

Report

Fall, 1985

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From The Podium

Well, the first issue of *Report* is now in the hands of members of CBDNA and thus far the reception appears to be very favorable! Gary did an excellent job of developing a layout and easy reading style; he uses the services of the Department of Printing at Pittsburg State for technical assistance. One major typo jumped off the front page; we all are sorry to have moved Hal Warman to the Presidency of the Eastern Division (even though San Diego is east of L.A. and San Francisco!). Those who have not yet received a copy perhaps don't not have a current mailing address registered with Dick Floyd. We have included another registration and dues form for all to sign up for another year with CBDNA as set in the recent Constitution and By-Laws revision. The fiscal year now runs from October 1 to September 30; all members must be paid up to date in the Fall of the year instead of the system heretofore employed.

Included in this *Report* are several important issues for the membership to read and consider. First, there is the important address by Dean Kearns of the University of Colorado, presented at the National Meeting in Boulder, and that of Colonel John Bourgeois, Leader of the United States Marine Band, presented at the July, 1985, meeting of WASBE in Kortrijk, Belgium. Both of these gentlemen address themselves to many of the issues before us each day and deserve thoughtful reading. In addition to Col. Bourgeois' speech there is a detailed summary by Jim Arrowood of the WASBE meeting and its concerts and presentations. WASBE is in its infancy, yet it has already provided a forum for invigorating interchange among musicians, particularly wind band composers and conductors from all over the world. Please mark July, 1987, on your calendar for the next meeting which will be held at Boston University.

Another subject which I feel is most important concerns the fact that each and every member of CBDNA must get behind the *CBDNA Journal*, which presents our particular area of performance and creativity on a high level of quality, thus providing an artistic impact on those outside our own musical spheres. Enclosed in this issue is a subscription form to be used by librarians, fellow band supporters, theory, musicology, music education, humanites teachers, etc. to subscribe to the *Journal*.

All members, regular or associate, receive the *Journal* as part of their membership dues. The only way we, CBDNA, will see this publication succeed is to establish a base of subscriptions which guarantees some financial security. We will probably never include advertising in the *Journal* merely to exist, thus we have a need for every school library and our professional associates to subscribe.

An area of personal development within each of us that must be continually examined and expanded lies in what my good friend Jim Croft at Florida State terms "the boundaries of one's professional dimension." Not only are there always new scores to learn, there are also constantly unknown conducting techniques to be assimilated, new marching styles to be experienced, and vast changes in technology which are altering our administrative lives. If I had to select one major problem constantly facing each of us daily, it would be the *limited scope of musical activity* that working only in the wind band/ensemble field may afford. There is little reason that musicians outside the band world don't take many of our activities seriously—it sometimes seems that much of our repertoire and many of our practices don't really match up to their standards. That is why we must each try to grow a little every day in the overall musical world, not just in our narrow little spheres. One way to do this is through advanced degree level education in our schools and universities; other ways include attending workshops and reading the publications of other societies. I hope to institute a program of regional workshops that may be of benefit to the membership. Any thoughts or suggestions are most welcome.

There are several professional societies, journals and workshops which may also offer CBDNA members opportunity for growth in diverse directions:

1. *The Sonneck Society*. The Sonneck Society promotes research, educational projects and the

CBDNA Forum

The annual CBDNA Forum at the Midwest National Band and Orchestra Clinic will be held on Friday, December 20, at 3:00 p.m. in Conference Room 4C of the Chicago Hilton. **Please plan to attend.**

dissemination of information in all fields of music in American life. It publishes the quarterly journal *American Music*, a newsletter, and an annotated membership directory. The Sonneck Society encompasses all areas of American music—jazz, theater, band music, orchestral music—you name it! The journal *American Music* is worth the cost of membership alone! Membership is \$30 per year. Address: The Sonneck Society, 410 Fox Chapel Lane, Radnor, PA 19087.

2. *The American Symphony Orchestra League/The Conductors Guild*. The ASOL is well known for its development of the orchestra, and especially the regional orchestra, through the many workshops and publications it offers. The Conductors Guild is a more recent development and offers a *Journal* which addresses issues of concern to America's conductors in a scholarly and professional manner. For information contact Donald Thulean Director of Artistic Affairs, ASOL, 633 E Street, Washington, DC 20004.
3. *The Boombah Herald*. A Band History Newsletter. Published by Loren D. Geiger, the *Herald* is one of America's truly informative sources for information on late 19th and 20th century band directors, composers, arrangers and soloists of American and European bands. Loren Geiger possesses and extraordinary amount of information which he passes along to his readers. In addition, you will probably receive an up-to-date edition of an early out of print band tune (with parts!) included in the current issue. Write: *Boombah Herald*, 15 Park Blvd., Lancaster, NY 14086. \$6.00 for current subscription.
4. *The Newsletter of American Band History Research*. Written and published by Dianna Eiland, this newsletter is the youngest of the journals listed above. Dianna is one of the prime movers in the Sonneck Society to press for more band research and panel discussion activity at their conferences. To subscribe contact Dianna at Dublin High School, Dublin, TX.

These are but a few of the many resources we have at our disposal. The American Musicological Society, the Music Librarians Association, the various theory, humanities and music education societies are other avenues we can explore. The hardest part lies first in setting the goal; once that is done, finding avenues to travel is not so difficult a task.

One last thought regarding the next issue of *Report*. I feel that we might provide a beneficial service by publishing a list of available graduate assistantships. Although the CMS and the "Journal of Higher Education" list actual job openings, no one seems to provide the same service for student fellowships and assistantships, so please refer to the column of notices and send yours to Gary or Myles.

I hope that the next issue of the *Report* will have information about each of you. Work through your State Chairman and send something in for the Spring issue.

See you in rehearsal.

Don Hunsberger.

The Second World Conference of the World Association for Symphonic Bands and Ensembles

The Second World Conference of the World Association for Symphonic Bands and Ensembles which met in Kortrijk, Belgium this past summer was in actuality the third international meeting of band directors, composers, and publishers to be held in the last four years. Such a conference began as an idea, a dream if you will, of Frank Battisti then the president of the College Band Directors National Association. With moral support and seed money provided by the CBDNA and with the able assistance of William V. Johnson the "International Conference" became a reality. That first conference convened in Manchester, England in 1981 and before the week was over the World Association for Symphonic Bands and Ensembles (WASBE) had been born.

CBDNA has sponsored a number of worthwhile and lasting projects since its official beginnings in 1941, but none perhaps has spawned as rapidly and in as far-reaching a manner as did that first conference in Manchester. WASBE now has a roster of well over 400 members and the association is truly an international organization. Not only was WASBE formed as a result of that 1981 International Conference, but a sibling organization came to be founded as well—the British Association of Symphonic Bands and Wind Ensembles (BASBWE).

The first official conference of the new WASBE was held in Skien, Norway in 1983. The second was in Kortrijk, Belgium from July 14-21, 1985.

Here are a few statistics regarding the 1985 World Conference: 24 wind bands and ensembles of various sizes performed during the eight day conference representing 10 nations; 19 lectures or clinics were presented by conductors, scholars, and composers from 9 countries; 21 companies (mostly music publishers and sales) took part in a trade exhibition representing 8 countries.

Countries participating in these sessions were: Argentina, Belgium, Canada, England, Federal Republic of Germany, France, Hungary, Israel, Japan, The Netherlands, Norway, South Africa, Spain, Sweden, Switzerland, and United States.

There were 130 registered members of WASBE attending the conference from around the world. Even with such program diversity advertised, most people arrived at the conference not knowing what delights lay in waiting. Such a musical smorgasbord offers up a feast of unfamiliar, and at times even exotic, sounds.

The wide range of musical styles attributed to ethnic influences, the distinct ensemble timbres resulting from diverse instrumentation, and the scope of repertoire dominated by national traditions are almost more than one can grasp in the span of eight days. but what fun it is to try (!)—almost like following the pumpkin pie with a slice of mincemeat after Thanksgiving dinner.

There were many exciting performances during the week from bands of all degrees of experience

and representing all age groups. There were ensembles comprised mostly of students (The Great Symphonic Band of Bussels Conservatory, National Swiss Youth Wind Orchestra, All Japan Select High School Band, The National Norwegian Youth Brass Band, National Youth Fanfare Band of Holland). There were bands composed mainly or entirely of professional musicians. Of this latter category The Great Symphonic Band of the Belgian Guides and The Omnibus Wind Players of Sweden were outstanding.

Two civic bands who caused a sensation during the conference were the famous *Ateneo Musical y de Ensenanza Banda Primitiva, Llinia* (Spain) and a stirring performance by the *Harmonie-orkest Sint Michael uit Thorn* (Holland). The English speaking countries were well represented by the Kent School's Symphonic Wind Band and the Royal Northern College of Music Wind Ensemble of the United Kingdom. The United States had four ensembles appearing on the program (The California State University-Fresno Wind Ensemble, The Sacramento Valley Concert Band, The American Musical Ambassadors, and the United States Collegiate Wind Band).

Of the lectures which were given during the week it seemed that American speakers drew the largest and most expectant audiences. All of these presentations were of an especially high quality as a list of the authors would lead one to expect. They were Frank Battisti, Frederick Fennell, Donald Hunsberger, H. Robert Reynolds, and David Whitwell.

Part of the special nature of such an event is to take in the qualities of the locale. Francis Pieters (WASBE President and conference host) saw to it that convention guests were well received and were offered the most warm hospitality. The official opening ceremonies were held in the beautifully restored Town Hall (1519) and open air concerts were held in the Market Square within sight of the Belfry (1307). The opening festivities featured music provided by the "Dinant Saxophone Quartet." Saxophones were in prominence throughout the week, for the Belgians are obviously proud of their native son Adolphe Sax (1814-1894). Along these lines there was a wonderful display of antique and replica wind instruments and uniforms at the Cultural Center of Kortrijk. An expensively printed walking guide with photographs was provided to all the registrants. The Belgians are justifiably proud of their heritage as wind instrument makers.

In the middle of the week most of the conferees boarded a train for a pre-planned outing to Bruges. Bruges is a remarkable medieval city which has for centuries miraculously escaped damages of countless wars. We were made welcome in the Gothic Hall of this ancient city by town officers and serenaded by the Flemish Trombone Quartet who performed on authentic replica sackbuts. If this alone were not enough, our gracious hosts provided wonderful regional champagne with which we toasted our good fortune. The entire day was an enriching addition to the week's activities.

For those Americans who missed the 1985 conference you will be glad to know that the next WASBE World Conference will be held in the United

States in 1987 (July 20-25). The host city will be Boston. There will be bands from 15 different countries and the United States Air Force Band will be in residence for the conference. There will be reading sessions of new works by the Air Force Band and a day trip to Tanglewood Music Center to observe two rehearsals of the Boston Symphony Orchestra. Boston is a wonderful city for Americans to entertain our guests from other countries and to display with pride our own heritage.

The 1987 WASBE World Conference chairman is Lee Chrisman (Boston University). The program chairman is none other than Frank Battisti, the very man who envisioned the first International Conference and who worked tirelessly to make that dream come true. We as CBDNA members are all beneficiaries of that dream.

The Band—A Vernacular or Art Esthetic?

Address for the College Band Directors National Association at their annual meeting at the University of Colorado, Boulder, March 1, 1985, by William Kearns, Professor of Music, University of Colorado.

I should begin by explaining my title. Let me start with the last word—esthetic. Over the past 250 years, this word has come to have a very explicit meaning. The word was coined by a German philosopher, Alexander Baumgartner, in 1735, when he tried to differentiate between two kinds of knowledge—that which is proper to logic and rationality, and that which is proper to perception. The latter he called esthetics, after the Greek term which has to do with perception. Since that time, other philosophers have added to this original meaning certain ideas that have caused us to identify esthetics nearly exclusively with art music.

When Allan Merriam wrote a landmark book, *The Anthropology of Music* (Merriam, 1964), he was able to identify six features of esthetic theory most frequently discussed by philosophers. These 6 features are (1) a lofty concept of beauty or the sublime that each art work must have, (2) the importance of form manipulation as a prime concern of the composer, (3) the rather paradoxical idea that feeling or emotion is somehow embedded in the art work rather than the observer, and (4) consequently, the perceiver should not become involved with the work in a personal or sentimental way but rather must keep a certain distance from it (physical distance), (5) the artist sets out to create something that fosters these foregoing qualities exclusively—that is, he/she sets out to create something "esthetic" and for no other reason than just that (An esthetic object should have no other reason for being, no utilitarian function.), and (6), finally, the presence of a philosophy of esthetics. Merriam noted that these ideas have been practiced in our culture to the extent that they have become sacrosanct. We are self-conscious about them. We have created a philosophy of esthetics to explain them.

Merriam was an anthropologist who studied the music of American Indians and Jazz culture. He found none of these characteristics in either Indian or Jazz culture; therefore, he concluded that what we call esthetics had no place in those cultures, notwithstanding the fact that an American Indian's most prized possession can be those songs given to him by the Great Spirit, songs which are his alone and no one else may sing. Nor would Merriam's categories apply to jazz, although this most vital form of music has pervaded the popular music of our time and therefore nearly all the cultures of the world.

Merriam restricted esthetics to a very small percentage of music and to a set of peculiar attitudes practiced by an equally small percentage of the population. To a visitor from another planet, these ideas might seem cultish and something of a byway in our culture. Actually, however, they have wielded a tremendous influence on our entire musical society. Even though only 5% of our population can approach these esthetic ideals, the other 95% acknowledges their so called rightness and believes that any

other form of musical activity or perception is therefore inferior. Thus, a 5-minute composition which is made only for contemplation (or esthetic contemplation, as it is sometimes called) is considered more important than a march, which is made to move people from one point to another. Any type of functional music is, *per se*, inferior to music which is to be observed for its own intrinsic qualities. A symphony which is observed placidly in the concert hall is, somehow or other, more important than the reel of a bagpipe which drives soldiers into battle or the sounding to "Taps," which marks the end of a life.

Our philosophy of the esthetic has had some distinctive effects on our musical history. It has led us to put the composer, the form manipulator, at the center of our musical universe and view music history as a succession of great composers against whom all other musicians must be measured. A typical student of music history may be expected to know three phases in the stylistic development of Beethoven but not the history of such universal songs such as *The Star Spangled Banner*, *Barbara Allen*, *Home, Sweet Home*, or *Napoleon's Retreat*.

Our esthetic has also had peculiar effect on music education, for it has set as an ideal, the appreciation of classical music, one that very few people are willing to attain. Sometimes I sense that our music schools in their zeal to make our students the priests of a high musical culture deliberately alienate them from our broader musical society.

I'm not here to disparage classical music or the esthetic tradition which I have described and which supports it. Indeed, I am, just as you are, a part of the 5% that considers classical music such an important aspect of life. And, just as you, I am a part of the priesthood which searches diligently for converts to classical music. I question only the attitude that we may develop as priests which leads us to look down and consider as inferior all musical activity that goes on in the peripheral chapels or even outside the temple. Christopher Small, in his book, *Music, Society, Education*, warns us that "We should not allow the brilliance of the western musical tradition to blind us to its limitations and even areas of downright impoverishment" (p.10). My message is an ecumenical one. Unlike Merriam, who believed that esthetic attitudes and principles belong only to art music, I believe that the term and its implications are much broader. There is also a vernacular esthetic, and that esthetic is not lower than the art esthetic but, rather, different from it.

As a student of the history of American music, I share with you a common problem, for neither American music nor band music has a lineage of great composers with which to beguile the public. But both have colorful, vital histories full of interaction with the broad currents of society that an art music which, in its final form, as the distillation of individual genius, can never share. I for one think that the values of a society are at least equal to an individual genius, that we have spent too long working out intricate esthetic canons to celebrate that genius to the neglect of worthwhile ideas about much music with far greater social consequences.

I'm not sounding off on some idiosyncratic idea here. There is already considerable thinking at hand to support the existence of a vernacular esthetic. Another anthropologist, Alan Lomax, writing a short time later than Merriam, gave a different set of values for the word *esthetic* in an article in the *Journal of American Folklore* called "The Good and the Beautiful in Folksong" (Lomax 1967). Lomax is obviously flaunting the art esthetic tradition with such a title, for such words as "good," and "beautiful," along with "truth" have long been the triple peaks of Western philosophy.

Folksongs share with some (not all) band music a classification that we can call vernacular, and, before we look at Lomax's more inclusive concept of esthetic, let's examine the word *vernacular* for a minute. An explicit dictionary definition of the word is—Vernacular is everyday speech (even vulgar) as opposed to an elevated speech, a speech of the higher classes. Or, to put the matter in a broader context and apply it to music, as Wiley Hitchcock has done: "The terms [*classical and popular music*] bespeak a common realization of the existence of two major traditions in American music. . . the cultivated and the vernacular traditions. I mean by the term "cultivated tradition" a body of music that America had to cultivate consciously, music faintly exotic, to be approached with some effort, and to be appreciated for its edification, its moral, spiritual, or aesthetic values. By the "vernacular tradition" I mean a body of music more plebeian, native, not approached self-consciously but simply grown into as one grows into one's vernacular tongue; music understood and appreciated simply for its utilitarian or entertainment value" (Hitchcock 1966, p. 51). Even this relatively balanced statement seems

weighted toward art music. It is clear to us that much band music has been thought of as vernacular music in that sense—a utilitarian music offering *only or merely* entertainment value.

It is that attitude of *only or merely* when applied to any musical activity outside the high temple of musical art that I want to challenge. Lomax talks about many qualities in folksong that I think also apply to band music. For example, associating a music with some important event in one's life has a value, just as, in the art tradition, dissociating music from life's events has a value, but a different one. The empathic feeling that one gets on hearing a vigorous or stately march, a simply rendered air, or a lively dance—all staples of vernacular band literature, have a value that is different from, and can't be measured against, the emotive qualities embedded in the work of the cultivated tradition.

We tend to disregard our vernacular, to look down upon it. In setting the cultivated tradition as an ideal we sometimes disparage our vernacular tradition. Yet the lessons of music history have shown us that a cultivated tradition bereft of its vernacular is a sterile one. The ethnomusicologist Bruno Nettl has put it this way: "The German term '*gesunkenes Kulturgut*' (debased culture), assumes that the folk [vernacular] communities are inherently incapable of creating music—or literature, or art—and that they instead assimilate what trickles down to them from the sophisticated society of the cities. . . Rather, let us accept the theory of mutual give-and take to describe the relationship between folk and art music." (Nettl 1965, p. 13). Bach's art rested on the chorale tune; the Viennese classical tradition of Haydn, Mozart, Beethoven, and Schubert was close to its folk tradition. Our own great American composer, Charles Ives, challenged nearly every esthetic law in his attempt to reveal the vernacular in art music—thus the banal hymns, camp meeting songs, popular tunes, marches, and patriotic songs of the day were sublimated in his symphonies and sonatas.

Richard Crawford has asked: "What about our own musical vernacular—the musical baggage we carry around with us but never give much attention to: scraps of operas and quartets, alma maters, hymns, nursery rhymes, commercials, pop-tunes from our past? . . . These are not merely random leavings." (Crawford 1975, p. 8). Rather they form a metaphoric experience about some very basic impulses in our lives. The inclusive, the associative, the feeling-saturated vernacular experience may not only be different from but could be more important than the exclusive, nonassociative, feeling-distanced cultivated experience in a total view of life.

The band can encompass both the vernacular and the art esthetic. Its past, unlike the orchestra, has deep vernacular roots. Its more recent history shows branches extending outward into cultivated traditions—outward, however, not upward, as some band historians suggest, for the vernacular experience has a quality of its own that may outshine that of the cultivated in the lives of many, and should be enjoyed on an equal footing with the cultivated experience for those who are capable of enjoying both.

In closing, I would like to bring forth one more quality of the vernacular which is particularly dear to a student of American history—that of its relation to nationalism, not of a jingoistic self-righteousness, but rather a sense of our identity as a people. Irving Lowens, one of our most important music historians, has said: "We live in an internationalist world, but we yearn for national roots" (Lowen 1978, p. 17). Art music tends toward the international, but vernacular reflects the national. John Kouwenhoven in his fine book, *Made in America*, puts it this way: "The products of the vernacular in America do bear the stamp of the national character, just as the artistic achievements of other peoples display certain national characteristics. But these are superficial features. The important thing about the vernacular is that it possesses inherent qualities of vitality and adaptability, of organic as opposed to static form, of energy rather than repose, that are particularly appropriate to the civilization which, during the brief span of the U.S., has transformed the world" (Kouwenhoven 1962, p. 224).

The band has played a very important part in that history. It has had many traditions, some of which have been neglected, some forgotten. Fortunately, in recent years we have seen a revival of many of these traditions, and some of you in this room are responsible for these revivals which are more than mere curiosities. Rather, they enable us to see ourselves in a much larger perspective. There is no doubt that a major thrust in the band movement today, both in commissions made and in music performed, is in our sophisticated repertory. This gain is significant, and you should continue to grow in this area. At the same time, I encourage you to present programs that also celebrate your rich vernacular heritage, and to present these programs

without apology. For, as Walt Whitman once said in celebrating the homespun music of the Hutchison Family: "The subtlest spirit of a nation is expressed through its [vernacular] music, and that music acts reciprocally on the nation's very soul" (Austin 1975, p. 61).

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"The Challenge of the Sousa Tradition"

The following remarks were delivered by Colonel John R. Bourgeois, Director of "The President's Own" United States Marine Band at the final banquet of the 2nd World Conference of the World Association of Symphonic Bands and Ensembles in Kortrijk, Belgium.

This has been an exciting week for all of us and I would like to add my thanks and congratulations to Francis Pieters for the many hours of work to bring this conference into being.

I believe we are united in our goals to elevate the repertoire, the quality, and the stature of the wind band to its highest level. After this week of sharing concepts and ideas, of listening and evaluating, talking and planning, each of us must take all we have learned and we must ask ourselves what we can do individually to bring these goals into reality.

I am reminded of a poem written nearly forty years ago by the English poet Stephen Spender in which he lamented, "What can I do that matters?" Each one of us might well ask that same question regarding the future of WASBE. Our task is enormous as we hope to shape the future of bands around the world. In the face of this enormous task, it would be easy to feel powerless and very small. But in spite of what may seem to be overwhelming odds, *I do believe* that each one of us has a role to play and that each of us can make a difference. This is very important because unless we truly believe that each of us can do something that matters, this conference has been nothing more than a pleasant holiday in memory of a once-great tradition.

Unless we believe that we have the ability and the responsibility to chart the future course of bands everywhere, we will find ourselves the heirs of a self-fulfilling prophecy of mediocrity. We will fall victims to a school of thought that keeps us from trying, and this would be tragic.

Marshall McLuhan once said, "When all is said

and done... more will be said than done." The future of WASBE and of bands will not be secured by conferences like this and by after-dinner speakers, but will be secured by what we do from this time on. And the ability to make a difference is not the exclusive property of a very few, as we might think. Thomas Edison commented once that "Genius is 10 percent inspiration and 90 percent perspiration." Success depends not only on talent, but on our capacity for hard work and cooperation. We must put our words into action if we want to turn our dreams into reality.

With your permission, I would like to share a few thoughts of my own as I seek to answer the question "What can I do that matters?" I can speak best of the bands in America, but I believe many of the same concepts are comparable to all bands worldwide.

The band scene in America is vastly different from what it was 50 years ago. While there may be more school bands today, there are probably fewer adult bands in America than at any time in recent history and even fewer professional bands. No longer do we have the great professional bands of Sousa, Pryor and Goldman. In fact, the only full-time professional bands in America are the 5 major bands of the armed services. As America's professional bands; I believe it is *vital* that we have an open line of communication between ourselves and you, the professional band conductors and educators throughout the world. All too often, I think we have been considered unapproachable, or perhaps you have received the impression that we weren't interested in what you were doing.

One reason that I am so pleased to be here with you, aside from the fellowship of this event, is to share in the rapport we have developed through WASBE and to share in the exchanging of ideas and information. Heretofore we may not have been fully accessible to you, but if we want the larger band movement to flourish, we must change this circumstance; we, the professional bands of the U.S., must share our knowledge and experience with you!

As Director of the Marine Band, I feel a very special responsibility which goes above and beyond what I have already said.

The Marine Band is the oldest musical organization of any type in the United States and for many years was referred to as "The National Band." We are also heirs of the great tradition of John Philip Sousa. Sousa grew up around the Marine Band and during the twelve years he was leader of the Marine Band, he set into motion a new era for the Band movement. Many of us are here today largely because of what he accomplished. I feel that the Marine Band is especially charged with the responsibility to uphold the Sousa tradition, and I believe that Sousa tradition is the key to achieving our goals and aspirations.

I think we need to define the *real* Sousa tradition, because many people see this tradition only as beginning and ending with "The Stars and Stripes Forever." Certainly his great marches are part of it, and had he done nothing else, he would have earned lasting fame. But it reminds me of the two men who were standing on the deck of an ocean liner. One turned to the other and said, "Just look at all that water out there!" And his friend remarked, "Yes, and you're seeing just the top of it!"

The same could be said of John Philip Sousa. His great marches are only the top of it, only a symbol of everything he represented and if we look deeper we will discover that Sousa represented a great deal more.

First, Sousa stood for integrity. He stood for the highest standards in music and had been educated in theory, composition and violin from the time he was a child. Like Mozart, Sousa was able to almost pluck sound from mid-air and to record it perfectly. Yet even with this large musical talent, he was also a scholar who never lost his desire to learn and to expand his knowledge. His integrity was founded in the highest musical standards and he was a complete musician in every way.

Secondly, Sousa was an innovator. We don't often think of him in this way, but if we look at him in his own era, he was very much an innovator. When Sousa took over leadership of the Marine Band in 1880, he had never conducted a band before—his experience had been in the orchestral field.

Sousa found a way to translate the very finest standards of the symphony orchestra—tonal refinement, fine intonation, precision, and more—to the concert band. The Sousa Band was composed of the very finest wind players that could be found. Yet, at their first rehearsal, Sousa drilled them for hours until the interpretations were perfect. From that point on, the band world would never be the same.

Sousa also was innovative in his programming. His first act as leader of the Marine Band was to change the repertoire of the Band, displacing mediocrity with the finest music available from Europe. Sousa wanted new music, substantial music for his band. He wanted the best music by the best composers of the day as well as those of the past. We tend to forget that Sousa was a champion of new music. The difference is that the new music Sousa played was often by composers like Verdi, Tchaikovsky and Dvorak. A study of Sousa's concert programs will find works by these composers listed as being "new compositions." As so often happens, many of these "new compositions" were as controversial in their day as some of the *avant* offerings of today.

Sousa was interested in performing challenging music for wind band and, since he did not enjoy the great proliferation of band composers that we have today, he wrote it himself. He wanted music which would demonstrate the true capabilities of the band. His musical style and taste were typical of the period in which he flourished. But, his goals were very close to our own.

"What can I do that matters?" As the person who is currently charged with the Directorship of the United States Marine Band, I feel a great debt to Sousa and a responsibility to share the Sousa tradition with others. I cannot take credit for any of these traditions—they were in place long before I took over—but I believe they hold the key to the future of bands everywhere.

And if we, the oldest band in America, do not take a leadership role in promoting the excellence of bands throughout the world, in being a visible and accessible example for others, what hope is there for the future of professional bands?

Basically, we must promote bands in three ways:

As their advocates, as resource centers for band knowledge, and as role models for other bands to follow. With the decrease in the number of professional bands, the focus has, in some cases, shifted to the academic setting as the zenith of band achievement. While I applaud the pursuit of excellence and the development of bands at the university level, we are not relieved of the responsibility to set an example for other bands. And as the standards in other bands are raised, we must also raise our own, all in the spirit of the Sousa tradition.

Certainly we must be aggressive advocates for bands. Unfortunately, some efforts to promote bands have taken a rather apologetic tone, and we cannot allow this to continue. We must earn the respect of our colleagues in the musical community and, in some cases, this may involve overcoming the criticism from those who consider the band rather a second class musical medium.

We must meet these problems head on, address them and correct them. And only we have the power to change these negative perceptions. There are many ways to accomplish this, whether we call our group a band or wind ensemble, whether we wear uniforms or tuxedos, whether we play Schwanter or Sousa. If we apply the same musical standards to our bands that apply to the world's great orchestras, we will succeed. If we apply standards that are any less stringent, we must not believe that it is possible for the wind band to sustain legitimacy as an artistic medium. We cannot compromise our efforts on behalf of bands, lest we tarnish the great traditions of Sousa and others. If we do, we compromise the future of bands everywhere.

The choice is ours. Each of us has an important role to play, and we must leave this conference prepared to take that role through WASBE for the betterment of bands. The possibilities are limited only by our determination to make the goals of WASBE a reality.

We have assembled the most distinguished members of the world band community and we cannot allow this time of opportunity to pass. Let us leave this conference as we came—filled with a sense of hope, anticipation and excitement that we are on the threshold of a new era for bands.

EASTERN DIVISION

Don Stanley, President

The CBDNA Eastern Division Conference will be held at Temple University in Philadelphia from February 27 through March 1. Host Art Choderoff and Division President Don Stanley have announced an informative variety of sessions covering jazz band, concert band, marching band, research and education, external relations, and commissioning.

Organizations scheduled to perform include the Crane Wind Ensemble (Potsdam, NY), University of Delaware Wind Ensemble, University of Maryland Symphonic Band, Temple University Symphonic Band, and the Trenton State College Wind Symphony.

* * *

The division has begun the process of commissioning a new work for band. The Commissioning Committee consisting of Cheryl Boga (Chairman), Frank Battisti, Bob Garofalo and Blase Scarnatti has tentatively engaged composer Robert S. Kapilow to compose the first of what they hope will be a series of fine band works initiated by the Eastern Division. Many of the colleges and universities within the division have contributed to the commissioning fund; these contributions, along with corporate funding, should ensure a financial base for the project.

* * *

Robert Cameron, former Director of Bands at St. Marys College of Maryland has been appointed Director of Bands at Duquesne University. Dana Rothlisberger, Director of Bands at Towson State College, replaces Bob as CBDNA State Chairman for Maryland.

SOUTHERN DIVISION

L. Howard Nicar, Jr., President

The Radisson Inn and Conference Center in Atlanta, Georgia, will be the site of the CBDNA/NBA Southern Division Conference to be held January 30 through February 1, 1986. The Conference Host is John Demos of Georgia State University.

Featured clinicians will include James Croft, J. Steven Moore, Bentley Shellahamer, James Sochinski and Frank Wickes. CBDNA President Don Hunsberger and President-Elect J. Julian will also be on hand as Guest Speakers.

In addition the following outstanding organizations are scheduled to perform:

U.S. Army Forces Command Band, Fort McPherson, GA, Captain Finley R. Hamilton, Conductor

Oak Ridge Community Band, Oak Ridge, TN, Steve Combs, conductor

University of Georgia Wind Ensemble, Athens, GA, Albert Ligotti, conductor

University of Florida Symphonic Band, Gainesville, FL, Gerald Poe, conductor

University of South Carolina Symphonic Band/Wind Ensemble, Columbia, SC, James Copenhaver, conductor

Redan High School Band, Stone Mountain, GA, William Fry, conductor
J. O. Johnson High School Band, Huntsville, AL, William T. Robinson III, conductor
North Clayton High School Band, College Park, GA, William Swor, conductor

Those wishing additional information may contact L. Howard Nicar, Jr., 1911 18th Avenue South, Nashville, TN 37212 (Phone Office 615-322-7679 or Home 615-383-0625).

NORTH CENTRAL DIVISION

Craig J. Kirchhoff, President

The CBDNA North Central Divisional Convention will be held on the campus of the University of Wisconsin-Madison February 27 through March 1, 1986. The registration fee for this conference is \$25.00. Information regarding the banquet cost and final convention details will be sent directly to divisional members. Others seeking convention or housing information are urged to contact Prof. Craig Kirchhoff, Weigel Hall, Ohio State University, 1866 College Road, Columbus, OH 43210-1170 (Phone: 614-422-6571).

The following is a tentative schedule for the convention.

Thursday, February 27, 1986

12:00 P.M.—Registration

1:30 P.M.—Session I—"Teaching The Beginning Conducting Class" Elizabeth A. H. Green

3:30 P.M.—Session II—"Harmoniemusik—Small Band Music for the College Performing Ensemble"—Christopher Weait

8:00 P.M.—Concert I—The University of Wisconsin-Madison Wind Ensemble and Symphonic Band, James Smith, conductor

Friday, February 28, 1986

8:30 A.M.—Session III—"Eurythmics for Rehearsal and Performance" Robert Fountain

10:30 A.M.—Session IV—"March Interpretation"—Keith Brion

1:30 P.M.—Session V—"The Life and Music of Percy Grainger (I)"

—John Bird

3:30 P.M.—Session VI—"Teaching The Advanced Conducting Class"—Elizabeth Green

8:00 P.M.—Concert II—The University of Michigan Concert Band and Chamber Winds, Larry Rachleff, conductor

Saturday, March 1, 1986

8:30 A.M.—Session VII—"The Life and Music of Percy Grainger (II)"—John Bird

10:30 A.M.—"Open Forum"—(to be followed by a brief business meeting)

1:30 P.M.—Session VIII—"The Music of Edgar Varese"—Chou Wen-Chung

4:00 P.M.—Concert III—The Illinois Wesleyan Wind Ensemble, Steven Eggleston, conductor

6:00 P.M.—Convention Banquet

8:30 P.M.—Concert IV—Indiana University Symphonic Band—Ray Cramer, conductor

SOUTHWEST DIVISION

Allan McMurray, President

The Southwest Division of the College Band Directors National Association, in affiliation with the Southwest Division of the National Band Association and the Kansas Bandmasters Association, will host its divisional meeting January 30-31, 1986. The site of the convention will be Lawrence, Kansas,

with some activities taking place on the campus of the University of Kansas and others at the Lawrence Holidome. A shuttle bus service will be provided for those participants who need local transportation during the convention.

Further details may be obtained by contacting Robert Foster, Murphy Hall, University of Kansas, Lawrence, KS 66045 (913-864-3436).

The following is a complete schedule of the convention program:

Thursday, January 30, 1986

- 8:30 A.M.—10:00 A.M.—REGISTRATION (with coffee) (Holidome)
10:00 A.M.—10:45 A.M.—JOBS: "Where they are and how to get them!" (Holidome)
Dr. James Moeser, Dean, School of Fine Arts, U. of Kansas;
Dr. Donald Hunsberger, Conductor, Eastman School of Music
11:00 A.M.—11:45 A.M.—PUBLIC RELATIONS: "Coordinating Graphic Arts with Musical Arts" (Holidome)
Ms. Charla Jenkins, Coordinator, Public Relations; School of Fine Arts, Univ. of Kansas, and guests.
12:00 P.M.—LUNCH
1:30 P.M.—2:15 P.M.—MARCHING BAND ARRANGING (and Re-arranging) (Holidome)
Wayne Bailey, University of Colorado; James Barnes, University of Kansas
2:30 P.M.—Bus shuttle to Murphy Hall, K.U. campus
3:30 P.M.—4:20 P.M.—CONCERT: Wichita State University Wind Ensemble, Myles Mazur, conductor, Swarthout Recital Hall
4:30 P.M.—Bus shuttle to Holidome
5:00 P.M.—DINNER
7:00 P.M.—Bus shuttle to Murphy Hall, K.U. campus
8:00 P.M.—CONCERT: Emporia State University Wind Ensemble, Joe Shirk, conductor; University of Kansas Symphonic Band, Robert E. Foster, conductor, Crafton-Preyor Theater
10:00 P.M.—Bus shuttle to Holidome

Friday, January 31, 1986

- 8:00 A.M.—REGISTRATION (with coffee) (Holidome)
8:30 A.M.—9:15 A.M.—BUSINESS MEETING (Holidome)
9:30 A.M.—10:15 A.M.—LECTURE (Band History): Percy Grainger (Holidome)
Lecturer: John Bird, London, England (sponsor: KBA)
10:30 A.M.—11:15 A.M.—THE MUSIC OF WARREN BENSON (Holidome)
Lecturer/clinician: Warren Benson
11:30 A.M.—12:15 P.M.—NBA CONCERT: Hickman High School Band, Columbia, Missouri
John Patterson, conductor (Holidome)
John Patterson, conductor (Holidome)
12:15 P.M.—Lunch
1:30 P.M.—2:15 P.M.—"MIME TECHNIQUES FOR THE ARTISTIC CONDUCTOR" (Holidome)
Alan McMurray, University of Colorado
Reed Gilbert, Instructor of Mime, Ohio State Univ.
2:30 P.M.—Bus shuttle to Murphy Hall, K.U. campus
3:30 P.M.—4:20 P.M.—CONCERT: Washington University Wind Ensemble, St. Louis, Mo.
Dan Presgrave, conductor, Swarthout Recital Hall
4:30 P.M.—Bus shuttle to Holidome
5:30 P.M.—7:00 P.M.—DINNER/BANQUET—Holidome
7:00 P.M.—Bus shuttle to Murphy Hall, K.U. campus
8:00 P.M.—CONCERT: Arkansas State Univ. Wind Ensemble, Jonesboro, Ark., Tom O'Connor, conductor;
University of Houston Wind Ensemble, Houston, Tex.
Eddie Green, conductor
10:00 P.M.—Bus shuttle to Holidome
10:00 P.M.—Cash Bar Reception—Holidome

NORTHWEST DIVISION

Wayne Bennett, President

Shoreline Community College in Seattle, Washington, and Director of Bands Barry Ehrlich will host the CBDNA Northwest Division Conference February 27—March 1.

Bands listed below are tentatively scheduled as of October 15.

Additional conference information may be obtained by contacting Wayne Bennett, School of Music, University of Oregon, Eugene, OR 97403 (Phone: 503-686-3772).

Thursday, February 27

7:30 P.M.—10 P.M.—NWCBDNA Honor Band Rehearsal

Friday, February 28

- 9:30 A.M.—12:00—Honor Band Rehearsal
2:30 P.M.—4:00—Honor Band Rehearsal
9:00—Registration
10:00—Welcome
10:30—Observe Honor Band Rehearsal
12:00 Lunch Break
1:30—Hunsberger: *Seminar* (regarding honor band rehearsal)
2:30—Break
3:00—Seminar: *Audience Development*
4:15—Report on CBDNA National Activities
5:00—Dinner Break
7:30—CONCERT
Shoreline Community Band, Barry Ehrlich, Director
NWCBDNA Honor Band, Donald Hunsberger, Director

Saturday, March 1

- 8:00—Coffee and Donuts
9:00—*Marching Band Idea Exchange*
10:00—*History of the Band—an Overview*
11:00—*Repertoire for Limited Instrumentation*
12:00—Lunch
1:15—Business Meeting
2:00—CONCERT
Northwest Nazarene College, Michael Bankston, Director
Willamette University, Martin Behnke, Director
4:00—Interaction with Public School Directors
5:00—Dinner Break
7:30—CONCERT
Montana State University, Tim Salzman, Director
Tacoma Concert Band, Bob Musser, Director
9:30—Informal reception

WESTERN DIVISION

Harold Warman, President

The Western Division of CBDNA wishes to announce that its new President-Elect is Prof. William Johnson, Director of Bands at California Polytechnic State University, San Luis Obispo.

The Divisional Convention will be held April 6-8, at San Diego State University.

Ensembles from the following institutions are scheduled to perform: University of Redlands, Grand Canyon College, Los Medanos Community College, Modesto Community College, University of Nevada-Reno, California State University—Fullerton, UCLA, San Diego State University. Concerts will also be presented by the San Diego Brass Consort and the Sun City (AZ) Band.

For further details, contact Harold Warman, Director of Bands, San Diego State University, San Diego, CA 92180.

NEC Wind Ensemble Features Colgrass Premiere

On February 14, 1985, the New England Conservatory Wind Ensemble conducted by Frank Battisti gave the premiere performance of a new work by Pulitzer Prize-winning composer Michael Colgrass. The 12-minute composition is entitled *Winds of Nagual* (A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda) and is dedicated to Mr. Battisti. Its eight titled movements are performed without pause.

Winds of Nagual is based on the writings of Carlos Castaneda concerning his 14-year apprenticeship with don Juan, a Yaqui Indian sorcerer from northwestern Mexico. Castaneda met don Juan while researching hallucinogenic plants for his master's thesis in anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Columbian techniques of sorcery, the overall purpose of which is to find the creative self, which Juan called the *nagual*.

Each of the characters has a musical theme. Juan's is dark and ominous, yet gentle and kind. Carlos' theme is direct and naive, and is heard throughout the piece from constantly changing perspectives as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic element is added to the piece in the character of Don Genero, a sorcerer friend of Juan's who frightens Carlos with fantastic tricks such as disappearing and reappearing at will.

The composer's stated objective was "to capture the mood and atmosphere created by [Castaneda's] books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to develop heart in an analytical young man of the technological age."

The instrumentation is as follows: 6 flutes (2 dbl. piccolo, 2 dbl. alto flute), E-flat clarinet, 6 B-flat clarinets, bass clarinet, E-flat contro-alto clarinet, B-flat contrabass clarinet, English horn, contrabassoon, soprano saxophone, alto saxophone, 6 trumpets (2 dbl. cornet), flugelhorn, 6 French horns, 6 trombones, 2 euphoniums, 2 tubas, 2 contrabasses, celeste/piano, harp, and six percussion players playing Parsifal bells, vibraphone, crotales, chimes, xylophone, marimba, bass drum, 3 gongs, 3 suspended cymbals, 1 pair of large crash cymbals, 1 pair of 8" crash cymbals, 5 cowbells, temple blocks, bongos, timbales, snare drum, tenor drum, field drum and timpani.

Winds of Nagual is available from Michael Colgrass, 583 Palmerston Avenue, Toronto, Ontario, Canada M6G 2P6.

Ott Premiere

A new composition entitled *Solosforhorn* by Joseph Ott was presented at the Fifteenth International Electronic Music-Plus Festival held on October 11, at the University of Missouri-Kansas City.

Other works from the United States, Canada, Belgium and China were also on the program.

Ott is a 1985 nominee for the Pulitzer Prize in Music and is Composer-In-Residence at Emporia State University in Emporia, Kansas.

Correction to Constitution and By-Laws

A minor book-keeping adjustment should be made to the Constitution and By-Laws as passed by the membership at the Boulder meeting last March. The change deletes what now has become a duplication or redundancy.

STRIKE: By-Laws Article III—Amendments. The Article established the manner in which By-Laws could be amended. This is now taken care of in the Constitution proper under **Article VII—Revisions or Amendments.**

RE-NUMBER: By-Laws Article IV—Standing Committees to read By-Laws Article III—Standing Committees. This merely moves the number of the previous Article which was struck from the By-Laws to the succeeding Article.

PURDUE BAND NAMES HARRY BEGIAN

Purdue University Director of Bands J. Richard Dunscomb has announced the appointment of Dr. Harry Begian as conductor of the Purdue Symphony Band and visiting professor bands beginning August 1985.

"This appointment underscores the commitment of the Purdue Bands to provide our students with outstanding leadership in all facets of band music. It has always been my belief that the concert program is the core of a strong band department. Therefore, it is with great pride that we welcome Dr. Harry Begian, a superb musician, conductor, and educator to our staff," said Dunscomb.

An internationally acclaimed musician, Begian was Director of Bands at the University of Illinois from 1970 to 1984. His more than 60 records with the University of Illinois Symphonic Band comprise one of the largest and finest collections of recorded band performances in existence.

Prior to his Illinois years he was Director of Bands at Michigan State University for three years, having served in the same capacity at Wayne State University for the previous three years. Begian's work at both Michigan State and Wayne State carried forward the reputation he earned during his many years at Detroit's Cass Technical High School where he developed one of the finest high school bands in the country.

Begian's early musical training was in the Detroit area where he was a private student of Leonard Smith, the well-known cornet and trumpet virtuoso. Begian organized and conducted his first band and orchestra while in his teens. He studied conducting at Tanglewood, summer home of the Boston Symphony Orchestra. He has appeared as guest conductor, adjudicator, clinician and lecturer throughout the United States, Canada and Australia. Along with his band conducting activities he has also conducted operatic and musical comedy performances, community orchestras and concert bands, and a church choir.

A charter member of the American School Band Directors Association, he is also a member of the American Bandmasters Association, the College Band Directors National Association, an honorary member of the National Band Association, Phi Beta Mu and the Michigan School Band and Orchestra Association. His professional affiliations include memberships in Phi Mu Alpha Sinfonia, Phi Delta Kappa and Omicron Delta Kappa.

He is a recipient of the National Band Association CITATION OF EXCELLENCE, the A.S.B.D.A. EDWIN FRANKO GOLDMAN AWARD, the NOTRE DAME UNIVERSITY ST. CECELIA AWARD, and was elected to the ACADEMY OF WIND AND PERCUSSIVE ARTS COMMISSION. Dr. Begian is the immediate Past-President of the American Bandmasters Association.

Begian received both bachelor's and master's degrees from Wayne State University, and earned his doctorate at the University of Michigan.

Open letter to CBDNA

Dear Colleagues:

I am currently engaged in research concerning commissioned works which have been premiered at CBDNA conferences—divisional and national. From this research, I hope that a complete listing of all compositions receiving first performances at CBDNA conferences will become available to members.

If you have participated in a premiere which took place at a CBDNA conference—as conductor, performer, composer, etc.—please send the following information to me as soon as possible: composer, title, date of premiere, performing ensemble, conductor, place of premiere, and current availability of score and parts. Additional information, such as availability of recordings, etc., is most appreciated. If you have incomplete information, send what you have. We want to include every premiere.

Send to: Robert Halseth
Director of Bands
Carroll College
Waukesha, WI 53186

GRADUATE ASSISTANTSHIPS

Florida State University

RESPONSIBILITIES: Assistantships available with Marching Chiefs, Pep Band, Concert Band, Symphonic Band, Wind Orchestra, Chamber Winds, Campus Band, and Jazz Ensembles. STIPENDS: \$2,400-\$6,000. APPLY TO: Dr. Jon Piersol, Associate Dean, School of Music, Florida State University, Tallahassee, FL 32306-2098 (Phone: 904-644-5848).

Pittsburg State University

RESPONSIBILITIES: Assist Director of Bands, conduct Basketball Pep Band, other conducting as qualified. STIPEND: \$3,600; waiver of out of state tuition and of 60% of in-state fees. APPLY TO: Dr. Gary Corcoran, Director of Bands, Pittsburg State University, Pittsburg, KS 66762.

COPY DEADLINES

Deadlines for receipt of copy for the remaining 1985-86 issues of the **CBDNA Report** are as follows: Spring Issue—February 21; Summer Issue—April 25.

Please send news items, articles, or other items to:

Dr. Gary Corcoran, Editor
CBDNA Report
Music Department
Pittsburg State University
Pittsburg, KS 66762

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- This is a new membership
- This is a renewal and the information above is unchanged from previous listing
- This is a renewal but some or all of the information above is new

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- Active Membership** \$40.00
College/university band directors including associate and assistant directors or former college/university band directors now engaged in college/university music education, administration or related areas.
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- Professional Associate Membership** \$35.00
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One member of the firm shall be designated as representative to the Association.
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- Institutional Membership** \$50.00
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