

**THE ATLANTIC COAST
CONFERENCE
BAND DIRECTORS ASSOCIATION**

**GRANT FOR YOUNG AND
EMERGING
WIND BAND COMPOSERS**



**ATLANTIC COAST CONFERENCE
BAND DIRECTORS ASSOCIATION**

*IS PLEASED TO ANNOUNCE:
A FUNDING OPPORTUNITY TO SUPPORT
THE CREATION OF NEW MUSIC FOR WIND BAND*

INTRODUCTION

*The **Grant for Young and Emerging Wind Band Composers** was established in 2005 by the band directors of the Atlantic Coast Conference to provide financial assistance to rising young composition students interested in composing for ensembles of wind and percussion instruments.*

The grant is unique in that it (a) seeks to recognize new and emerging talent, (b) does not require a finished product for consideration, and (c) offers up to 12 performances of the work once completed. By offering this grant only to young and emerging composers, the members of the ACCBDA hope to stimulate interest in composition for the wind band among a rising body of talent. This document has been prepared to assist you in preparation of your grant proposal. If you have questions, contact the project chair at the email address contained within.

ACC MEMBER SCHOOLS

Boston College

Clemson University

Duke University

Florida State University

Georgia Institute of Technology

North Carolina State University

University of Maryland

University of North Carolina

University of Miami

University of Virginia

Virginia Polytechnic Institute and State University

Wake Forest University

A FUNDING OPPORTUNITY FOR YOUNG AND/OR EMERGING COMPOSERS OF WIND BAND MUSIC TO SUPPORT THE CREATION OF NEW MUSICAL WORKS

The Atlantic Coast Conference Band Directors Association seeks proposals for consideration of the ACCBDA Grant for Young and Emerging Wind Band Composers.

- AWARD:** (1) \$2000 to \$5000;
(2) Up to 12 performances of the finished composition by ACC member schools;
(3) Support in consideration of publication.

OVERVIEW:

The Atlantic Coast Conference Band Directors Association has created this award to encourage and support the creation of new music for wind band. The award is designed to support young and/or emerging composers with an interest in writing for wind band.

The award is intended to encourage the creation of new works, not existing works (although in some cases incomplete existing works that are unperformed and unpublished may be considered). The award provides financial support in the form of variable-sized grants

ELIGIBILITY:

Applicants must meet **ONE** of the following eligibility requirements...

- (1) Age 35 years or under at the time of deadline (September 1), **OR**
- (2) Current enrollment in a graduate composition degree program at an accredited college or university (verification required).

SUBMISSION REQUIREMENTS:

Applicants should prepare a portfolio with the following components:

- (1) **MUSIC DOCUMENTS** for the proposed wind band piece;
- (2) **PERSONAL DOCUMENTS** providing background information about the composer;
- (3) An **AUDIO CD** recording.

- (1) **MUSIC DOCUMENTS:**

The proposal must include music in printed form of the proposed wind band composition. The music must be original, unpublished and unperformed. Arrangements and transcriptions of existing material will not be considered.

The instrumentation of the proposed project may be any recognized variation of the standard wind band. Your project may be considered a “wind ensemble” piece, a larger “symphonic band” piece, or a piece that will work well for either instrumentation. For guidance, see Appendix A: **INSTRUMENTATION** elsewhere in this document.

There are no restrictions on the style or form of the proposed project. You may submit a proposal for a march, an overture, theme and variations, or any other type of composition. Whatever style or form you choose, please include information detailing your vision of the finished project.

There are no restrictions on the length of the proposed project. You should however include an estimate of how long you envision the final project to be when performed.

As the purpose of the grant is to support and encourage the creation of new music, a complete, finished score is NOT required for grant consideration. The music document may take one of the following forms:

- (1) Piano Reduction: traditional grand staff (treble and bass clef)
- (2) Sketch Score: three or more staves, but fewer than required for the complete work
- (3) Incomplete Full Score: all staves representing the complete work
- (4) Full Score: a near-finished version of the complete work

The submitted music document should be either (a) a minimum of 64 measures, or (b) between 1 and 2 minutes in length at performance tempo. This representative sample may be consecutive in nature (i.e., the first 64 measures or the last 64 measures), or may represent various segments of the finished piece (i.e., 30 seconds of the first theme, 30 seconds of the second theme, one minute of various developmental ideas). Of course, you may submit more than the minimum, if desired. (That is, more than 64 measures, or longer than 2 minutes at performance tempo.)

You must include as much information about the proposed project as possible. This may take the form of notes applied directly to the music document, or may be an additional sheet of text with a detailed explanation. Include as much information as possible to better assist the committee in a thorough evaluation of your proposal.

Hand-written music documents may be submitted, but we strongly encourage the use of notation software. You are required to submit a sound recording of the proposed music (see the section on AUDIO CD). Music notation software will reduce the difficulty of creating this element.

(2) PERSONAL DOCUMENTS:

Your portfolio submission must include the following documents:

- 1) The official application;
- 2) A résumé including your educational background, current and previous teachers, your principal instrument, your background as a performer, and any additional information that will aid the evaluation committee;

3) A complete list of compositions you have written (regardless of genre) clearly indicating those that have been performed and those that have not.

4) Three letters of recommendation. These should be from music professionals or colleagues familiar with you and your work. Letters must be on official academic or business letterhead. If the applicant is currently enrolled in a graduate composition program, then one of the letters MUST be from a member of your school's composition faculty.

(3) AUDIO CD:

Your portfolio submission must include an Audio CD with the following sound files:

1) A sound file of the proposed music project. Typically, this would be a recording of the music document. If using notation software, a MIDI performance of the music document should be submitted. If submitting hand-written music, then this sound file should be a recording of the music performed by you or someone else. IN ALL CASES, THIS SOUND FILE MUST BE TRACK 1 ON THE SUBMITTED CD.

2) No less than one, and no more than three additional sound files of pieces you have written regardless of genre. It would be preferable if these were actual performances. Do not submit more than three additional sound files.

Keep in mind that the Audio CD will have no less than 2 tracks (the proposed piece and one supporting piece) and no more than 4 tracks (the proposed pieces and up to three additional pieces).

SUBMISSION DEADLINE FOR 2010 AWARDS: September 1, 2009

AWARD RECIPIENTS WILL BE NOTIFIED BY JANUARY 31, 2010

PLEASE CONTACT THE COMMITTEE CHAIR IF YOU HAVE ANY QUESTIONS:

Michael Votta, University of Maryland, 301-405-5542, <mvotta@umd.edu>

APPENDIX A: TERMS AND CONDITIONS

Before submitting an application, be advised that, if an award is made and accepted, you will be entering into a formal contract with the ACCBDA that will require you to complete and deliver the proposed wind band composition. Please consider this carefully.

Composers receiving a grant will be notified by January 31. You will receive 25% of the award at the time of notification.

Composers receiving an ACCBDA grant must deliver the final product by November 1 of the award year. The final product must include a complete full score and a master set of parts ready for duplication.

The score and master set of parts will be copied and distributed to all ACC member schools. As such, twelve performances are possible, but each member school retains the right to decide whether or not to perform the work.

The ACC member schools will receive their individual school copies by December 1. After member schools have reviewed the copies, the composer will receive the remaining 75% of the award. In normal circumstances, this process will take 4 to 6 weeks.

The ACC member schools will retain exclusive performance rights for the period of one calendar year following delivery of the final product. (Thus, for works awarded and delivered in 2009, the ACC member schools will have exclusive performance rights from the delivery date until December 31, 2010.) The master score and set of parts will be retained in the school library of each member school in perpetuity.

During the year of exclusive ACC performance rights, the composer may submit the piece for consideration of publication, but with the understanding that the work may not be performed or published until after the year of ACC exclusivity has expired.

The ACC member schools promise not to share, loan, or distribute the work outside of each member school's normal academic environment.

If delivery of the final product by November 1 of the award year is not possible, the composer may request an extension of UP TO ONE YEAR. If an extension is granted, the final product will be due at the end of the extension period. Only requests involving extreme hardship will be considered. Requests for extensions must be received by September 1 of the award year. Requests for extension will not be considered after the September 1 deadline.

Failure to deliver the composition by the specified deadline (original deadline or extension) will place the composer in default, and the contract will be terminated. *Composers in default must return the funds received at the time of notification (25% of total award).*

APPENDIX B: INSTRUMENTATION

There are many potential definitions for the instrumentation of the wind band. To provide maximum flexibility to the composer, this grant stipulates no limitation on size or variability of instrumentation. The following is for information only.

TYPICAL WIND INSTRUMENTATION:

The following is the most popular wind band instrumentation. One player per part would constitute a “wind ensemble” while multiple players per part would constitute a “symphonic band.”

Flutes 1 & 2	B-flat Trumpets 1, 2, & 3
Oboes 1 & 2	F Horns 1, 2, 3, & 4
Bassoons 1 & 2	B-flat Trombones 1 & 2
B-flat Clarinets 1, 2, & 3	B-flat Bass Trombone
B-flat Bass Clarinet	Euphonium
E-flat Alto Saxophones	1 & 2 Tuba
B-flat Tenor Saxophone	Percussion (see below)
E-flat Baritone Saxophone	

COMMON ADDITIONAL (BUT OPTIONAL) INSTRUMENTATION:

These may be used at the composer’s discretion. If used, a SINGLE PLAYER would be considered normal in either “wind ensemble” or “symphonic band” configurations.

Piccolo (often used)
E-flat Clarinet (often used)
E-flat Alto Clarinet (often used, but not recommended)
English Horn (often used)
Contrabassoon (often used, but instrument not always available)
E-flat Contra Alto Clarinet (often used, but not with B-flat Contrabass)
B-flat Contrabass Clarinet (often used, but not with E-flat Contra Alto)
String Bass (often used)

PERCUSSION:

The possibilities for percussion are endless, but it is requested that you try to avoid extremely exotic, rare, or hard-to-find instruments as many schools may not have access to such equipment. Some standard percussion instruments include: (** indicates very common*)

Timpani (2, 3, or 4) *	Orchestra Bells, Crotales
Snare Drum *	Chimes Wood Blocks (all sizes)
Tenor Drum(s) (all sizes)	Xylophone Gongs and/or Tam-Tams
Crash Cymbals (all sizes) *	Marimba Bass Drum *
Suspended Cymbals (all sizes) *	Vibraphone Bongo & Conga Drums

ORCHESTRAL WINDS:

There are a few well-known and important works for wind band based on the instrumentation of the wind section as extracted from the symphony orchestra. Typically this combination would be used with one player per part.

2 Flutes	2 Trumpets (B-flat or C)
2 Oboes	4 F Horns
2 Clarinets (B-flat or A)	2 Tenor Trombones plus 1 Bass Trombone
2 Bassoons	1 Tuba

The following additions or adjustments are common when utilizing the “orchestral winds” instrumentation:

Piccolo (often doubled into Flute 1 or 2 for short passages, but may also be an extra player for longer passages)
English horn (often doubled into Oboe 2 for short passages, but may also be an extra player for longer passages)
B-flat Bass Clarinet (often doubled into Clarinet 2 for short passages, but may also be an extra player for longer passages)
Contrabassoon (often doubled into Bassoon 2 for short passages, but may also be an extra player for longer passages)
Percussion (with timpani being the most common, but any instrument listed previously is possible)

The following additions are less common, but possible:

Extra Clarinets (B-flat or A) for a total of three or four
Extra Trumpets (B-flat or C) for a total of three or four
B-flat Contrabass Clarinet (rare, but possible)
Euphonium (rare, but possible)
Saxophone(s) (rare, but possible with soprano or alto being most common, tenor and baritone less common)

PIANO, CELESTE AND/OR HARP:

It is possible to include piano, celesta and/or harp in any of the suggested instrumentations above with piano being much more common than harp or celesta.

If used, it is requested that the piano, celesta or harp be considered as a unique voice among the wind and percussion instruments. These instruments are less effective when used simply to reinforce other instruments.

Also be aware that celesta or harp may not be available at some schools.

**ATLANTIC COAST CONFERENCE BAND DIRECTORS ASSOCIATION
GRANT FOR YOUNG AND EMERGING WIND BAND COMPOSERS
OFFICIAL APPLICATION**

NAME: _____

ADDRESS: _____

CITY, STATE, ZIP: _____

PHONE: _____ EMAIL: _____

I certify that I am eligible for grant consideration based on the following criteria (check one):

I am 35 years of age or younger. My age: _____ Birthday: _____

I am currently enrolled in a graduate composition degree program at the following academic institution: _____

PRINCIPAL INSTRUMENT: _____

SECONDARY INSTRUMENTS: _____

EDUCATIONAL BACKGROUND: _____

TEACHERS/COMPOSERS STUDIED WITH: _____

CHECKLIST FOR PORTFOLIO SUBMISSION:

- MUSIC DOCUMENTS

- Project Proposal, Manuscript or Computer Generated, no less than 64 measures (or between 1 and 2 minutes at performance tempo)
- Document describing the project in as much detail as possible

- PERSONAL DOCUMENTS

- Official Application
- Résumé including
 - Complete academic background
 - Professional experience
 - Awards, honors, academic or professional recognition
- Three letters of recommendation
 - If currently enrolled in a graduate composition program, one of these must be from a member of the composition faculty
- List of completed works (regardless of genre)
 - Published (if any)
 - Unpublished, but performed (if any)
 - Unpublished and unperformed, but completed (if any)

- AUDIO CD

- Track 1: the project proposal example (required)
- Track 2: a work you have completed regardless of genre (required)
- Track 3: a second work you have completed (optional)
- Track 4: a third work you have completed (optional)

Send application materials to:

ACCBDA Composition Grant

Michael Votta, Chair

University of Maryland

School of Music

2110 Clarice Smith Performing Arts Center

College Park, MD 20742-1620

If your personal information (address, phone, email) changes AFTER you have submitted your proposal, it is YOUR responsibility to notify the Project Chair (same address as above).

IMPORTANT NOTICES:

- YOUR APPLICATION PACKAGE WILL **NOT** BE RETURNED TO YOU.
- PLEASE DO **NOT** SEND ORIGINAL DOCUMENTS OR RECORDINGS.
- SEND DUPLICATE COPIES ONLY. PLEASE KEEP ORIGINAL MATERIAL AND DOCUMENTS SAFELY IN YOUR POSSESSION.
- THE ACCBDA, OR ANY MEMBER INSTITUTION, WILL NOT BE HELD RESPONSIBLE FOR LOST, STOLEN, OR MISDIRECTED PACKAGES.