**A LECTURE/PERFORMANCE OF THE MUSIC OF CHARLES IVES  
Kenneth Singleton, University of Northern Colorado**

March, from *Decoration Day* Transcribed, K. Singleton  
Holiday Quickstep Edited, J. Sinclair  
March/Ending, from *Decoration Day* Transcribed, K. Singleton  
Postlude in F Transcribed, K. Singleton  
March: Omega Lambda Chi Edited, K. Brion  
Calcium Light Night Edited, K. Singleton  
Country Band March Transcribed, J. Sinclair  
Runaway Horse on Main Street Reconstructed/edited, J. Sinclair  
Set No. 2 Transcribed, K. Singleton

The Indians  
"Gyp the Blood" or Hearst? Which is Worst?  
The Last Reader

General Booth Enters Into Heaven Reconstructed, K. Singleton  
Life Pulse Prelude (Percussion Cycles 1 & 2) Edited, D. Porter  
from *The Universe Symphony*

[American Memories] Transcribed, K. Singleton

The Things Our Fathers Loved  
In Flanders Fields  
In the Mornin'

*Kevin Helppie, Baritone*

They Are There! Transcribed, J. Sinclair

GUEST ARTIST RECITAL

Lucy Shelton, Soprano  
Robert Spillman, Piano  
John Harbison, Conductor

Three Songs from Shakespeare Igor Stravinsky  
(with flute, clarinet and viola)  
Musick to Heare  
Full Fadom Five  
When Daisies pied

Whitman Settings, op. 25 Oliver Knussen  
When I Heard the Learn'd Astronomer  
A Noiseless Patient Spider  
The Dalliance of Eagles  
The Voice of the Rain

Two Poems of Konstantin Belmont Igor Stravinsky  
The Flower/The Dove

Four Russian Songs  
The Drake/Counting Song/Tablemat Song/Russian Spiritual  
Russian Maiden's Song  
The Owl and the Pussycat

Three Songs Ruth Crawford Seeger  
(with oboe, percussion, and piano)  
Rat Riddles  
Prayers of Steel  
In Tall Grass

Four Songs Igor Stravinsky  
(with flute, harp, and guitar)  
The Drake/Russian Spiritual/Geese and Swans/Tilimbom

Due Libri dei Mottetti di Montale John Harbison  
(with flute, oboe, B-flat/bass clarinet/horn/violin/viola/  
cello/bass/celeste)  
*John Harbison, Conductor*

UNIVERSITY OF CALGARY  
WIND ENSEMBLE  
Dr. Glenn D. Price, Conductor

Fall Fair Godfrey Ridout  
(Fralick/ed. Benson)

Fantasia J. Scott Irvine

Suite of Miniature Dances Louis Applebaum

and the mountains rising nowhere... Joseph Schwantner

Symphonies pour Cuivres et Percussions François Morel

I. Prelude

Pantomime Pierre Mercure

Concerto for Flute and Wind Henk Badings

Symphony Orchestra

Allegro

Adagio

Vivace

*Soloists: Jennifer Dahl, Jennifer Buller, Ken Hall*

Scherzo Paul Zuk

CENTRAL WASHINGTON UNIVERSITY  
SYMPHONIC WIND ENSEMBLE

Larry Gookin, Conductor  
Andrew Spencer, Associate Conductor  
Craig Kirchhoff, Guest Conductor

Fantasia in G Major J. S. Bach  
(Goldman/Leist)

Miniature Set for Band Donald H. White

I. Prelude

II. Monologue

III. Interlude

IV. Dialogue

V. Postlude

Colonial Song/The Gumsuckers March Percy Grainger

*Craig Kirchhoff, Conductor*

Symphony AD78 Gordon Jacob

(ed. Troy Peterson/Geoffrey Brand)

I. Maestoso - Allegro risoluto

II. Largo

III. Allegro ma non troppo

A Child's Garden of Dreams David Maslanka

The Melody Shop Karl L. King

UNIVERSITY OF TEXAS  
WIND ENSEMBLE  
Jerry F. Junkin, Conductor

Festmusik der Stadt Wien Richard Strauss

Bum's Rush Donald Grantham

Concerto for Piano and Wind Instruments Igor Stravinsky

Largo - Allegro

Largo

Allegro

*Jeffrey Hellmer, Piano*

Lincolnshire Posy Percy Grainger

I. Lisbon

II. Horkstow Grange

III. Rufford Park Poachers

IV. The Brisk Young Sailor

V. Lord Melbourne

VI. The Lost Lady Found

Three Places in the West Dan Welcher

I. Yellowstone Fires

II. Arches

III. Zion

*\*\*World Premiere\*\**

OKLAHOMA STATE UNIVERSITY  
WIND ENSEMBLE  
Joseph P. Missal, Conductor

Serenade, op. 7 Richard Strauss

Over the Hills and Far Away Percy Grainger

Bizarro Michael Daugherty

California Counterpoint: The Twittering Cindy McTee

Machine

Concerto for Clarinet and Wind Ensemble James Fry

Allegro - Lento

Allegro molto

*Babette Belter, Clarinet*

Prophecy of the Earth David Gillingham

*Gerald Frank, Organ*

Slava! Leonard Bernstein

## FROM THE PODIUM

This very brief note to you is both a greeting and a thank you for the opportunity to serve CBDNA as your president for the next two years.

So many good things are in place for this term of office. The Minneapolis planning session in August of 1993 with Craig, Allan, and Dick enabled us to outline a longitudinal program that would—with modifications along the way—enable us to outline and define issues, policies and strategies for CBDNA over a three-term period. We'll have another review in August of this year with the new Vice-President on board. If the Boulder conference is any reflection on the validity of this planning period, it made a big difference. What a great difference!

I will outline some projects and objectives and pose a few questions for you in the next *Report*. Until then, my congratulations to Craig for some visionary and dynamic leadership. We are all the better for it. And, again, thanks to all of you for this opportunity to serve you and this organization—one that has been so important to me and my profession.

—James Croft  
President

### 1995 General Business Meeting

February 24, 1995

9:10 a.m.

Clarion Hotel

Boulder, Colorado

President Craig Kirchhoff called the meeting to order at 9:10 a.m. Richard Floyd presented the secretary/treasurers report and thanked the membership for the opportunity to continue to serve the association.

#### *CBDNA REPORT*

Craig acknowledged Gary Corcoran for his continued work with the *CBDNA Report*.

#### *JOURNAL REPORT*

Tom Duffy announced that Jim Arrowood had stepped down after serving 6 years as Editor-In-Chief. Glenn Hemberger will now serve as Circulation Editor. Volume #10 was edited by Tom Duffy and is currently being sent to the membership. Volume #11 will soon follow. Gary Sousa will serve as guest Editor for Volume #12.

#### COMMISSIONING COMMITTEE REPORT

The floor was opened for nominations for the chairman of the commissioning committee. Gene Corporan nominated Tom Duffy, and Allan McMurray seconded the nomination. There being no other nominations, Tom Duffy was elected by acclamation.

Tom then reported that two works generated by the commissioning committee were being performed at the 1995 Conference. The two works were *Symphony AD 78* by Gordon Jacob and the "Songs" from *Songfest* by Leonard Bernstein, scored for winds by Kenneth Amis.

It was also announced that John Harbison had accepted a CBDNA commission to write a ballet for wind ensemble to be performed with a dance company at the 1997 National Conference. The cost of the commission including part extraction will be \$30,000 to \$35,000. Universities can contribute to the project by committing a minimum of \$3,000 towards the commission. Members were encouraged to seek additional performances by ballet companies and collegiate or professional wind ensembles throughout the nation.

New members of the commissioning panel are Frank Wickes (Southern Division), Gary Speck (North Central Division) and Larry Gookin (Northwestern Division). Frank Battisti (Eastern Division), Allan McMurray (Southwestern Division) and Larry Sutherland (Western Division) will serve two more years.

#### PAST PRESIDENT'S NOMINATING COMMITTEE REPORT

Ray Cramer, as Immediate Past President, announced that the nominating committee had met at noon on Wednesday. The two names that will appear on the National Vice President's Ballot will be Gene Corporan and Pat Hoy.

#### CENTER FOR WIND BAND REPERTOIRE

Bob Grechesky thanked CBDNA for their financial support of this project and encouraged individual members and universities to subscribe to the publication when it becomes available next fall.

#### GRAMMY CATEGORY FOR WIND BAND

Gene Corporon informed the membership that an action plan had been developed to seek a Grammy Awards category for wind bands. He asked for help in identifying major personalities at all levels of our profession who could be approached to write letters of support.

#### WASBE

As president of WASBE, Bill Johnson spoke about the relationship between WASBE and CBDNA, and encouraged CBDNA members, as leaders in the profession, to become more involved with WASBE in order to assist with the depth and growth of this international association. He also suggested that CBDNA establish an international committee to aid in this endeavor.

#### RECOGNITION FOR JIM ARROWOOD

*MOTION:* Craig Kirchoff asked for a motion to formally thank Jim Arrowood for his six years of service as Editor-In-Chief of the *CBDNA Journal*. (moved by Dave Scott and seconded by Tom Duffy) The motion passed unanimously.

#### ANNOUNCEMENTS

Allan McMurray announced that extra copies of all session handouts would be available after the conference.

Herschel Beazley encouraged directors to have students audition for the KKY-TBS Honors Band that will perform during the summer of 1995.

#### DUES INCREASE PROPOSAL

Richard Floyd was asked to discuss the proposed dues increase and to provide background information as to why such action is appropriate at this time. The dues increase being recommended by the board is as follows:

Active	From \$40 to \$60
Retired	No Change
Professional Associate	From \$35 to \$50
Industry	From \$50 to \$100
Students	No Change
Institution	From \$50 to \$75

This increase will generate approximately \$15,000 that will be used to fund the many new projects that are coming on line for CBDNA.

*MOTION:* To place the proposed dues increase on the national vice-presidents ballot to be circulated to all CBDNA members after the national conference. (moved by Jack Williamson and seconded by Jerry Junkin). The motion passed.

*MOTION:* If the dues increase is approved by the membership, the minimum rebate to each division to help with the divisional conference would be raised from \$1,000 to \$1,300. (moved by Gary Hill and seconded by Jack Williamson) The motion passed.

#### PRESIDENT'S COMMENTS

Craig Kirchoff acknowledged the contributions of the board and thanked Alan McMurray and his staff for hosting the conference. In his closing comments he called attention to the Ethnic/Gender Diversity Report, emphasized the need to expand services for college marching band directors and encouraged the association to support the objective of reaching out to small college and community college directors throughout the nation. He then introduced Jim Croft as the new president of CBDNA.

#### JIM CROFT COMMENTS

Jim asked for guidance and expressed delight for the opportunity to serve. He stated that there would be a continued focus on repertoire, critic sessions and intellectual forums at the next national conference. The conference will be held February 26-March 1 in Athens, GA. Dwight Satterwhite will host.

The meeting was adjourned at 10:15 a.m.

## Athletic Band Advisory Committee

### Committee Membership

Dave Woodley—Indiana University, Co-Chair  
Roger Cichy—Iowa State University, Co-Chair  
Richard Bundy—Penn State University, Eastern Division Rep.  
Dave McKee—Virginia Tech University, Southern Division Rep.  
Jon Woods—Ohio State University, North Central Division Rep.  
Glen Hemberger—Oklahoma State Univ., Southwestern Division Rep.  
Don Peterson—Brigham Young University, Western Division Rep.  
Brad McDavid—University of Washington, Northwestern Division Rep.

### COMMITTEE OBJECTIVES

- 1) Serve as national clearing house for information on topics such as bowl games, pep band, budgeting, recruitment
- 2) Serve *all* divisions of NCAA schools rather than only high profile Division I institutions
- 3) Establish a consultant relationship with the NCAA on band related matters

### COMMITTEE PROJECTS

- 1) Jon Woods and Dave Leppla are continuing to work on increased media coverage at NCAA events including bowl game half-time shows, NCAA basketball games, etc. Jon is also working with bowl game committees on length of performances at pre-game and half-time.
- 2) Dave Woodley and Larry Stoffel have started an Internet news group for Athletic Band directors. This news group will house information on bowl games, Athletic Band budgets, pep band requirements, and many other important topics. To subscribe to this news group, write:

Internet address: [marching@indiana.edu](mailto:marching@indiana.edu)

Include the following:

- 1) Your name and e-mail address
- 2) Position, school name, school address
- 3) Phone number (& FAX, if available)
- 4) Any topics you would like to see covered in this group
- 5) The words "Subscribe Athletic Band" somewhere in the body of the letter.

## **The Wind Ensemble and its Repertoire** edited by Frank J. Cipolla and Donald Hunsberger

A new publication from the University of Rochester Press based, in part, on papers presented during the 1992 celebration of the Fortieth Anniversary of the Eastman Wind Ensemble, represents a significant contribution to the literature about wind bands and wind ensemble music. These papers, presented under the aegis of the American Sonneck Society include research into the historical development of the wind band, its repertoire and performance practices. Included also are international reports on wind band history and development in England, Europe and Japan.

### —Contents—

- Introduction, Frank Cipolla
- THE WIND BAND: ORIGINS AND HERITAGE**
- *The Wind Ensemble Concept*, Donald Hunsberger
- *The Early American Wind Band: Hautboys, Harmonies, & Janissaries*, Raoul Camus
- *The American Brass Band Movement in the Mid-Nineteenth Century*, Jon Newsom
- *Before the Brass Band: Trumpet Ensemble Works by Küffner and Lossau*, Robert Sheldon
- *J.A.C. Somerville and the British Band in the Era of Holst and Vaughan Williams*, Jon Mitchell

### STUDIES ON THE RÉPERTOIRE

- *Towards a Critical Edition of Stravinsky's Symphonies of Wind Instruments*, Robert Wason
- *Sousa Marches: Principles for Historically Informed Performances*, Frank Byrne
- *Richard Wagner's Trauermusik, WWV 73 [Trauersinfonie]*, Michael Votta

### THE INTERNATIONAL SPREAD OF THE WIND ENSEMBLE

- *Contemporary British Music for Band and Wind Ensemble*, Timothy Reynish
- *Wind Bands in Continental Europe*, Leon Bly
- *Historical Development of Wind Bands in Japan*, Toshio Akiyama

### APPENDICES

- Complete Repertoire for the Eastman School Symphony Band (1935-1952) and the Eastman Wind Ensemble (1952-1992)
- Complete Discography of the Eastman Wind Ensemble
- Eastman Wind Ensemble Fortieth Anniversary Celebration Program

*The Wind Ensemble and its Repertoire* is available for \$39.95 and may be obtained by contacting:

University of Rochester Press  
P.O. Box 41026  
Rochester, NY 14604-4126  
(716) 275-0419

## **The Hound of Heaven** for Large Wind Ensemble

*The Hound of Heaven* by James Syler was the winner of the 1993 National Band Association Composition Award and the 1993 Arnauld D. Gabriel Composition Award. One purpose of this award, sponsored by the United States Air Force Band, is to identify promising young American composers under 35 years of age.

This work was written in 1988 and revised in 1992. It is a programmatic work in six sections and is based upon the poem of the same name by the British poet Francis Thompson. The allegorical title describes God as the loving hound who is in pursuit of the lost hare, the individual soul.

Section I depicts the fearful attempt to flee from God, knowing all the while that he is being pursued. Section II tells of how the fugitive hare tries to escape in his imagination to the beauty of the heavens. He finds it pointless and, in Section III, he decides to turn to the little children. He believes he can find happiness here, but just as the children begin to respond, they are suddenly taken away by death. He is now a desperate soul who, in Section IV, turns to nature for repose. But nature, as beautiful as it is, is unable to fill the void in his heart. He again hears the footfall of his pursuer. There is nothing left now; he has tried everything and, in Section V, is smitten to his knees. In a dream he sees his past life wasted on foolish pursuits, none of which has given him love and happiness. The chase is over. In Section VI, the loving Hound of Heaven stands over him, and the gloom which he thought would follow this surrender is only the shade of God's hand coming down to embrace him. He realizes his foolishness and knows now that he has true love and happiness as his pursuer speaks to him with the words, "I am He Whom thou seekest!" The use of an antiphonal trumpet, which speaks between each section, serves as the musical voice of the Hound of Heaven.

The 18-minute work is available on rental from:

Syler Music  
166 Marine Street, Rear  
St. Augustine, FL 32084  
(904-829-1466)

## **Shawnee Press to Distribute British Concert Band Catalog**

Shawnee Press, an independent subsidiary of The Music Sales Group, will be the exclusive distributor in the United States and Canada for G & M Brand Publications. G & M Brand Publications (formerly R. Smith & Co. Limited) is built upon a unique catalog of original brass band music that dates back to the early part of the century. The company has acquired the rights to unpublished works of British composers such as Gustav Holst, Gordon Jacob, and Percy Grainger and publishes commissioned works of Derek Bourgeois, George Lloyd, Paul Hart, and others. G & M Publications also features graded arrangements of European repertoire by Geoffrey and Michael Brand and by some of the best educational writers in Britain today.

## **Eastman Wins Award in Osaka**

The Eastman Wind Ensemble, conducted by Donald Hunsberger, recently received the 1994 Crystal Award, one of two prized Symphony Hall International Music Awards presented by the Asahi Broadcasting Corporation (ABC) Music Foundation. Representatives of the United States Embassy in Japan and the Consulate General in Osaka attended the presentation ceremony. The award was presented to Ronald Schiller, Director of External Affairs at the Eastman School of Music.

The award recognizes six influential concerts presented in Osaka's Symphony Hall during the Eastman Wind Ensemble's tours of Japan in 1990, 1992, and 1994. Under the sponsorship of Sony Music Communications, Inc., and Kodak Japan, Ltd., the ensemble will return to Japan for their fourth tour in 1996.

The award of approximately \$20,000 will be used to establish the Eastman Wind Ensemble Fund, which will support recording

and touring projects. According to Hunsberger, "Educational and outreach efforts of the Wind Ensemble will be significantly enhanced by receiving the Crystal Award. We are very pleased by the warm reception we have received, not only in Osaka, but throughout Japan. We are looking forward to returning in 1996."

## **Air Force Bands Auditioning for Conducting Vacancies**

The U. S. Air Force Bands and Music Program has vacancies for band officers and has scheduled auditions for August, 1995. Applications must be submitted by January 20, 1995. The application process includes an interview with the regional USAF Band Officer, résumé, transcripts, repertoire list, video, and letters of recommendation.

Air Force band officers are offered a satisfying and challenging career working with professional musicians. These full-time positions, offered in a variety of locations, provide 30 days paid vacation, a fully-funded retirement plan, travel, and a comprehensive medical/dental care package. All positions are open to the best qualified candidates without regard to race, gender, color, religion, or national origin.

Applicants must be less than 35 years old on the date of commissioning and must possess a Bachelor's degree, preferably with a major in conducting, instrumental performance, or music education. There are also physical and written testing requirements to be satisfied.

For a full description of application procedures, contact:

SAF/PAC  
attn: MSgt Regina Bruner  
1690 Air Force Pentagon  
Washington, DC 20330-1690  
(703) 695-0019

## **To Continue Playing Or Not To Continue—That Is The Question: A Survey Of High School Seniors**

by

Robert Spradling, Western Michigan University  
Frank Tracz, Kansas State University

The purpose of this study was to survey high school seniors across the country representing a variety of schools and band programs to ascertain the likelihood of their continued participation in bands beyond their high school graduation. Further, it was hoped that some pattern might emerge which would show some correlation between their high school experiences and their decision relative to continuing to play either in college or in some other fashion following graduation.

An initial pilot study was undertaken involving nine high schools from four states in four different regions of the country. Seniors in these high school bands were asked to respond to a series of questions that attempted to define their high school band experiences, their intention to continue playing after graduation, and influences on that decision. This pilot provided preliminary information that led to the adjustment of the questionnaire and the investigation of additional high school music experiences.

One year after the initial pilot study, the revised survey was sent to 36 high schools in 16 states. Of the 36, thirty schools from 14 states (83%) responded, yielding 564 returned questionnaires. Two years later, a second survey was sent to 44 schools in 24 states and Canada. Thirty-six schools from 22 states and Canada responded, (82%) yielding 672 returned questionnaires. While the two surveys were essentially the same for students, a band director's questionnaire was included with the second survey to get a better profile for each school and band program. Thirty-three band directors responded by returning their survey.

### **SUMMARY**

Student participation in instrumental ensembles remained relatively stable during the two years between the surveys. The percentage of students participating in concert band, marching band, and private lessons for three or more years increased in the second survey, as did students playing in jazz ensembles and chamber ensembles. Participation in orchestras showed a decrease (Table 1).

