

Report

Summer 1987

Editor, Gary Corcoran, Music Department, Pittsburg State University, Pittsburg, KS 66762
Associate Editor, Myles Mazur, Music Department, Wichita State University.

Alfred Reed Premiere

The Purdue University Symphonic Band, conducted by Dr. Harry Began, gave the premiere performance of Alfred Reed's *Kovia Yeroosaghem* ("Praise Jerusalem") on Sunday, April 19, in the Long Center for the Performing Arts. The concert ended a year-long celebration of the 100th anniversary of the Purdue University Bands.

"We wanted to make a statement that lasted for longer than one year — something of lasting value to the band world," J. Richard Dunscomb, director of the Department of Bands, says of the commissioned work.

The one-movement piece is a set of variations on the ancient Armenian hymn which is sung as the communion hymn during the Easter Service in the Armenian Apostolic Church. Began, whose grandfather was an Armenian priest, says, "I used to hear my father sing this hymn every Easter."

Reed says that although he completed the work in January, Began had suggested the idea to him 11 years ago. The composer stated that he had hesitated for awhile. "We had just given the world 30 minutes of Armenian music," he says of *Armenian Dances*, which was written for Harry Began while Began was Director of Bands at the University of Illinois.

The April concert also marked the final performance of Harry Began with the Purdue University Symphonic Band. Dr. Began has conducted the band for the past two years after having retired from his post at Illinois.

Symposium XIII

The Virginia Chapter of the College Band Directors National Association announces a call for compositions for Symposium XIII for New Band Music to be held February 4-6, 1988 at the University of Richmond, Richmond, Virginia. Eight works will be selected for the symposium; participating composers are asked to attend Symposium XIII to conduct and discuss their works in open reading sessions. The

Virginia Intercollegiate Band, an auditioned ensemble of 100 student musicians from Virginia colleges and universities, will again serve as the symposium ensemble. Travel Awards of \$250 will be presented to each composer selected to attend. Works must be for full symphonic band instrumentation and may include wind/percussion soloists or tape. Deadline for submission of scores (include return wrapper and postage) is October 15, 1987; tapes are welcome. Send materials to:

James R. Sochinski
Director of Bands
Virginia Tech University
Blacksburg, VA 24061
(703) 961-5704

The 1988 Symposium marks the thirteenth annual Symposium for New Band Music. To date, the Virginia CBDNA has sponsored 12 symposia; approximately 850 compositions have been reviewed, 84 new works have been premiered and \$13,700 in awards has been presented. Participating composers in 1987 included Arthur Gottschalk, Jonathan Berger, Greg Steinke and Michael Schelle.

Two Premieres at Kent State

The Wind Ensemble at Kent State University with guest conductor John Boyd of the University of Arizona presented two premiere performances during its concert on May 1, at the E. Turner Stump Theatre on the KSU campus.

Boyd's wind orchestration of Alexander Arutunian's *Theme and Variations* was presented with trumpet soloist Michael Chunn.

Four Visions of War by James Waters, with text by Walt Whitman, featured the KSU Choirs and mezzo-soprano soloist Mary Sue Hyatt. Waters is a member of the music faculty at Kent State University.

Wisconsin CBDNA Commission

According to Tom Dvorak, Director of Bands at the University of Wisconsin-Milwaukee and State Chairman of CBDNA, members of Wisconsin CBDNA have begun a commissioning project about which they are very enthusiastic. They have arranged a commission with Gregory Youtz of Pacific Lutheran University, whose *Scherzo for a Bitter Moon* won the NBA Award in 1984.

Assisting Tom with this project is Larry Harper, Director of Bands at Carroll College, Waukesha, WI.

Those college and university bands contributing to the commissioning project will be allowed a performance of the new work before proprietorship is relinquished. Members of the state CBDNA chapter anticipate that this will be the first in a series of commissions undertaken by their state organization.

SOUTHERN DIVISION

Frank B. Wickes, President

Joint CBDNA/NBA Southern Division Conference
Sheraton New Orleans Hotel
New Orleans, Louisiana
January 21-23, 1988

CONVENTION HOST: Milton "Whitey" Bush, Director of Bands, University of New Orleans, New Orleans, Louisiana.

SELECTION OF PERFORMING ENSEMBLES: Tentative plans are to include 3 high school bands (or 2 high school bands and one junior high school band), 4 college concert bands (and/or wind ensembles), 2 college jazz bands and one community band.

ADDITIONAL CONFERENCE ACTIVITIES: Pertinent clinic dealing with current trends and research in instrumental music will be held. Sessions in marching band, literature, chamber music, conducting, and pedagogy will be held. Send proposals for these topics to Frank B. Wickes, President CBDNA Southern Division, LSU Band Department, Louisiana State University, Baton Rouge, LA 70803.

EXPECTED CONFERENCE COST: Registration Fee \$30.00. Room charges will be \$60.00 per night single occupancy and also \$60.00 double occupancy. Each additional occupant per room will be charged at the rate of \$15.00 per person per night. Air fare deregulation will insure lowest possible fares from throughout the region. Room rates are subject to both state and city taxes which are currently at 11%.

FINALIZED CONFERENCE FORMAT: A schedule of events will be mailed to members of CBDNA and NBA in the Southern Division by September 30, 1987.

1987-89 SOUTHERN DIVISION OFFICERS

President	Vice-President	Sec./Treasurer
Frank B. Wickes Director of Bands Louisiana State Univ. Baton Rouge, LA 70803	Dr. James E. Croft Director of Bands Florida State Univ. Tallahassee, FL 32306	James R. Sparks Asst. Dir. of Bands Univ. of Tennessee Knoxville, TN 37996
Office: (504) 388-2384	Office: (904) 644-3507	Office: (615) 974-5031
Home: (504) 766-8441	Home: (904) 386-5221	Home: (615) 584-8932

STATE CHAIRMEN

ALABAMA Dr. Gerald Welker Director of Bands University of Alabama Tuscaloosa, AL 35401 (205) 348-6068	NORTH CAROLINA William A. Gora Director of Bands Appalachian State University Boone, NC 28608 (704) 262-3020
FLORIDA Dr. Bentley R. Shellahamer Director of Marching Bands Florida State University School of Music Tallahassee, FL 32306 (904) 644-3507	SOUTH CAROLINA Andrew Gowan Associate Director of Bands University of South Carolina Columbia, SC 29208 (803) 777-4278
GEORGIA H. Dwight Satterwhite, Jr. Asst. Director of Bands University of Georgia Athens, GA 30602 (404) 542-1505	TENNESSEE Edward Graves Director of Bands Tennessee State University Nashville, TN 37203 (615) 320-3539
KENTUCKY Richard Miles Director of Bands Morehead State University Morehead, KY 40351 (606) 783-2485	VIRGINIA Dennis J. Zeisler Director of Bands Old Dominion University Norfolk, VA 23508 (804) 440-4336
LOUISIANA Larry Lang Associate Director of Bands McNeese State University Box B 13 Lake Charles, LA 70609 (318) 437-5003	WEST VIRGINIA Don Wilcox Director of Bands West Virginia University Morgantown, WV 26506 (304) 293-5330
MISSISSIPPI Dr. Martin Hearne Director of Bands Delta State University Cleveland, MS 38732 (601) 846-4605	

1989 NATIONAL

The 1989 National Convention of the College Band Directors National Association will be held on the campus of the University of Texas, Austin, TX, February 24-25, 1989.

NORTH CENTRAL DIVISION

Myron Welch, President

Richard Suddendorf of Western Michigan University has been elected to serve as vice-president of the North Central Division.

The Division officers are now making plans for the 1988 Conference which will be held at Bowling Green State University, Bowling Green, Ohio, February 25-27. Mark Kelly has agreed to serve as host. There is a possibility that we may have a joint convention with the North Central members of the National Band Association. This could start some interesting dialogue between public school and college teachers. It may also be the solution to attendance problems at division conferences. If you have any suggestions for the 1988 Conference, please contact one of the officers as soon as possible:

President — Myron Welch, University of Iowa

President-Elect — Miles Johnson, St. Olaf College

Vice President — Richard Suddendorf,
Western Michigan University

Secretary-Treasurer — Robert Grechesky,
Butler University

WESTERN DIVISION

William V. Johnson, President

Several months ago the officers of the Western Division ran a survey to determine how its members felt about some changes in the style and format of Western Division Conferences. The results indicate that the members were highly receptive to the idea of meeting in a "Camp-David-like" retreat facility with a program of mostly business with some free time and social events. When asked which one aspect of a conference helps the most, sessions on conducting, interpretation and rehearsal techniques came in first. Sessions on repertoire came in second followed by concerts, workshops on various instruments and sessions on administrative matters such as recruiting. A large majority, however, indicated the need to have a marketing consultant brought in to help us promote what we do to the general public. Most said "no" to having a session on marching bands but "yes" to having split sessions on the challenges of two-year colleges, four-year colleges and small private colleges.

After a planning session by a committee of past presidents as well as several others, it was decided to have the 1988 Western Division Conference at the La Casa de Maria Conference Center located near Santa Barbara, California. This is a very beautiful, secluded area used by both industry and education for retreat-like conferences. The facility will accommodate 120 participants. In order to reserve the facility, a substantial deposit was required 16 months in advance. The membership response was excellent

and the deposit was made on time. A large convention hotel is nearby to take care of any overflow that may result.

The conference will begin at noon on Friday, February 19, 1988 and continue until noon on Sunday, February 21. The conference will open with a session on chamber music conducted by the Los Angeles Fine Arts Brass Quintet. This outstanding ensemble will give a concert that evening in the chapel. A major concert will be held on Saturday evening at Santa Barbara City College. Those interested in performing at this event should send a tape to: William Johnson, President, Western Division as soon as possible. All those attending the conference will be formally invited to submit a paper about some important aspect of our profession with enough copies for all in attendance. In addition, many will be asked to bring scores and tapes of their own bands for a "listen and tell" session.

The Western Division Officers are as follows:

PRESIDENT

William Johnson

Music Department

Cal Poly State University

San Luis Obispo, CA 93407

PRESIDENT-ELECT

John Thrasher

Music Department

Glendale Community

College

6000 West Olive Avenue

Glendale, AZ 85302

SEC./TREASURER

A.G. "Mack"

McGrannahan

Department of Music

University of Nevada

Reno, Nevada 89507

VICE-PRESIDENT

John Boyd

School of Music

University of Arizona

Tucson, AZ 85721

REPORT DEADLINES

Items for upcoming issues of the *CBDNA REPORT* should be submitted by the following deadlines:

Fall issue—October 1

Spring issue—March 1

Summer issue—June 1

Please send all materials to

Dr. Gary Corcoran

CBDNA Report

Music Department

Pittsburg State Univ.

Pittsburg, KS 66762

SOUTHWESTERN DIVISION

Robert Foster, President

COMBINED CBDNA/NBA SOUTHWESTERN DIVISION CONFERENCE

**Texas Christian University &
Green Oaks Inn & Conference Center
Fort Worth, Texas
February 4-6, 1988**

FEATURING:

Concerts by outstanding college and university bands

Concerts by outstanding high school bands

Special sessions on band history and conducting

"The Wind Music of Joseph Schwanter" —
Cynthia Folio

Wind literature, chamber music, and pedagogy

Guest lecturers, performers, and conductors

SELECTION OF PERFORMING ENSEMBLES:

College and university ensembles should submit tapes by August 1 to: Robert E. Foster, Director of Bands, 214 Murphy Hall, University of Kansas, Lawrence, Kansas 66045. (cassette preferred)

High school ensembles should submit tapes by August 1 to: Dr. Dale Kennedy, Director of Bands, 2 Jesse Hall, University of Missouri, Columbia, Missouri 65211.

A decision will be made, and directors notified by August 15.

EXPECTED EXPENSES: Convention fee, \$30.00. We have secured special rates from the hotel, and they are very attractive: \$50.00 single occupancy, and \$60.00 double occupancy. Green Oaks Inn and Conference Center, 6901 West Freeway, Fort Worth, Texas 76116. Toll free telephone numbers for reservations are (in Texas) 1-800-722-2341, and (out-of-state) 1-800-433-2174. Additional information and registration cards will be included in a future mailing.

CONVENTION HOST:

Robert M. (Bob) Blanton
Director of Bands
TCU Band Department
TCU Box 32887
Fort Worth, TX 76129

Practical Uses of the Microcomputer by College Band Directors

by Larry R. Blocher

**Chairperson of Music Education
Syracuse University**

Within the past several years a number of articles have appeared in professional literature concerning the "coming of age" of the microcomputer in music education. This coming of age has been due, at least in part, to what Kuzmich has described as a "current" explosion of computer technology.¹ For music educators this technological explosion has resulted in what Hudson has termed an "invasion of computers in music classrooms."² This microcomputer invasion has been accompanied by an "abundance of innovative computer programs"³ and an "incredible amount of development in music applications."⁴ Kuzmich stated that "more and more, music educators are investigating the potential of computer-assisted instruction."⁵ In addition to computer-assisted instruction, Hudson listed a variety of microcomputer applications for music that included "classroom management, marching band half-time graphics, and inventory and statistical packages."⁶ Additionally, Hudson identified "many colleges and universities [that] are implementing computer literacy requirements for students."⁷

Kuzmich pointed out that the "media claims coming from the [computer] industry are strong with regard to advertised microcomputer applications for music educators."⁸ However, little research detailing the status of microcomputer applications in music education could be found. Jones attempted to determine the status of computer-assisted instruction in higher education by conducting a national survey of 429 colleges and universities accredited by the National Association of Schools of Music (NASM). Of the 389 respondents, fourteen utilized computer-assisted instruction.⁹ Taylor and Parrish conducted a national survey on the uses and attitudes of both computer and programmed instruction in both public and higher education. The results of this study indicated a growing acceptance of the computer by music educators.¹⁰

At the national meeting of the College Band Directors National Association (CBDNA) held in Boulder, Colorado in the Spring of 1985, interest was expressed by the membership in developing a method for assessing the status of computer applications among college band directors. The primary purpose of this present investigation was to identify practical uses of the microcomputer by college band directors. Specifically, the study attempted to answer the following research questions:

1. To what extent are college band directors currently using or supervising the use of microcomputer in their instructional or administrative duties?

2. For what specific applications are college band directors using microcomputers?
3. What are the types of software and hardware used most frequently by college band directors for specific microcomputer applications?
4. To what extent are college band directors involved in microcomputer programming?

PROCEDURE

Population and Sample

The population for the study was selected from the national active membership of the College Band Directors National Association (CBDNA) as listed in the 1984-1986 CBDNA Directory. A microcomputer-based random number generator was utilized to produce a list of 150 random numbers which were matched to the CBDNA active membership list. This method produced the sample of 150 colleges and universities used in the study.

Survey Questionnaire

The instrument used to gather data for the study was the *Practical Uses of the Microcomputer by College Band Directors: Survey Questionnaire*. The survey questionnaire was addressed to the Director of Bands for each institution included in the sample. A cover letter detailing the purpose of the study, as well as information about completing the questionnaire and the deadline for completing it, accompanied the questionnaire. In addition, an Institutional Profile Form was included with each questionnaire. This form asked for information about the institution and its band program.

All survey information (cover letter, Institutional Profile Form, the survey questionnaire, and the return envelope) was mailed via the United States Postal Service to each institution in the sample. Approximately two weeks after the initial survey information was mailed, a reminder letter requesting the return of the questionnaire was mailed to each institution in the sample that had not yet responded.

RESULTS

Of the 150 surveys distributed, 72 (48%) were returned. Three of the returned surveys, however, were determined to contain incomplete or inappropriate data. The resulting 46% (N=69) return of the total sample was used for data analyses.

A review of the information contained on the Information Profile Forms revealed that 67% of the returned surveys represented public schools while 33% represented private schools. Tables 1 and 2 help to further describe the responding institutions. Table 1 lists reported university or college enrollment for the sample.

TABLE 1.

Sample Student Enrollment in College or University		
Number of Students	Responses (N)	Responses (%)
1 — 4,999	24	35
5,000 — 9,999	12	17
10,000 — 14,999	9	13
15,000 — 19,999	7	10
20,000 or more	17	25

(N=69)

Table 2 gives reported student enrollments for the sample Music Department.

TABLE 2.

Sample Student Enrollment in Music Departments		
Number of Students	(N)	(%)
1 — 99	19	28
100 — 199	17	25
200 — 299	10	14
300 or more	23	33

(N=69)

The results of the national survey reported in this study provide answers to the questions posed in the opening section of this report.

1. Fifty-one percent of the college band directors represented in the sample reported that they used or supervised the use of microcomputers in the performance of their instruction or administrative duties.
2. College band directors reported that they used microcomputers for a variety of applications (see Table 3). As indicated in Table 3, the highest concentration of reported microcomputer usage was in the areas of word processing and selected data base administration applications.

TABLE 3.

Specific Uses of Microcomputers		
Uses	Responses (N)	Responses (%)
Word Processing		
Recruiting Letters	31	89
Business letters	27	77
Bulletins; memos	25	71
Personal letters	22	63
Data Base Administration		
Mail labels	28	80
Personnel files	25	71
Recruiting files	25	71
Property inventory	20	57
Music library	16	46
Uniform records	15	43
Spread Sheet/Accounting		
Proposed budgets	6	17
Operating budgets	5	14
Accounting and management	3	9
Microcomputer-Based Instruction		
Marching band techniques	12	34
Ear-training	5	14
Conducting	5	14
Instrumental methods	4	11
Arranging	2	6
Marching Band		
Charting	18	51
Show design	16	46

(N=35)

3. Eighty-eight percent of the respondents reported that they used either some form of an Apple (57%) or an IBM PC (31%) microcomputer. The most frequently used monitors were also products of Apple (50%) or IBM (24%). A majority (57%) of the respondents who reported printer information used dot-matrix printers with the Epson FX-80 listed most frequently. The number of responses varied for each software application. However, the most frequently reported software programs used for word processing were Appleworks and Wordstar. For data base administration the most common programs reported were Appleworks and D Base III. For spread sheet/accounting, Appleworks was reported and used most frequently. For marching band applications, the most frequently used programs were products of Pyrographics (Pyware), Wenger, and Music Education Incentives (MEI).
4. Twenty percent of the college band directors reported that they wrote or supervised the writing of microcomputer programs. These programs ranged in content from instructional programs in music theory to data base band management programs. Seventy-one percent of the respondents who wrote microcomputer programs indicated a willingness to share their programs with other college band directors.

One important result of this study was the strong indication that the use of microcomputers by college band directors seemed to be in its beginning stages. Eighty percent of the respondents in this study indicated that they had been working with microcomputers in a band setting for 2 years or less.

Taylor and Parrish suggested that "the next few years of continued research will contribute to shaping the role of the computer in our educational institutions."¹¹ Perhaps these "next few years" will see the coming of age of the microcomputer in band applications. On-going research to monitor the situation and to document and share the results of the research with other music educators is recommended.

NOTES

¹J. Kuzmich, Jr. "Four Distinctive Marching Band Programs," *The School Musician Director and Teacher* 56(1985):10-13.

²J. Hudson, "The Influence of Computers on Music Education," *Jazz Educator's Journal* 16(1984):21.

³M.P. Ball, "Computers in the Bandroom," *Woodwind, Brass and Percussion* 24(1985):21.

⁴J.J. Milak, "Programming Music for the Non-Programmer," *Jazz Educator's Journal* 16(1984):9-11, 67, 68.

⁵J. Kuzmich, Jr., "Computers Today — How to Choose What's Right for You," *The Instrumentalist* 39(1984):15-18.

⁶Hudson 21.

⁷Hudson 21.

⁸Kuzmich, "Four" 10-13.

⁹M. Jones, "Computer-Assisted Instruction in Music: A Survey with Attendant Recommendations," *DAI* 36(1976):7264A (Northwestern University).

¹⁰J.A. Taylor and J.W. Parrish, "A National Survey on the Uses of, and Attitudes Toward Programmed Instruction and Computers in Public School and College Music Education," *Journal of Computer-Based Instruction* 5(1978):11-21.

¹¹Taylor and Parrish 11-21.

ROBERT KURKA: *THE GOOD SOLDIER SCHWEIK SUITE*

Comments and Corrections

By Jeffrey L. Traster

The Good Soldier Schweik Suite by Robert Kurka was inspired by the writings of Czech author Jaroslav Hasek. His novel entitled *The Good Soldier Schweik and His Fortunes in the World War* is available in an unabridged translation by Cecil Parrott, published by the Thomas Y. Crowell Company of New York. The prologue of the book is a brief biography about Hasek. In outlook and action, his life is remarkably parallel to the novel's "hero," Schweik. Hasek drew many of Schweik's predicaments from his own experiences.

Hasek was a born "trouble-maker," joining the anarchist movement in 1906. His behavior led to repeated conflict with authorities and short periods of imprisonment. His offenses were pin-pricks in the skin of the government. In one of his wildest hoaxes, Hasek took a room at a hotel, registering himself as a Russian. The registration required that he state why he was in Prague; he wrote that he was "looking into the activities of the Austrian general staff."¹ At the time, talk of war was at a feverish pitch, so the police were immediately summoned to capture this Russian spy. When they discovered it was Hasek, by this time a fairly well-known hooligan, he told them innocently that he was simply testing the security and efficiency of the Austrian police. For this offense he was imprisoned only five days.

In the book, Schweik is viewed by the authorities as a feeble-minded malingerer, the epitome of frustration for them. He is not a malicious lawbreaker or wrongdoer. Rather, Schweik finds himself in situations (he never quite knows how they come about) in which he has circumvented all common sense with such innocence that no one can blame him for all that he has done. Again, he is only labeled an idiot. However, Schweik's character is two-sided. The reader gleans that Schweik is not at all an idiot, but is "crazy like a fox, exposing the arrogance, stupidity, and hypocrisy of these 'authorities' by his seemingly idiotic behavior."² He is the common man's philosopher, blunt, but straight-forward when he observes that "if everyone were honest with each other, they'd soon start punching each other's noses."³ And in relating how wonderful life was in the insane asylum, Schweik comments that "everyone there could say exactly what he pleased and what was on the tip of his tongue, just as if he were in Parliament!"⁴

The character Schweik held a fascination for Kurka, an American born of Czech immigrants. Kurka's introduction to the *Suite* (printed in the score) is an excellent source of information, providing a character sketch of Schweik and the theme of Hasek's writings. Kurka also describes the general idea represented in each movement of the *Suite*. Curiously, Kurka omits any mention of Movement V, "Pastoral." The following program notes, based on insights from the book and the music's use in the opera, may be added to the notes supplied by Kurka:

"Pastoral" is an ironic title. The movement's musical weight in no way brings to mind a peaceful idyllic scene of shepherds tending their flocks. Rather, it depicts the oppression of the common man, the "shepherd" in the role of serf.

The opera, composed two years after the *Suite*, is also a good source of information. The libretto is a capsulization of several of Schweik's adventures. Reading only the libretto will give the conductor a good feeling for the characters without spending all of the time necessary to digest the book.

The instrumentation of the opera is the same as the *Suite*. All of the music of the *Suite* appears in the opera, with some additional music as well. A pair of dances from the opera entitled *Polka and Waltz from Good Soldier Schweik* are published separately from the *Suite*. All of Kurka's Schweik works can be obtained from: Weintraub Music Company, 43 W. 93rd St., New York, NY, 10025; (212) 749-5506.

The conductor considering a performance of *The Good Soldier Schweik Suite* should be aware of the myriad discrepancies between the score and the parts. It will take several hours of the conductor's time to make all of the adjustments listed in this article. The result, however, will be more productive and enjoyable rehearsals, and the performance will better reflect the detail and quality of Kurka's composition.

The *Schweik Suite* is an excellent neo-classical work worthy of accurate and frequent performance. The nature of neo-classicism with its rapidly shifting harmonies, clarity of instrumental color, transparent, blocked textures, motoric rhythms, and ostinato patterns demands a special attention to details of phrasing, accents, rhythms, and note accuracy. This type of music is challenging and rewarding for performers and audience alike.

Gary Speck, Assistant Band Director at Nimitz High School in Houston, graciously supplied errata sheets of the errors which he had discovered in rehearsing the piece. The continued surfacing of errors warranted a thorough comparison of each part to the score. The result of this project appears below.

Included in the errata are such seemingly trivial details as noting when cues are printed in a key other than the key of the part. The importance here is to clarify the pitch reference for the performers and to aid their ears in matching pitches on entrances.

The dynamic marking *fsf* (Movement II, 5 and 6 after [1]) seems redundant, but literally *sf* means "forcing, i.e. with a sudden strong accent on a single note or chord,"⁵ and can occur within any dynamic context. Kurka's *fsf* means "*sforzando*" within a "*forte*" context.

All of the parts are technically demanding, and at some point approach each instrument's extremes of range. Stop mutes are a must for the horns to comfortably and accurately perform passages written in the extremely low register of the instrument.

ERRATA

The following section lists corrections to be made in the parts. Each movement is designated by Roman numerals; specific measures are referenced by rehearsal letters shown below in brackets. Pitch names are always in capitals and represent *written* pitches for the instrument. Dynamics are written in lower case letters. Accents are always of this type: (>).

PICCOLO

- II 4 after [1] — delete tie into next bar
5 and 6 after [1] — bt. 1: change *sf* to *fsf*
- III 1 before [8] — add tie from previous measure
- IV 4 and 2 before [1] — add accents to all notes
- V bar 2 — bt. 1: change half rest to a whole rest
— bt. 7: add accent
- VI 5, 6, 7, and 8 after [8] — add staccato marks to the first two eighth notes in each bar

FLUTE

- I 3 after [4] — bt. 1: change D# up to F#
4 before [5] — add tie into next bar
6 after [5] — bt. 2: change D up to E
3 after [7] — & of bt. 1: add accent
5 and 6 after [8] — change slur to cover first 3 notes
5 after [9] — change *pp* from bt. 1 to bt. 2
7 before end — bt. 4: delete staccato
- II 5 and 6 after [1] — delete tie across bar line
— change *sf* to *fsf*
[3] occurs six bars early. There are 8 bars between [2] and [3]. (Weintraub's latest set of part has two [3]'s; the second is correct.)
at [4] — bt. 1: add accent
- III 7 after [1] — bt. 1: change half note to dotted half
6 after [4] — add rehearsal letter [5]
1 before [10] — bt. 4: add *ff*
- IV at [4] and following 4 bars — Cl. cues in Bb
3 after [4] — tie whole note into next bar
6, 7, and 8 after [5] — add tenuto markings to each note
8 after [5] — phrase marking should end at the & of bt. 1, and the next begin on beat 2
4 before [6] — & of bt. 3 and bt. 4: change rhythm, placing eighth note on & of bt. 3 and quarter note on bt. 4; notes remain tied
3 before [7] — add accents to each note
- V bar 2 — bt. 1: change half rest to a whole rest
- VI 5 after [3] — change CLAR. to BASS CLAR.
5 after [4] — bt. 1: add accent
1 before [6] — bt. 4: reverse order of eighth note/eighth rest
4 before [10] — change slur to begin on second sixteenth note

OBOE

- I 5 before [6] — bt. 1: add *p*
1 before [6] — bt. 4: add staccato mark
4 after [8] — bt. 3: change E down to Eb
- III 2 before [1] — change 3 meas. rest to 2
3 and 2 before [2] — add slurs between each grace note and principal note
2 after [3] — bt. 1: add *f*
2 before [9] — tie E into next bar
1, 2, and 3 before [12] — add slurs between each grace and principal note
- IV 2 after [2] — bt. 1: add accent
at [5] — bt. 4: add *ff*
1 before [7] — & of bt. 1 and bt. 2: change B down to G
- VI 2 before [2] — Cl./Tpt. cue: tie last note into next bar
1 before [3] — add phrase marking over entire bar
4 before [7] — change Bssn. to Contra Bssn.
at [8] and continuing 8 bars — change all F's to F#s
3 and 2 before [11] — & of bt. 1: change E to Eb

ENGLISH HORN

- I 6, 7, and 8 after [7] — change slurs to cover entire bar, as in previous measure
- II 3 after [3] — add accents to notes D, F, D
- III 2 after [3] — bt. 1: add *f*
at [4] — change Fl./Bssn. cue marking to Cl.
at [5] — add Bssn. cue marking
4 after [10] — add slurs from grace to primary note
3, 4, and 5 after [11] — add slurs from grace note to primary note
4 before [13] — bt. 4: add a quarter rest
- IV 6 after beginning — bt. 4: delete accent
6 before [6] — extend slur across barline to B
- V 6 after [1] — bt. 3: notes should be E D C# F
— bt. 4: add turn to first note (E)
— change last note (B) down to A
- VI 1 before [3] — delete tie from bt. 3 to bt. 4
—bt. 4: add accent
3 after [4] — & of bt. 3: change E to Eb
1 before [6] — delete tie from bt. 3 to bt. 4
— bt. 4: add accent
last bar — change *ff* to *fff*

CLARINET

- I 3 after [4] — bt. 4: change D down to C#
3 before [5] — bt. 1: change E up to F#
3 after [9] — bt. 3: add tenuto mark
- II at [3] — add accents to all notes
2 after [5] — label Eng. Hn. cues
— change D# up to E
— change C# up to D#
- III 2 after [3] — bt. 1: add *f*
3, 2, and 1 before [12] — add slurs between grace and principal note
- IV 9 after [5] — bt. 2: delete dot on half note
— bt. 4: add quarter rest
last bar — bt. 1: delete accent
- VI 3 after [7] — bt. 1: change staccato mark to an accent
3 after [11] and next 4 bars — bt. 3: change slur to cover 3 notes, not 4

BASS CLARINET

- I 4 after [1] — bt. 1: change staccato to an accent
at [2] — change last note (D) down to A
3 before [5] — bt. 1: change E up to F#
- II beginning — add time signature: 6/8
- VI 5 after [4] — bt. 1: add accent
3 after [7] — bt. 1: change staccato to accent
7 and 8 after [8] — change C# to C
6 and 7 after [10] — cl. cues: change bt. 3 (B) to Bb
change bt. 4 (F) to F#

BASSOON

- I 4 after [12] — delete slur from bt. 4 across bar line
- II 5 and 6 after [1] — in each bar, add accents to first 3 eighth notes and staccato marks to last 3 eighth notes
1 before [3] — bts. 4, 5, and 6: change *dim.* to *cresc.*
at [5] — change D to D#
- III last bar — bt. 1: add *pp*
- IV 3 after [2] — Picc./Fl. cues — bt. 4: change F to F#
- V bar 2 — bt. 1: change half rest to whole rest

CONTRA BASSOON

- I rehearsal letter [4] occurs one bar too late
4 after [13] — change last note (E) to Eb
- II 1 before [2] — bt. 4: add tenuto mark
- V bar 2 — bt. 1: change half rest to whole rest
rehearsal letter [4] occurs two bars too early
- VI 1 and 2 before [6] — bts. 3 and 4: add accents
8 after [6] — bt. 1: change *mp* to *p*
9 after [6] — tie last note (A) across bar line

HORN I

- I at [6] — bts. 2, 3, and 4: add rests
3 before [8] — bt. 1: delete accent
3 after [9] — change *p* to *sfp*
at [11] — Picc./Fl. cues mistransposed; change notes to:
A# B A# B
at [12] — bt. 1 and bt. 4: change F to F#
add rehearsal letter [5] 10 bars after [4]
2 before [5] and following — add stopped marking to each note
- III at [1] — Change Trpt. to Fl./Ob./Cl.
1 before [12] and following — bt. 4: delete staccato
- IV 3 after [1] — move “natural” to begin on bt. 1
3 after [3] — bt. 1: add “open”
1 before [6] — & of bt. 4: change from D up to F
add *ff*
- V bars 1 and 2 — change tenuto marks to accents
1 before [4] — bt. 1: change half rest to whole rest
4 after [4] — bt. 5: change half note to dotted half
- VI at [2] — Picc. cues: tie bt. 4 into next bar
3 after [7] — bt. 3: change A to A#
9 after [11] — bt. 1: delete accent

HORN II

- I 4 after [3] — & of bt. 4: add accent
1 before [8] — bt. 1: add eighth rest
- II 2 before [3] — change tie to a dotted half
— tie the dotted half into the next bar
1 before [5] and following — add stopped mark to each note
- III 2 after [7] — & of bt. 1: change Fb down to Db
2 after [8] — & of bt. 1: change Fb down to Db
- IV 3 after [3] — add “open”
1 before [6] — & of bt. 4: add *ff*
- V 1 and 2 before [3] — change all tenuto marks to accents
- VI at [2] — tie last note into next bar

HORN III

- I 1 before [3] — & of bt. 4: add eighth rest
4 before [9] — bt. 4: add eighth rest
- II rehearsal letter [2] is two bars too early
4 and 3 before [2] — bt. 1: add *fsf*
— bt. 4: add *p*
1 before [2] — bt. 4: add “stopped”
at [2] — bt. 1: add “open”
3 after [2] — bt. 1: add *pp*
- III 9 after [10] — add rehearsal letter [11]
- IV 3 and 4 after [1] — delete tenuto marks
4 before [2] — add accents to last two notes
4 after [2] — delete *f*
- V 2 before [2] — bt. 5: add quarter rest
3 after [2] — bt. 3: change grace note F down to D
- VI at [2] — Picc. cues: tie last note across bar line
2 before [3] — add rests to bar as in 4 before [3]
4 before the end — & of bt. 2: change A to A#
3 before the end — bt. 1: add accent
last bar — bt. 1: add accent

TRUMPET I

- I 3 after [7] — add slur from F# to F
— bt. 3: delete accent
5 after [7] — & of bt. 1: change to an accent
- III bar 6 — add slurs from grace to principal notes
6 after [1] — delete “Picc”
1 before [2] — add “open”
4 after [12] — change eighth note E# to a sixteenth note
5 after [12] — bt. 4: change half rest to quarter rest
- IV bar 5 — bt. 1: add accent
bar 6 — bt. 2: add accent
5 after [7] — add accents to all notes
last bar — bt. 1: delete accent
- V add key signature (3 #’s — f# minor) to each line
1 before [4] — bt. 1: change half rest to whole rest
- VI at [1] — add accents to first three notes
at [5] — change Fl. to Picc.
2 before [9] — bt. 1: add accent
3 before [10] add accents to first three notes

TRUMPET II

- I 9 after [4] — bt. 1: change Fl. to Ob.
— bt. 3: change Ob. to Picc.
4 after [6] — bt. 4: change G up to A
3 after [7] — add slur between F# and F
— bt. 3: delete accent
1 before [10] — tie bt. 4 into next bar
- II at [4] — add A# to key signature
- III 6 after [1] — delete Picc.
at [9] — change Horns to Tpt. 1
at [10] — add Horns
4 after [10] — bt. 4: delete staccato mark
1 before [11] — add slurs between grace and primary notes
4 after [12] — double dot the first note
- IV 4 after [4] — bt. 1: change quarter note to eighth note/eighth rest
- VI bar 4 — delete slur over first three notes
— & of bt. 2: add accent
5 after [8] — add tenuto marks to each note
2 before [9] — bt. 1: add accent
2 and 5 after [9] — delete slur over first three notes
— & of bt. 2: add accent

TROMBONE

- I 5 after [9] — bts. 2, 3, and 4: add rests
5 after [11] — delete “senza sord.”
- II 2, 4, and 6 after [3] — delete last sixteenth rest
- III 7 after [1] — bt. 4: change F up to G
1 before [11] — add slurs between grace and primary notes
- IV 6 before the end — add key signature (one sharp)
5 before the end — bt. 2: change Fb to F
- VI 5 after [2] — add articulations under slur: tenuto on & of bt. 3;
accent on bt. 4
3 before [3] — change alto clef to tenor clef
4 after [3] — bts. 3 and 4: change articulation to match the previous bar
at [5] — change Fl. to Picc.
3 after [5] — change Fl. to Picc.
4 after [5] — bt. 3: change F to F#

SNARE DRUM

- I 2 before [4] — bt. 4: add eighth rest
1 before [5] — & of bt. 4: add *ff*
4 after [8] — bt. 4: add quarter rest
3 before the end — bt. 2: change the two sixteenth notes to two eighth notes
- III 1 before [6] — change Ob. to Fl.
2 after [6] — delete entire bar
in the new 2 after [6] — & of bt. 3: add Picc.
— bt. 4: change Eb to E
- IV 4 after [5] — bt. 1: add accent
5 after [6] — & of bt. 4: add eighth rest
2 before the end — bts. 1 and 3: change two eighth notes to four sixteenth notes

- VI 1 before [2] — bt. 3: change two eighth notes to four sixteenth notes
 at [6] — bt. 1: add *mp*
 4 after [6] — delete entire bar
 9 after [6] — change three bars rest to two
 3 after [11] — & of bt. 4: add eighth rest
 8 and 9 after [11] — bts. 1 and 3: add accents
 10 after [11] — bt. 1: add accent

TIMPANI

- I 2 after [7] — Tpt. cues in Bb
 III 1 before [1] — move *p* to bt. 4
 IV 4 after [5] — bt. 1: add an accent
 V 2 before [2] — change *dim.* to *cresc.*
 1 before [2] — bt. 1: change two eighth notes (G) up to D
 2 after [2] — bt. 6: change quarter note to dotted quarter note
 VI NOTE: This movement does not require five timpani: at [6] — change G to A; 4 after [7] — change A to G
 3 before [1] — & of bt. 2: add eighth rest
 3 before [2] — add an accent to each beat
 3 after [9] — bt. 4: change C up to Eb
 8 after [11] — bt. 4: change eighths to sixteenths
 8 and 9 after [11] — bts. 1 and 3: add accents
 2 before the end — bt. 1: change *f* to *ff*

The following are corrections to be made in the score.

MOVEMENT I

- at [1] — Timp — & of bt. 4: add *f*
 5 after [1] — C Bssn. on tope note; Bssn. on bottom note
 3 after [2] — add "Hn. 2. only"
 2 before [4] — Hn. 1 and 2 double top note; Hn. 3 plays lower note; next bar is correct as written
 4 after [4] — Bssn. — bt. 4: change D down to B
 3 before [5] — Cl. — bt. 1: change E up to F#
 1 before [5] — Ob. — tie bt. 4 across bar line
 Cl. — tie bt. 4 across bar line
 5 before [6] — Cl. — change *p* to *mp*
 1 before [6] — Bssn. and C. Bssn. — bt. 4: add staccato marks
 4 after [6] — Tpt. II — bt. 4: change G up to A
 2 before [8] — Bssn. and C. Bssn. — add whole rest to bar
 — Hn. II/III — bts. 2, 3, and 4: change G down an octave to G; Hn. II plays C; Hn. III plays the G
 1 before [8] — Timp. — bt. 4: change quarter rest to pitch A; add accent
 at [8] — Bssn. and C. Bssn. — & of bt. 4: add accent
 2 after [8] — E. Hn. — bts. 1 and 3: add *sf*
 4 before [9] — Cl. — bt. 3: change D to D#
 — B. Cl. — & of bt. 4: change D to D#
 — Tpt. I — & of bt. 2: change C to C#
 1 before [9] — Tpt. II — bts. 2, 3, and 4: add rests
 3 after [9] — Cl. — bt. 3: add tenuto mark
 4 after [9] — Cl. — bt. 2: add tenuto mark
 3 and 4 after [9] — Tpt. I, Tpt. II, and Trom. — add tenuto mark to each note
 4 before [10] — E. Hn. — bt. 1: add tenuto mark
 3 before [10] — Hn. III — bt. 2: add *pp*
 — Tpt. I — bt. 3: add *mp*
 — Tpt. II — bt. 3: add *mp*
 1 before [10] — Tpt. I and II — delete *dim.*
 at [10] — Tpt. I and II — add *dim.* beginning bt. 1 and lasting 4 beats
 2 before [11] — Timp. — bt. 1: add *mp*
 3 before [12] — Hn. I — bt. 1: add accent
 — Hn. II and III — bt. 1: add accent
 — Tpts. — bt. 1: add accent
 — Trom. — bt. 1: add accent
 at [12] — Bssn. — bt. 1: change F down to E
 6 after [13] — C. Bssn. part left out of score; add notes (F, A, G) in thirds above the Bssn. and in the same rhythm

MOVEMENT II

- 4 after [1] — B. Cl. — add two eighth rests at end of bar
 4 and 5 after [1] — Picc./Fl. — delete tie into next bar
 5 after [1] — bssn. and C. Bssn. — Bt. 1: change G to G#
 — Hns. I, II, and III — bt. 1: add *sf*
 — bt. 4: add *p* and "stopped"
 — Hn. II — add tie between the two notes
 2 before [2] — Hn. I — bt. 4: delete *p*
 — Hn. II — bt. 1: add "open"
 1 before [2] — Hn. I — bt. 1: delete *f*
 — Hn. II — bt. 1: delete *f*
 at [2] — Hn. II — bt. 1: add "open"
 2 after [2] — Bssn. and C. Bssn. — bt. 4: add accent; C Bssn. plays top note, Bssn. the bottom note
 4 before [3] — Cl. — add tie from previous bar and a tie into the next bar
 — B. Cl. — add tie to first beat (F#) from previous bar
 1 before [3] — B. Cl. — change *dim.* to *cresc.* on beats 4, 5, and 6
 — Hn. III — bt. 4: add dotted quarter rest
 1 before [4] — Tpt. I — bts. 2, 3, and 4: add accents
 at [5] — Bssn./C. Bssn. — bt. 2: change D to D#
 — Hn. III — bt. 1: add "stopped"
 2 after [5] — Hns. I, II, and III — Hn. I plays top note; Hn. II only on bottom note

MOVEMENT III

- 3 before [2] — Ob. — bt. 3: add grace note C# before beat
 3 and 2 before [2] — add slurs between all grace notes and all primary notes in all parts
 1 before [2] — Hn. III — add "open"
 2 and 1 before [3] — Hn. III, Tpts. I and II, Trom. — add *dim.* through both bars
 2 after [3] — Fl., Ob., E. Hn., Cl. — bt. 1: add *f*
 2 before [5] — Ob. — bt. 3: add *mp*
 at [7] — Tpt. II — bt. 4: add a quarter rest
 2 after [7] — Hn. I and II — add accents to first five eighth notes in the bar
 4 after [7] — Picc. — add accents to all three notes
 5 after [7] — Cl. and B. Cl. — bts. 3 and 4: Cl. is stems down; B. Cl. is stems up;
 — Cl. and B. Cl. — bt. 3: omit stem connecting the octave C's
 6 after [7] — Cl. and B. Cl. — add "a2"
 1 before [8] — E. Hn. — bt. 1: Change G up to B
 2 after [8] — Hn. I and II — add accents to first five eighth notes in the bar
 3 after [8] — Fl. — tie E into next bar
 — Ob. — tie E into next bar
 1 before [9] — Tpt. I — bt. 4: add "1."
 1 before [10] — Tpt. I — bt. 4: add a quarter rest
 at [10] — Ob. — & of bt. 4: change G down to C
 at [10] and continuing through 3 after [12] — Hn. III — add staccato marks to all notes
 between [10] and [12] — add slurs between all grace notes and primary notes in all parts
 4 after [10] — Tpt. I and II — add "senza sord."
 1 before [11] — Hn. III — bt. 3: add quarter note Bb in the staff
 at [11] — Hns. — add whole rest for Hns. I and II
 3 before [12] — Sn. — bts. 1 and 3: add accents
 2 before [13] — Tpt. I and II — add "a2"
 at [13] — Tpt. I and II — add "1."

MOVEMENT IV

- 3 after [1] — Hns. — bt. 1: add "open"
 — Hn. I — bt. 4: delete extra eighth rest
 2 before [2] — Tpt. I and II — bt. 3: add quarter rest
 3 after [2] — Picc. — bt. 4: change F to F#
 — Fl. — bt. 4: change F to F#
 4 after [2] — B. Cl. — bt. 1: delete accent
 3 after [3] — Hns. — add "open"
 2 after [4] — Tpt. II — change slur to cover only F# to F; add an accent to F#

bar

last bar — Picc./Fl. — add "a2"

slur:

— bt. 4: add accent under slur

— bt. 4: add accent

— Ob. — bt. 3: add staccato mark

3 and 4 after [7] — Tpt. II — add slur covering both bars

2 before [8] = C. Bssn. — bts. 1 and 3: add tenuto marks

at [8] — C. Bssn. — change *pp* to *p*

2 and 5 after [9] — Tpts. I and II — change slur to cover only F#
to F: add accent to F#

3 before [10] — Tpt. I — add accents to first three notes

3 before end — Fl./Picc. — bt. 1: add accent

³Hasek, *Soldier Schweik*, p. 30.

⁴*ibid.*, p. 31.

⁵Willi Apel, *Harvard Dictionary of Music*, 2nd ed. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1972), p. 773.

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