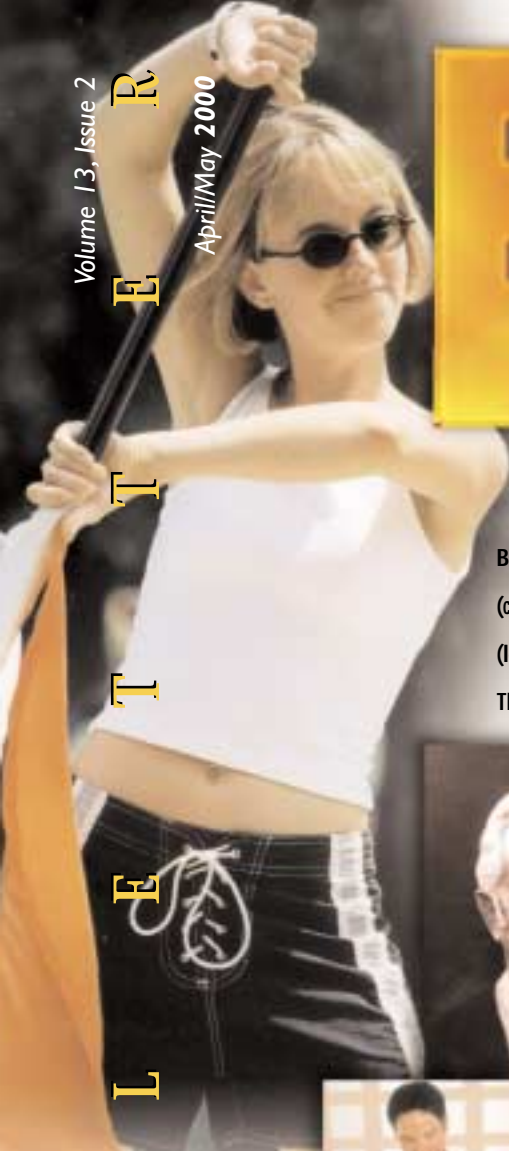


BANDS of America



Below: Harry Begian (center), Dave Koz (left), Mallory Thompson (right)



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Much more than camp, more than a symposium, it's a total band Summer Experience

Directors: It's easy to become overwhelmed by all the challenges and expectations that face today's band director. Technology evolves daily, students are barraged with more and more influences and diversions, and you must find new ways to remain on the cutting edge of your profession.

The BOA Directors Workshop is packed with a week's worth of new techniques, ideas and creative strategies for band directors, whether you have one year or 20 years of teaching experience.



Mallory Thompson
Northwestern University
Director Workshops

- **Design your own curriculum or follow areas of concentration.** Move freely between multiple director session offerings and student classes
- **Intensive Technology Track** offers hands on learning in state-of-the-art setting
- **Graduate Credit—Up to THREE HOURS** available at no extra cost from Illinois State University
- **Drum Instructor Academy** and **Colorguard Instructor Academy**
- **Director/Faculty receptions and luncheons** offer powerful opportunities for networking and casual exchange of ideas
- **Tuition Free Scholarship** for Directors enrolling 12 or more of his/her students
- You'll make **professional contacts** that will enhance your career opportunities
- **Concert and Jazz Director Reading Bands**
- **Relaxation and fun** with a professional focus
- **NEW! Conductor's Series** and **Teaching Jazz Improvisation** sessions

We give YOU the credit!

We offer you opportunities to be with your colleagues and regenerate yourself for another year. We also offer you up to **THREE HOURS** of **GRADUATE CREDIT** to help you satisfy your continuing education requirements, at **NO ADDITIONAL COST!**

We offer you sessions, materials and information you can put to use now. Promising you professional development and continuing leadership in your field is a commitment we take very seriously.

Virtual Symposium: Check out our area video clips online at <http://bands.org>.

Dream Team

Partial list of BOA Summer Symposium Clinicians

Anders Astrand
University of Pitea, Stockholm, Sweden
Doug Beach
Elmhurst College
Harry Begian
University of Illinois (ret.)
Scott Boerma
Madison Scouts, Novi H.S., MI
Bob Breithaupt
Capitol Univeristy
Bob Buckner
Western Carolina University
Bruce Burritt
Superintendent (ret.) Milford, NY and Avon, NY School Districts
Michael Burritt
Northwestern University

Jim Campbell
University of Kentucky
Cavaliers Drum & Bugle Corps & Staff
Center Grove H.S. Marching Band Staff
Michael Cesario
World-renowned Visual Designer
Kevin Clark
Dukes of Dixieland
David Collier
Illinois State University
Jim Culbertson
Macarthur H.S., IL
Lalo Dávila
Middle Tennessee State University
Denis Delucia
Percussion instructor
Denis Diblasio
Rowan College
Thomas Dirks
Center Grove H.S., IN

Rodney Dorsey
Northwestern University
Dan Farris
Illinois State University
Lou Fischer
Capitol Univeristy
William Galvin
Trinity H.S., PA
L.J. Hancock
Norwin H.S., Camp Director
Thom Hannum
University of Massachusetts
Tim Lautzenheiser
Attitude Concepts for Today
Madison Scouts Drum & Bugle Corps
Gary Markham
Cobb County Schools, GA
Brian Moore
University of Nebraska-Lincoln

George Parks & the Drum Major Academy
University of Massachusetts
John Pollard
L.D. Bell H.S., TX
Larry Rebillot
University of Cincinnati
Gregg Rinehart
Plymouth-Canton Ed. Park, MI
Tim Salzman
University of Washington
Kevin Schuessler
Center Grove H.S., IN
Michael Skinner
Yamaha Corporation of America
Ed Soph
University of North Texas
Alan Spaeth
Plymouth-Canton Ed. Park, MI
Steve Steele
Illinois State University

Tempus Fugit Percussion Ensemble
Vincent Thomas
Liz Lerman Dance Exchange
Mallory Thompson
Northwestern University
David Veda
Elizabethtown H.S., KY
Kathy Welling
Duquesne University
Myron Welsh
University of Iowa
Jon Whalin
Cavaliers
Marguerite Wilder
The Lovett School, Atlanta, GA
Doug Yeo
Boston Symphony Orchestra
Bret Zvacek
The Crane School of Music

Something for everyone!

In the tradition of BOA's Summer Symposium Director Camps, a full range of course offerings will be available. From conducting to advocacy, the Summer Symposium is the place to come for technology, information, trends and cutting

edge techniques. Nowhere else in America can you find a more comprehensive summer program.

Whether you have a specific need or myriad of issues, you can find the answers at BOA's Summer Symposium. In addition to the world class faculty, top-of-the-line environment, and graduate course credit, you can also benefit from the "Symposium within the

Symposium"—the informal professional and social interaction with the more than 350 other teachers and music professionals in attendance. All this is in addition to the freedom you have to observe any instructional session in any area of the student camps. If you need or want information, then BOA is the place to be...and you'll have a wonderful experience in the process.

Tentative Director Track Schedule (as of 4/15/00)

| Track Offerings | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--|--|---|---|--|---|-------------------------------|
| Concert Program Building (Conductor & Teaching Series) | | Symposium Conductors' Series-Mallory Thompson | Symposium Conductors' Series-Tim Salzman | Symposium Conductors' Series-Myron Welsh | Symposium Conductors' Series-Harry Begian | Final Concerts & Performances |
| | | Selecting Quality Literature for High School Bands | Preparing Students for Honor Band and Collegiate Auditions (Dan Farris and Applied Faculty) | Selecting and Teaching Quality Literature for Middle School Bands (Wilder) | Instrumentation "Fix-Its" - Arranging Adjustments for the Band Director | Parent Day Picnic |
| | Director Band Session 1— with James Keene | Director Band Session 2— with Mallory Thompson and James Keene | Director Band Session 3— with Tim Salzman and James Keene | Director Band Session 4— with James Keene | Director Band Session 5— with Harry Begian and James Keene | |
| Jazz Programming - A to Z (Teaching Improvisation) | | Teaching Improvisation— Where to Start | Teaching Improvisation II— Transferring It to the Horn | Teaching Improvisation III— The Blues and Beyond | Teaching Improvisation IV— Connecting the Chord Changes | Final Concerts & Performances |
| | | | Developing Your Jazz Rhythm Section (Bob Breithaupt/Lou Fischer) | Starting a Dixieland Band at Your School (Kevin Clark) | High School Jazz Literature—Making Good Choices (Doug Beach) | Parent Day Picnic |
| Marching Band (Computerized writing and teaching strategies) | | Planning Your Show—Before You Start (Michael Cesario) | Arranging for Marching Band (Scott Boerma, Madison Scouts & Novi H.S., MI) | Total Show Design—The Cavaliers Way | | Final Concerts & Performances |
| | | Computerized Drill Writing—Pyware Drill Design w/Bob Buckner (Part 1 of 4) | Computerized Drill Writing—Pyware Drill Design w/Bob Buckner (Part 2 of 4) | Computerized Drill Writing—Pyware Drill Design w/Bob Buckner (Part 3 of 4) | Computerized Drill Writing—Pyware Drill Design w/Bob Buckner (Part 4 of 4) | Parent Day Picnic |
| | | Putting Color and Logic in Your Show (Michael Cesario) | | | | |
| Percussion (Follow the curriculum of the Drum Instructor Academy for a Comprehensive Curriculum on Teaching/Maximizing the Role of Percussion in Your marching program.) | | Starting and Maintaining a Percussion Ensemble (Jim Campbell) | Protecting YOUR Investment— The Proper Care and Maintenance of Percussion Equipment (David Collier) | Logical Percussion Warm-Ups—The Cavaliers Percussion | | Final Concerts & Performances |
| | | | | | | Parent Day Picnic |
| Colorguard/Auxiliary (Follow the Colorguard Instructor Academy programming, as well as these special sessions intended to bring/expand generalized understanding of the role of colorguard/auxiliary in your program.) | | Dance Basics for Your Ensemble—Teaching It and Identifying Local Resources (Vincent Thomas) | Energy! Excitement!! Effect!!! —Madison Scouts Guard Staff | The Essentials of Auxiliary Programming—Cavaliers Guard Staff | Year Round Programming Strategies for Auxiliaries—Coming Full Circle (Larry Rebillot) | Final Concerts & Performances |
| | | Planning Your Fall Show—The Essential Elements (Michael Cesario) | | | | Parent Day Picnic |
| Feature Sessions & Keynotes | Doug Yeo—Boston Symphony Orchestra (Yamaha Guest Artist) | TBD | "Hands On" with the Madison Scouts | Up Close and Personal with the Dukes of Dixieland | TBD | Final Concerts & Performances |
| | Focusing on the Big Picture—Tim Lautzenheiser | Making Magic—How Disney Creates "Wow" (Walt Disney World" Entertainment) | The Conductor's Challenge—Round Table with the Conductors (Begian, Thompson, Salzman, Dorsey) | Why Advocacy?—A Vision for the Future (Kathy Welling) | Putting Your Vision at 20/20 (Michael Kumer) | Parent Day Picnic |
| NOTE: Advocacy sessions are on on Thursday, Friday and Saturday, indicated by (T), (F) or (S) | | | | | | |
| Advocacy/Program Building & Booster Management (In conjunction with Friday/Saturday's Booster Track) | (T) Working with Your Administrators—From an Administrator's Point of View (Bruce Burritt) | (T) "Where There Is Strength"— Operating a Unified Arts Support Program | (F) Establishing and Operating a Strong Booster Program | (F) Legal Issues and Band—Teachers, Boosters, Schools | (F) Using the Web—Strategies for Communication, Advocacy and Management | Final Concerts & Performances |
| | (T) Developing an Advocacy Plan at Your School (Kathy Welling) | (F) Bringing SUCCESSFUL Advocacy to Your School (Welling, Burritt, Kumer, Hancock) | (F) It's Not All About Money—Techniques for Managing Booster Club Finances | (F) Developing a Strategic Plan for Your Program (Breithaupt) | (S) Advocacy—The Role of Boosters and Parents | Parent Day Picnic |
| | | (F) National Standards and Your Band (Gary Markham) | | (F) Booster Roundtables— Fundraising, Travel, Communications, Management | | |

Over the past three years, Bands of America has offered a technology track that, we are happy to report, has been very well received. The responses from the past participants reinforce the goal of the program, which is to teach the application of fundamentals of music technology.

Here's what last year's directors had to say:

Technology Track gathers speed

by Michael Skinner

"This is what I've been looking for. I now have a roadmap for what I want to do."

"I've attended a number of clinics on technology which all taught a specific brand of software. Rather than a software overview, at BOA I got real information I can use to make the decisions I need about the kind of software products that work for me."

Drum Instructor Academy Colorguard Instructor Academy For marching instruction professionals

Both the DIA and CIA offer:

- Graduate Credit available at no additional cost from Illinois State University
- Attendance Certification
- Tuition Free Scholarship for instructors enrolling 12 or more of his or her students.

Drum Instructor Academy

Unique in the world of percussion, the Drum Instructor Academy (DIA) offers focused professional development for percussionists and teachers.

Developed by leading percussionists in the collegiate and drum corps worlds, the DIA gives serious percussion teachers the chance to immerse themselves in "all flavors" of percussion.

Colorguard Instructor Academy

The Colorguard Instructor Academy is the place for instructors to learn the latest in teaching & equipment techniques and colorguard innovations.

The CIA staff includes leading designers and teachers in the band, winterguard and drum corps world.

"Finally, someone is paying attention. The office suite workshop was really helpful!"

Planning for the 2000 technology track is underway for both a beginning track and an intermediate/advanced track. The beginning track is designed for directors looking to learn the basics on music sequencing, notation, rhythm construction software, and office suite applications. The intermediate/advanced track continues on from where the beginning track stops. In the intermediate tracks, more complex techniques are discussed including the use of step time, quantizing, program changes and controller applications. The notation class will also focus on more complex applications including score layout, import and export of MIDI and notated data, and graphical considerations before printing.

An office suite workshop concludes both tracks and includes useful

information using database, drawing, spreadsheet, and word processing applications. Many directors have found this workshop to be one of the most valuable time-saving workshops they have ever attended.

As in the past, directors who select music technology must commit to the entire week. Concepts from each day are carried forward and used in following days. The computer labs will feature both Macintosh™ and

Windows™ formatted machines. Lab times will be available this year for directors who enroll in the technology track.

2000 Technology Faculty

Dr. Brian Moore is associate professor of music education at the University of Nebraska-Lincoln School of Music. He also coordinates the music technology offerings for the School, including the arts technology minor as well as graduate coursework in music technology.

He holds a Bachelor of Arts in music composition and a bachelor of music in music education degree from the University of New Hampshire. His graduate work includes a masters in music education and conducting and a doctorate in curriculum and instruction, both from the University of Wisconsin-Madison.



Joseph DeScose Photography

He is active as a clinician having conducted numerous festivals, workshops, and seminars throughout the country. His involvement with MIE (Yamaha Corporation of America) as well as instructional software development has gained him national recognition in the field of music technology. He is the author of two chapters of *Dimensions of Musical Thinking*, published by MENC and is currently a member of MENC's Task Force on Technology as well as being a Commission Member for Vision 20/20.

Michael Skinner, Marketing Manager, Yamaha Corporation of America, is a graduate of Berklee College of Music, Boston, MA with a degree in Music Education. He received his Masters degree in composition from the University of Miami, Coral Gables, FL. Upon completion of his studies at the University of Miami, Michael moved to New York where he began writing commercials and production music. His commercial credits include Footlocker, Max Factor, Revlon, Benihanna and Kodak and his film credits include Yamaha Corporation, Time Warner and the Annenberg Foundation. During that time, Michael also performed on radio, television and short film recording sessions and was staff arranger for the Orange Bowl halftime show in Miami.

Tom Wheeler, Yamaha's Education Products Manager, has both Bachelors and Masters degrees in Music Education and has taught music at every level of public school from first grade through college. He joined Yamaha in 1986 as Market Development Manager for woodwinds and has since held a number of key marketing positions before moving to education products. He regularly gives presentations, workshops and in-service demonstrations in educational technology as well as instructing at the Yamaha National Teacher Training Institute.

Ryan Fraley is Marketing Assistant and technical support for Education Products, Yamaha Corporation of America. Ryan received his Master of Music Degree in Composition at The State University of New York at Potsdam and his Bachelor of Music Degree in Music Theory and Composition at Ball State University. He maintains an active writing and playing schedule. His compositions and arrangements are regularly performed throughout the US, and beginning in the fall of 2000, his concert band and jazz ensemble work will be available through FJH Publications. Since 1997, he has taught summer courses in Finale™ Music Notation software at Grace College in Winona Lake, Indiana.



Registration & Fees: For Students and Directors

Fees include housing Monday night, June 19–Friday night, June 23. The Symposium ends at 3:00 pm Saturday, June 24. Leadership Preview Weekend student housing includes Saturday night, June 17 and Sunday night, June 18.

| | |
|----------------------------|-------|
| Director..... | \$579 |
| Commuting Director..... | \$445 |
| Student..... | \$410 |
| Local/commuter..... | \$335 |
| Student w/ Leadership..... | \$585 |
| Leadership only..... | \$255 |
| Commuter w/Leadership..... | \$485 |
| Collegiate..... | \$410 |

After 5/19, add \$50 late registration fee to all full fees.

Registration is Monday, June 19 from 8:30 a.m. to 12 noon. Leadership Weekend registration is at 8:30 a.m., June 17. Concert Band, Jazz Band and Percussion placement hearing start at 8:00 a.m..

Supervision and Medical Staff: BOA provides a dedicated team, hand-picked by Bands of America after an extensive application and evaluation process, that supervises students at all times and holds nightly floor meetings and bed checks. A staff of medical personnel is on call 24 hours a day and all students have access to quality medical care.

Transportation: Participants are responsible for their own transportation to ISU. Shuttle service is available for an additional fee from the Bloomington/Normal and Peoria airports and the Normal bus and train stations.

Concerts & Performances

One of the unique parts of the BOA Experience that sets it apart

Monday, June 19, 8:00 pm

Yamaha Young Performing Artists

The Yamaha Young Performing Artist program is designed to provide early career recognition for outstanding young musicians in the United States. Hundreds of applicants ages 16-21 apply annually. Many winners have received scholarships to prestigious universities and conservatories, or are playing professionally with major jazz groups and top symphony orchestras. More info: <http://www.yamaha.com/band>



Tuesday, June 20, 8:00 pm

Northshore Concert Band

One of America's most renowned community concert bands from the northshore of Chicago returns to the Summer Band Symposium.

Wednesday, June 21, 7:30 pm

DCI Central Illinois Summer Music Games

- The Cadets**
- The Cavaliers**
- Madison Scouts**
- Phantom Regiment**
- Colts**
- Southwind**
- Pioneer**



Percussion, Colorguard and Marching students and Directors will also work with the **Cavaliers and Madison Scouts, Artists-In-Residence**, during the week.

Thursday, June 22, 8:00 pm

Dukes of Dixieland Presented by Yamaha

The six-member ensemble has played throughout the world, appearing with headliners like Stan Kenton, Pete Fountain, Woody Herman, Dr. John, Al Hirt and Sarah Vaughan. They have appeared as guest artists with numerous symphony orchestras, including the Los Angeles Philharmonic, National Symphony and New York Pops.



Friday, June 23, 8:00 pm

Dave Koz Presented in part by Yamaha

Saxophonist Dave Koz has been exploding throughout the world of jazz with electric and acoustic sounds and unmistakable charm.

Tempus Fugit Presented by Yamaha

Tempus Fugit is currently Percussion Ensemble in Residence at Duquesne University (Pittsburgh, PA). Their extensive repertoire includes standard percussion ensemble literature, original compositions, ethnic music, arrangements of jazz standards, and transcriptions of orchestral literature. Tempus Fugit will perform and be artists-in-residence at the BOA World Percussion Symposium.



Leadership Preview Weekend June 17-18, 2000

Part of the Summer Band Symposium
Led by Tim Lautzenheiser & Fran Kick

For Student Leaders *Lessons in leadership for your students*

Trust in the Leadership Process by Fran Kick



Trust is absolutely essential for any group to develop and grow. It's the catalyst or glue that enables commitment to strengthen. When you have a feeling that you can rely on someone based on their character, ability and level of confidence you believe they possess - we say "We can trust them." Building an atmosphere of acceptance, support and cooperativeness within a group through both communication and cooperation enhances trust. Like trust,

acceptance of others usually results from and begins with accepting and trusting oneself. You can only give away what you have, and if what you have is a conditioned sense of acceptance within the group and a distrust of yourself-then that's what you share with others. And, if what you give to others is what you get in return, THAT's what they share with YOU! If we want people to accept and trust us, then we need to accept and trust them. What you give is what you get. You can't trust others until you trust yourself. You have to lead by example!

Risk Taking in Leadership & Life by Fran Kick

Whenever people are asked to *participate* (or even consider participating) they are taking a risk. Most people tend to avoid risks, especially high threat risks such as rejection, failure, making mistakes and being manipulated or overly controlled. Their "fear" of risk (FEAR is simply an acronym for False Expectations Appearing Real) is actually an unrealistic perception of opportunity. We all deal with risk everyday and therein lies the key to risk taking - deal with it appropriately. Crossing the street is a risk, riding a roller coaster is a risk, asking someone out on a date is a risk and taking the lead is a risk. Just as a turtle must "stick its neck out to take the next step" so too must we all take risks to achieve anything. In reality, the greatest risk of all is never taking any risks, always playing it safe, following the beaten path of what others have always done. THAT'S NOT LEADERSHIP! Leaders appropriately deal with risk to make things happen. They set an example for others who in turn realize "Well, I can do THAT!" When in fact, they weren't too sure they could until someone else did it.

Who should attend:

Section leaders, band officers, drum majors, all students with positions of leadership as well as those who aspire to be leaders of their bands and in life.

What you'll learn:

The Student Leadership Workshop focuses on the aspects of leadership dealing with:

- Attitude development
- Communication skills
- Personal responsibility
- Positive role modeling
- Sensitivity in working with peers
- Understanding of self-motivation
- Responsibility assessment
- Action plans to achieve group goals

The emphasis is on self-development in order to properly lead others to a higher level of group attainment. While many leadership workshops dwell on the leader's control over the followers, the BOA Leadership workshop encourages the growth of the group via a nurturing of agreed-upon organizational values that establishes a solid foundation for positive growth in every aspect of the band program.

Student leaders will work with Tim Lautzenheiser, the man who is the author of this powerful leadership program and a team of dedicated leadership and motivational professionals who include educators and counselors. It is hard-hitting, based on life-skills, and certain to make a measurable contribution to the health and welfare of your band.

George N. Parks Drum Major Academy...

...The definitive place for drum major training! Combine the GNP Drum Major Academy—the epitome of camps for drum majors—with the BOA Summer Experience and you get archetype for student leadership work-

shops.

Conducting and marching skills, teaching techniques, communication and leadership ability—these are the areas that every band director looks for when choosing their drum majors and band leaders. All drum majors—actual or aspiring—should enroll in this



Jolesch Photography

leading drum major camp.

"Be more than someone who stands in front of the band," says Dr. Tim Lautzenheiser when asked about the DMA, "become a LEADER who contributes to every facet of the band!"

Curriculum Basics: Marching and conducting techniques, communication and leadership skills, and teaching tools.



A look at the Student Workshops

The BOA Summer Symposium is the ultimate Summer Experience for Students & Directors! It's about leadership, excellence and inspiration. Every faculty member, class and performance is designed to unleash the potential within every participant.

- **Nightly concerts and events:** we bring you the best in a wide variety of live performance genres to give you and your students an up-close-and-personal experience
- **National faculty:** broaden your students horizons with learning from a world-class national faculty
- **National camp:** your students interact with peers from other bands across the country
- **Leadership is the theme** throughout the Symposium—we strive to make not just better musicians and performers, but better people
- **BOA national standards** mean you can be assured the very best available
- **Campus experience:** we offer a safe away-from-home collegiate experience for students who will soon embark in higher education

Student Concert Band Conductors



Harry Begian
Conductor
Emeritus, University of Illinois



Tim Salzman
University of Washington



Rodney Dorsey
Northwestern University



Marguerite Wilder
The Lovett School
Atlanta, GA

Concert Band

High school instrumental students will be motivated to move to the next level of musicianship. Students are assigned to ensembles based on ability and work to prepare a program of music that will raise the bar of individual and ensemble commitment to achievement. Concert band conductors include

Dr. Harry Begian,
Tim Salzman,
Rodney Dorsey and
Marguerite Wilder.

Curriculum Basics: Full band rehearsals, sectionals, master classes, chamber winds for upper bands and daily electives.

Jazz Band

We made a commitment with the 1999 Symposium to take the popular Jazz division to the next level. The result: an unforgettable week for students with some of the biggest names in jazz. Again for 2000 we've added more professional staff for daily master classes and improvisation. This supplements the jazz faculty of

band leaders including coordinator **Doug Beach**, Elmhurst College (IL), **Denis DiBlasio**, Rowan College (NJ), **Jim Culbertson**, Decatur MacArthur H.S. (IL), and other top names including saxophonist **Dave Koz** and trumpeter **Kevin Clark**. *Curriculum Basics: Full ensemble, master classes, improv, jazz theory and history.*

Marching Band

Entire sections or individuals; seasoned veterans or new students—Marching Band at BOA is for everyone who wants a new perspective on an old favorite, those wanting to improve existing skills and learn new ones.

Regardless of experience, if you enjoy marching band and want to learn from the best, you should be here! The MB staff is again led by **Thomas Dirks** and **Kevin Schuessler** from Center Grove H.S. (IN), winner of the 1999 Fiesta Bowl National Championship and former BOA Grand National Champion and 1999 Grand National 2nd place finisher. The Plymouth-Canton (MI) drumline will serve as the percussion section of the band.

Curriculum Basics: Full band music and marching rehearsals, sectionals, fitness, marching and maneuvering and leadership skills.

World Percussion Symposium

BOA's World Percussion Symposium is comprehensive in design. Take advantage of it two ways: individual students can enroll or an entire drumline or percussion ensemble can attend

for ensemble instruction.

The University of Kentucky's **Jim Campbell** heads a faculty of top percussion educators, performers and recording artists.

Marching Track: Students will receive instruction on their level of experience, with **Gregg Rinehart** and **John Pollard**.

Comprehensive Track: Concert percussion, ethnic and hand-drumming, percussion ensemble and mallet instruction.

Drumset Track: Headed by **Bob Breithaupt**, Capitol University and **Ed Soph**, University of North Texas.

Colorguard Flag, Rifle, Sabre

The Student Track is designed to be the most comprehensive colorguard camp experience available. Individual guard members, whether wanting to focus on flag, rifle, sabre, or movement should enroll. Entire units and their instructors should also attend and receive private instruction. The BOA Symposium Colorguard Track is a complete colorguard summer camp experience for everyone involved in the activity.

We promise a "hands-on," experience with world class instructors. Students have the opportunity to work with ensembles-in-residence—top colorguard instructors and performers. The curriculum also includes equipment technique (flag, rifle or sabre), marching and maneuvering, dance and movement, video viewing & discussions & daily "show-and-tell" performances. 🎨

The Process... As Important as the End Result

by Mark Lane, Kennewick High School, Kennewick, Washington



I remember as a young director thinking my groups were achieving to the best of their ability. It is easy to be complacent in our own little corner of the United States. I was unaware of the limits I was putting on my students and my program. At the urging of Tim Lautzenheiser I attended my first Midwest Clinic. Needless to say, my eyes were opened to what was possible with high school students and I re-adjusted my standards and got to work!

I had always been aware of Bands of America and had participated in a regional



Mark Lane is currently in his 21st year of teaching and in his sixth year as Director of Instrumental Music at Kennewick High School. His responsibilities include the Wind Ensemble, Jazz I Ensemble, Marching band, Symphony Orchestra, and assisting with Strings and the other Concert Bands. A native of Spokane, Washington, he received his BA from Eastern Washington University in 1979 and his MA from the University of Oregon in 1988.

marching festival, but participation was limited because of where we are located. I had read about the new National Concert Band Festival but didn't give it much thought until Tim Lautzenheiser explained it's mission and format. I remember Tim saying that I should check it out and BOA is "your kind of festival." At Tim's urging I put together a tape and sent in our first audition. A few weeks later we received our first rejection. I was disappointed but rationalized that it might not be possible to play at that level. A few weeks after our first rejection we did receive an invitation (with a copy of the same tape) to perform at the Northwest Regional MENC Conference. Maybe we weren't that far off.

I listened to the evaluation tapes from the adjudication process and read my sheets during the summer. It was amazing to hear the comments of some of the finest in our profession talking about our band. Their comments caused me to re-evaluate some of my musical ideas and

"The satisfaction that our students felt was a result of the intense preparation, not just the performance."

especially some of the things that I was allowing my students to get away with. Our preparation for our conference performance improved dramatically and an appreciation for the process of preparing was a result of the comments from the BOA evaluation tapes. Our conference performance was a success and the satisfaction that our students felt was a result of the intense preparation, not just the performance.

A couple of months later, I was reading the BOA newsletter and

considered sending another tape. My first inclination was not to. We had prepared a tape for our State Conference but I didn't know if I was going to send it to BOA. This tape was prepared with a lot more focus and direction. Comments from the previous year's evaluation provided the students and myself with a higher set of acceptable standards. We all grew from the preparation of the audition. One of my students asked me if we were going to send a tape in for that "National concert thing." I told the student that I didn't know for sure. She walked off and said, "We shouldn't give up... don't you think we should at least try?" I was doing exactly what I preached to my students not to do. I popped the tape in the mail and waited for the results. Strike Two... another rejection. The beautiful thing about rejection is that it becomes easier to accept! A couple of weeks later an invitation to perform at the State Conference arrived. Again the BOA evaluation tapes provided a set of lesson plans that were invaluable in the process of preparing for our performance. The students began pushing each other. Private lessons became almost a fad (even though we have the poorest social economic population of the six area schools) and almost everyone was taking lessons. The performance level of the band just kept getting better.

End of another year—time for another audition tape. Preparation for the recording was not something we did in a week or two. We had prepared all year for various performances and the tape was a result of a year of musical growth. We sent the tape off and waited. As I was recovering from a back operation, I sent my wife to the school to get my summer mail. There was a letter from BOA...much thicker than the previous two! The invitation was announced at Band Camp and we began what was one of the most exciting years for our students and myself. I think there was a little "extra" energy because we all knew the effort that went into the three-year commitment that our students made in the name of musical growth.

The National Concert Band Festival is, without a doubt, the finest festival I have attended in my 21 years of teaching. It is everything a festival should be with the primary goal being to provide the finest performance experience and educational experience possible for the students. Having previously taught in a state where the year culminated in a "State Band Contest" and judges were actually told that "comments are secondary...you are here to choose a winner," the BOA Festival was a breath of fresh air. It is possible to achieve a very high level of per-

formance without treating music education like high school athletics. Don't get me wrong, some competition, used properly for the right reasons, can be good for us all, but when competition controls our curriculum we are in danger of destroying all that is good in music education.

This event is designed to showcase some of the finest bands in the country. Every event and detail of the festival shows the students that their achievement of being at the festival is really a reward for the hard work and dedication that it took to receive an invitation and prepare for the festival. The focus on the process of preparing the audition and preparing for the festival is made evident in the opening session. The large student audiences at each and every performance have an atmosphere of celebration—a celebration of excellence and hard work! From the world-class evaluators and performers, the master classes and clinics, the required dress for students, the hotel facilities, and the performance venue, the BOA National Concert Band Festival is a class event, one I hope to participate in again! Practice what we as music educators preach. Keep trying...don't give up...prepare a little harder. Send in another tape. The results are worth the effort.



"The epitome of concert band festivals in America."

—Col. Arnald Gabriel

2001 National Concert Band Festival and National Percussion Festival April 5-7, 2001 • Indianapolis, IN

How to audition

for the 2001 National Concert Band Festival, the National Percussion Festival and the Honor Band of America
Deadline: June 9, 2000

All high school bands, percussion ensembles and band students are eligible to apply for the National Concert Band Festival. For each element of the Festival, application consists of an audition tape and completed application (with application fee).

Honor Band of America, conducted by Col. Arnald Gabriel (ret.), United States Air Force Band: the HBOA is recognized as the nation's premier honors ensembles. Each applicant receives a written

evaluation of their audition tape. This is an opportunity that every high school band member in America should seek.

Wind players send an audio cassette of a 5-8 minute solo or etude. Percussionists must submit a VHS video tape on a variety of percussion instruments.

Concert Bands and Percussion Ensembles: Application requirements include an unedited stereo cassette tape of 12-20 minutes of music that displays not only the ensembles' technical proficiency but also demonstrates their musical expression and artistry.

For complete audition requirements and applications, visit <http://bands.org> or call 800.848.BAND.

New in 2001: the expanded National Percussion Festival

Part of the National Concert Band Festival

Bands of America officials met with representatives of the Percussive Arts Society on March 24 in Indianapolis to discuss possibilities for percussion performance and education experience at the National Concert Band Festival. The result is the National Percussion Festival, an expanded event to draw outstanding high school percussion ensembles from throughout the nation.

"While the National Concert Band Festival has included an element for percussion ensembles since 1997, we see the need for a national forum that will give percussion ensembles even more opportunities," says BOA Executive Director Scott McCormick.

The new format will feature a separate performance venue and full day schedule for percussion ensembles. Students will participate in clinics and master classes, required audience time, and the special NCBF events like the Opening Session, Gala Awards Banquet and Honor Band of America concert.

"BOA is showing a real dedication to the future of high school concert percussion ensembles," says James Campbell, Director of Percussion Studies at University of Kentucky and President-Elect of the Percussive Arts Society.

Taped auditions are open to all high school ensembles. Deadline for application is June 9, 2000.

“An extraordinary experience”

Review of the 2000 BOA National Concert Band Festival Presented by YAMAHA®

Photos courtesy of Jolesch Photography



For a list of the 2000 NCBF bands and percussion ensembles and their concert programs, visit us online at <http://bands.org> and go to the National Concert Band Festival area.



Clockwise from top: Band members prepare to enter the Murat Centre for Saturday night's Gala Awards Banquet and Honor Band of America concert; the Lassiter H.S. Percussion Ensemble, onstage at the University of Indianapolis for a special Festival showcase; at the Awards Banquet: James Keene, Gregg Rinehart, Gary Green, John Gibson, Richard Floyd, Col. Arnald Gabriel, Jim Walker, Jerry F. Junkin; Jerry Junkin conducting the Honor Band of America.

From Thursday afternoon's Opening Session to the Honor Band of America concert final note's release, the ninth annual BOA National Concert Band Festival presented an extraordinary experience for 1,600 band students, conductors and families.

Seventeen bands and three percussion ensembles performed for a team of evaluators and clinicians, an appreciative audience, and each other, in an atmosphere of true musical celebration.

Highlights included Saturday evening's Honor Band of America concert, conducted by Jerry F. Junkin, University of Texas-Austin, featuring the premier of John Gibson's *Horizon*, the 2000 commission of The Revelli Foundation's Paynter Project, and Yamaha artist Jim Walker, guest soloist on *American Flute Salute* (see page 11 for the full HBOA program).

Thursday night featured an ensemble showcase at the University of Indianapolis, with programs presented by the percussion ensembles and a performance by the Macomb H.S. Concert Band (Macomb's Wind Symphony performed on the Murat Theatre national festival stage).

On Friday, students participated in master classes and on Saturday, Dr. Tim Lautzenheiser gave a leadership presentation following the Gala Awards Banquet.

Saturday offered adults unique moments, with a Tim Lautzenheiser clinic for parents and a "Meet the Masters" panel discussion for directors with festival evaluators **H. Robert Reynolds, Col. Arnald Gabriel, Ray Cramer, James Keene, Anthony Maiello, Eugene Migliaro Corporon, Mallory Thompson, Gary Green, Richard Floyd and Richard Crain.**

Application/Audition packets for the 2001 NCBF are now available (see page 13 for more info). Call 800.848.BAND or visit bands.org to download an application.

Industry News

VHI Save the Music Wins Peabody Award

VHI Save The Music has won this year's prestigious George Foster Peabody Award for its extensive campaign to help reintroduce music education into the regular public school curriculum, providing instruments and materials needed to restore programs. The 59th annual awards for broadcast and cable excellence were announced in April by the University of Georgia's Henry W. Grady College of Journalism and Mass Communication. This year's Peabody Awards will be presented in a ceremony May 22 at the Waldorf-Astoria in New York City.

"We are grateful to have our efforts to restore public school music programs recognized with this incredible honor" stated Bob Morrison, Executive Director of the VHI Save The Music Foundation. "The Peabody Award affirms our quest to make music education a reality for all children and lets us know we are having success getting our message out to the general public about the importance of music education."

The 1999 VHI Save The Music campaign featured special on-air programming, public service announcements, government affairs efforts, online resources, fundraising, materials development, movie premieres and special events.

The George Foster Peabody Awards, instituted in 1939, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations, and individuals. The awards are presented solely on the basis of merit, rather than designated categories.

Visit our sponsors' websites!

- <http://yamaha.com/band>
- <http://www.aa.com>
- <http://www.pearldrums.com>
- <http://www.sabian.com>
- <http://www.zildjian.com>
- <http://www.promark-stix.com>
- <http://www.mtnsong.com>
- <http://www.usmc.mil/>
- <http://www.vicfirth.com>

U.S. Marine Corps enlists as BOA Associate Sponsor

Bands of America recently announced the addition of the United States Marine Corps to its family of Associate Sponsors. BOA's Marine Corps connection began in October 1999 at the Hempstead (NY) Regional Marching Band Championship where several local Marines served as event volunteers. The successful event led to in-depth discussions between the organizations, culminating into a formal partnership in March 2000.

While musical units of the Marine Corps have been past participants in BOA events, this new relationship is geared toward general recruiting. It is a unique convergence of BOA's mission of providing "positively life-changing" events for young people with the Corps' continuing recruiting mission of encouraging young men and women of character to become United States Marines.

"Our new partnership with the Marine Corps is an exciting venture for BOA," says Eric Martin, Associate Executive Director for BOA. "For a long time, we have had the support of a number of fine music industry organizations. This partnership recognizes that more and more organizations outside of the music industry are realizing the importance and advantages of music education and advocacy."

The Marine Corps has been an active participant in Bands of America events since the company's founding 25 years ago.



"The Commandant's Own" Marine Drum & Bugle Corps has been BOA's honored guests several times at both the Summer Band Symposium and at the Grand National Championships. Most recently, they performed an exhibition for over 6,000 students, faculty and community members at the 1998 Summer Band Symposium at Illinois State University.

New Members named to BOA Board of Directors

Two new members have been named to Bands of America's Board of Directors.

Mike Davis is Music Conductor and Manager of Magic Music Days at Disney World®. He was previously Director of Bands at the University of Wisconsin-Whitewater.

"Mike has been a part of BOA's history since our first event at UWW," says BOA Executive Director Scott McCormick. "We are honored to have him with us in this new capacity."

Matthew B. Carter is Vice President of Finance & Administration for the Indianapolis Convention and Visitors Association, Chief Administrative Officer, The Indianapolis Project, Inc., and Vice President, Chief Operating Officer & Secretary, Back Home Indiana.

"Matt brings wonderful perspective to the board, as a visionary businessman, an advocate in Indianapolis where two of our three national events are held, and as a musician in his own right," says BOA Executive Director Scott McCormick.



Matthew B. Carter



Mike Davis

In addition to Mike Davis and Matt Carter, Board of Director members include:

- Dr. Thomas McLeroy, Chairman of the Board, Professor and Dean Emeritus, University of Wisconsin-Whitewater
- Mr. L. Scott McCormick, President, Executive Director, Bands of America
- Dr. Tim Lautzenheiser, Vice Chairman, President, Attitude Concepts for Today
- Mr. Eric L. Martin, Esq./CFE, Member, Associate Executive Director, Bands of America
- Mr. Larry McCormick, Secretary, Founder, Bands of America President, Sharper Video Productions
- Mr. Chuck Preston, Treasurer, Motorola, Vice President and Director of Supply Management Cellular Subscriber Sector (ret.)
- Mr. Rich Frazier, Member, Arizona State University, Assistant Director of Development, College of Engineering and Applied Sciences

Oswego H.S., IL student awarded 2000 Revelli Scholarship

Amy Dolder of Oswego High School (Oswego, IL) was presented with the 2000 William D. Revelli Scholarship during the Honor Band of America concert on Saturday, March 25. Amy, who plays clarinet and actively teaches private lessons to Junior High and Senior High students, plans to attend VanderCook College of Music in the Fall of 2000 to pursue a degree in Music Education. When describing her future goals, Amy remarked "Ever since I was little, I knew I wanted to be a teacher. It wasn't until music came into my life that I realized how much I loved it and wanted to teach it. I want to provide [my students] with inspirational ideas and knowledge so they will be able to follow their dreams and become successful."

Amy was nominated for the award by Oswego High School Band Director, Margene Pappas. "Amy is 100% dependable and dedicated to making music and being responsible for leading her peers," says Pappas. "Her musicianship speaks for itself, her leadership skills are well honed, and her dedication to the band field comes from her inner depth and love for music." The Oswego High School Wind Symphony was one of seventeen ensembles that performed by invitation at the National

Amy Dolder, Oswego H.S., IL, accepts the 2000 Revelli Scholarship from Revelli Foundation board member Scott McCormick.



Jolesch Photography

Concert Band Festival.

The scholarship is a \$1,000, one-time award given to a student participant in the National Concert Band Festival. It is intended to assist aspiring music educators in their pursuits of higher education. First presented in 1993, the scholarship is named in honor of the late Dr. William D. Revelli. Scott McCormick, Executive Director and President of Bands of America, and a member of the Revelli Foundation Board of Directors, presented the scholarship. 🎵

BOA Advisory Board Concert Festival Committee meets in Indianapolis

The Concert Festival Committee of the Bands of America Advisory Board met for the first time on Friday, March 24 in Indianapolis during the National Concert Band Festival.

In a December meeting in Chicago at the Midwest Clinic, BOA announced the reformation of the Advisory Board, a body of representatives giving input to the Bands of America leadership which includes participating band directors, representatives from the adjudication and evaluation community and

members-at-large representing different groups involved in the band activity.

The structure of the Advisory Board includes three committees: Concert Festival, Marching Events and Educational Programs whose focus includes the Summer Band Symposium. Each committee will meet annually at the national BOA event in their committee's focus and as a full Board at the Midwest Clinic.

Present at the March 2000 meeting of the Concert Festival committee: **Richard Crain**, Spring IDS, TX; **Greg Bimm**, Marian Catholic H.S., IL; **Alfred Watkins**, Lassiter H.S., GA; **Brett Johnson**, The Woodlands H.S., TX; **Margene Pappas**, Oswego H.S., IL; PA; **Stan Schoonover**, Fairfax County School District, VA; BOA directors **Scott McCormick**, **Eric L. Martin, Esq.**, **Matthew Carter** and **Larry McCormick**; members from other committees including **L.J. Hancock**, Norwin H.S., PA; **William Galvin**, Trinity H.S., PA; **Jim Moore**, Glenview; and BOA staff members **Debbie Laferty** and **Cam Stasa**. 🎵

April Regional Concert Band Festivals a "great success"

Two Bands of America Regional Concert Band Festivals were held in April, at the University of North Texas on April 1 and at Furman University in Greenville, South Carolina on April 8.

This was the fourth annual BOA Regional Concert Band Festival held in Denton and hosted by the University of North Texas Wind Studies. Evaluators/clinicians were **H. Robert Reynolds**, University of Michigan; **Gary Green**, University of Miami; **Rick Clary**, University of Kentucky and **Jack Delaney**, Southern Methodist University who stepped in for UNLV's Tom Leslie who was unable to attend due to illness.

The debut BOA event in South Carolina, presented in conjunction with the South Carolina Band Directors Association, featured a new event format with master classes and a Prism Concert presented by Furman University student ensembles. The evaluation/clinician team included **Harry Begian**, Conductor Emeritus, University of Illinois; **Mark Camphouse**, Radford University; **Tim Salzman**, University of Washington and **Jamie Hafner**, Brevard Music Center; who likewise evaluated in lieu of Northwestern University's John Lynch who could not make it due to snow in Chicago that cancelled departing flights.

Thank you to our Regional Concert Band Festival participants:

Regional Concert Band Festival—Texas

Angleton HS Wind Symphony, TX
Baker HS Symphonic Band, LA
Barbara Bush MS Wind Symphony, TX
Brenham HS Symphonic Band, TX
Buhler HS Symphonic Band, KS
Buhler HS Wind Ensemble, KS
Colleyville Heritage HS Wind Ensemble, TX
Fossil Ridge HS Wind Symphony, TX
J.J. Pearce HS Symphonic I Band, TX
Newman Smith HS Wind Symphony, TX
Ronald Reagan HS Wind Symphony, TX
Seguin HS Wind Ensemble, TX
Westmoore HS Symphonic Band, OK
The Woodlands HS Symphonic Band, TX
The Woodlands HS Wind Ensemble, TX

Regional Concert Band Festival—South Carolina

Fort Dorchester HS Wind Ensemble, SC
Hunter's Creek MS Wind Ensemble, FL
Independence HS Wind Ensemble, NC
Irmo MS Honor Band, SC
Ladue HS Concert Band, MO
Ladue HS Symphonic Band, MO
Lugoff-Elgin HS Symphonic Band, SC
Newberry HS Symphonic I Band, SC
Scotland HS Symphonic Band, NC
Seminole HS Symphonic Band, FL
Seminole HS Wind Ensemble, FL
Sumter HS Symphonic Band II, SC
Waccamaw HS Wind Symphony, SC
Wren HS Symphonic Band, SC

Celebrating champions past & future

2000 Grand Nationals

Hall of Champions

24 years of BOA National Champions

Grand National and Class Champions (* Designates overall Grand National Champion).

1999

Plymouth-Canton Educational Park, MI*
Bellbrook H.S., OH
Reeths-Puffer H.S., MI

1998

Lassiter H.S., GA*
Bellbrook H.S., OH
Marian Catholic H.S., IL

1997

Marian Catholic H.S., IL*
Elizabethtown H.S., KY
Center Grove H.S., IN

1996

Lake Park H.S., IL*
Northwestern Lehigh H.S., PA
Marian Catholic H.S., IL
Center Grove H.S., IN

1995

Center Grove H.S., IN*
Bellbrook H.S., OH
Marian Catholic H.S., IL
Westfield H.S., TX

1994

Marian Catholic H.S., IL*
Bellbrook H.S., OH
Kiski Area H.S., PA
Westerville South H.S., OH

1993

Spring H.S., TX*
Jackson Academy, MS
Marian Catholic H.S., IL

1992

Centerville H.S., OH*
Owen Valley H.S., IN
Marian Catholic H.S., IL
Plymouth Centennial Educational Park, MI

1991

Plymouth Centennial Educational Park, MI*
Academy H.S., PA
Kiski Area H.S., PA

1990

Plymouth Centennial Educational Park, MI*
Western H.S., IN
West Genesee H.S., NY

1989

Marian Catholic H.S., IL*
New Philadelphia H.S., OH
Lake Park H.S., IL

1988

Marian Catholic H.S., IL*
Western H.S., IN
Lake Park H.S., IL

1987

Marian Catholic H.S., IL*
New Philadelphia H.S., OH
Cicero N. Syracuse H.S., NY

1986

Rocky Mount H.S., NC*
Marlington H.S., OH
Marian Catholic H.S., IL

1985

Marian Catholic H.S., IL*
Western H.S., IN
Westfield H.S., TX

1984

Rocky Mount H.S., NC*
Norwin H.S., PA
Western H.S., IN

1983

Rocky Mount H.S., NC*
Ben Davis H.S., IN
Carroll H.S., OH

1982

Norwin H.S., PA*
Danville H.S., KY
Chesterton H.S., IN

1981

Chesterton H.S., IN*
Norwin H.S., PA
Danville H.S., KY

1980

Tate H.S., FL*
South Cobb H.S., GA
Hanover H.S., PA

1979

Sylva-Webster H.S., NC*
Flushing H.S., MI

1978

Live Oak H.S., CA*
Monticello H.S., IL

1977

Murray H.S., KY*
Live Oak H.S., CA

1976

Live Oak H.S., CA*
Kosciusko H.S., MS

Ninety bands from 25 states are already enrolled in the 25th annual Bands of America Grand National Championship—America's most exciting marching band event.

The first BOA Nationals was held in 1976 at Warhawk Stadium on the campus of University of Wisconsin-Whitewater. The event was at that time held in June. The first fall Grand Nationals was held in 1980 in Jacksonville, Florida's Gator Bowl. Grand Nationals has since been held at East Tennessee State University in Johnson City, Tennessee; in the Pontiac, Michigan Silverdome and in its current home the RCA Dome in Indianapolis.

25th Anniversary BOA Birthday Bash!

Everyone who will be at Grand Nationals is invited to our biggest party ever to celebrate 25 years of positively life-changing experiences.

The "reunion of champions" will take place after Friday night's preliminary performances on November 10 and be held in the Indiana Convention Center in the beautiful Sagamore Ballroom.

BOA is producing a multi-media presentation reliving memorable Grand National moments and other BOA historical highlights to be premiered at the

November 9-11, 2000

**RCA Dome & Indiana Convention Center
Indianapolis, Indiana**

**Leadership with Tim Lautzenheiser
Friday, November 10**

Get the list of enrolled bands at bands.org

party. The evening will also feature heavy hors d'oeuvres, entertainment, a small gallery of memorabilia and a Silent Auction that will take place at the party and online at

bands.org. Everyone is welcome; there is a \$30 charge per person. Reservation forms will be online at <http://bands.org> on **June 1, 2000.**



Trip for Two Give-Away

2000 Grand National Package for Two: Air, Hotel, Tickets & Press Box Seats

The first 5,000 to sign up for a free BOA Network membership at bands.org will be entered into a drawing for a 2000 Grand National Package for two. The package includes:

- Two round trip tickets on American Airlines to Indianapolis, Indiana for the Grand National Championship, November 11-13, 2000, from anywhere in the continental U.S. where American flies
- One hotel room for Thursday, Friday and Saturday nights
- Two press box seats for Saturday's Semi-Finals and Finals
- Two tickets to two days of Prelims
- Two tickets to Friday night's 25th Anniversary Birthday Bash

*Students under 18 must be accompanied by a parent or guardian.

BOA Network is for all band students, teachers, parents, boosters and fans.

If you've already registered for your free BOA Network membership you're already entered. If not, visit bands.org/network to sign up today.

2000 Regional Championships

Limited number of performance spots still open in several Regionals

Twelve BOA Regional marching band Championships are scheduled for fall 2000 across the country.

We are constantly engaged in a search to elevate the level of opportunity for students in music education and performance. Our goal is not only to provide a venue to showcase outstanding high school bands, but also to provide an experience that excites, and motivates band programs on all levels.

Applications have been accepted since the end of January. While several of the shows are full, performance times often open up as the school year ends, so please call BOA today to ask about enrolling or your band's name to the performance "wait list" for full shows.

Spots still open for New York, Las Vegas, Louisville, Toledo, Atlanta, Florida and Houston

Several performance spots are still available for these Regionals, with limited early afternoon times available in Las Vegas. **Call Cam Stasa today at 800.848.BAND or download an application from <http://bands.org>.**

What we promise your band

- An adjudication panel that has the education of your students foremost in their minds
- Adjudicator tapes and scoresheet commentary that you can use as an educational tool for your band's growth
- A high quality video of your band's performance for use as a teaching tool
- The highest quality video available for purchase by students and parents to document the experience

- A professionally-run event that offers you and your students the most worry-free, supportive environment. Pre-event information that will take the surprises out of your performance day
- Personalized certificate and participation segment (on-site) for every band member
- Participation award for every band; ratings, class placement, highest achievement and finalist awards.
- Events that offer your students the chance to witness dozens of the finest high school band performances in the nation
- A positive atmosphere and knowledgeable audience that provide encouragement and support and promote camaraderie
- The finest performance venues and conditions in the activity



We make it easy for you to bring your band!

Save \$3 per ticket
with **Group Discount**

Few things inspire students like great performances by other high school bands.

We want you and your students to experience the 2000 Bands of America Championships and are offering a Group Ticket Discount to make it easier for you.

Take \$3 off each general admission ticket for Regional Prelims or Finals or Grand National Prelims for orders for 30 or more tickets for the same show. Discount not valid for Day Passes since Day Passes are already discounted. Prelims and Finals for an event are considered two separate "shows."

Join us!

Mail or fax in the Ticket Order Form or call to order with Visa or Mastercard:

Bands of America

526 Pratt Ave. North
Schaumburg, IL 60193

phone 800.848.2263 • fax 847.891.1812





2000

Regional & Grand National Championships Ticket Order Form

- Orders received within two weeks of the event will not be accepted at the BOA office. Tickets will be available through the stadium box office and/or TicketMaster; (TicketMaster service charges may apply).
- **ALL TICKETS ARE NON-REFUNDABLE AND NON-EXCHANGEABLE.**
- Participating bands receive tickets as part of their Ticket Cooperative. Please do not duplicate ticket orders; check with your band director if you have questions.
- **TICKET ORDERS NOT PLACED AT THE SAME TIME CANNOT BE PLACED TOGETHER;** please order tickets as one group order if you wish seats to be together. Groups will be accommodated on a first come, first served basis. No more than 200 reserved seat tickets can be blocked together. **For orders of more than 200 tickets, please indicate how you would prefer them to be distributed** (for example, an order of 300 could be broken into two blocks of 150 or a block of 200 and a block of 100). *Please note that although we will attempt to accommodate you, we cannot guarantee any special requests.* If no preference is indicated, the tickets will be blocked at the discretion of the ticket manager.
- **Children 8 years old and younger admitted free for general admission seating.**

Address Information

| | |
|------------------------|----------------------------|
| Full Name _____ | Area Code/Home Phone _____ |
| Home Address _____ | Area Code/Work Phone _____ |
| City, State, Zip _____ | Area Code/Fax _____ |
| E-mail address _____ | School Affiliation _____ |

GRAND NATIONAL GUESTS PLEASE

NOTE: Once the Center Seating area of the RCA Dome is full, your ticket order will automatically be placed in the next available section. If your payment is by credit card, you will be billed the appropriate amount for the tickets. If your payment is by check, a refund for the difference in ticket prices will be issued to you BY MAIL before 12/31/00. Call Bands of America at 800.848.2263 if you have questions.

Payment Information

Payment Method (Payment MUST accompany order.)

Check is enclosed for \$ _____ Make checks payable to **Bands of America**, 526 Pratt Avenue North, Schaumburg, IL 60193.

Please charge Visa/Mastercard # _____ Expiration date _____

Signature _____ Print name of cardholder _____

FOR OFFICE USE ONLY

Date _____

Check # _____

Amt: _____

Acct # _____

TOTAL \$ AMOUNT OF ALL TICKETS ORDERED

\$ _____ + \$5.00 Shipping & Handling = TOTAL= \$ _____

Grand National Tickets

Finals Inside 30 Tickets

(Reserved Seating inside the 30-yd. lines, 12 bands plus exhibition(s), Saturday, Nov. 11, 6:45pm)

Upper Deck _____ x \$25.00 = \$ _____

Club Seating Lower Deck _____ x \$30.00 = \$ _____

Finals 15-30 Tickets

(Reserved Seating between the 15- and 30-yd. lines, 12 bands plus exhibition(s), Saturday, Nov. 11, 6:45pm)

_____ x \$20.00 = \$ _____

Finals Outside 15 Tickets

(Reserved Seating outside the 15-yd. lines, 12 bands plus exhibition(s), Saturday, Nov. 11, 6:45pm)

_____ x \$15.00 = \$ _____

Finals Press Box Seating*

(Reserved Press Box Seating. Limited number; first-come, first-served. 12 bands plus exhibition(s), Saturday, Nov. 11, 6:45pm)

_____ x \$100.00 = \$ _____

Suites

Suites are for full day Saturday (Semi-Finals & Finals). Prices listed are per seat.

Suites 210-217 inclusive: _____ x \$150.00 = \$ _____

Suites 208-209, 218-219 inclusive: _____ x \$90.00 = \$ _____

All other suite seats are \$30 for Finals and \$18 for Semi-Finals.

_____ x \$90.00 = \$ _____

Semi-Finals

(General Admission Seating, 30 bands, Saturday, November 11, 2000)

_____ x \$18.00 = \$ _____

Semi-Finals Press Box*

(Reserved Press Box Seating. Limited number; first-come, first-served. 30 bands, Saturday, Nov. 11)

_____ x \$50.00 = \$ _____

Two Day Prelims Pass (Gen. Adm.)

November 9-10, 2000

_____ x \$16.00 = \$ _____

Thursday Ticket (Gen. Adm.)

November 9, 2000

_____ x \$10.00 = \$ _____

Thursday Group Tickets (30 or more, G.A.)

_____ x \$7.00 = \$ _____

Friday Ticket (Gen. Adm.)

November 10, 2000

_____ x \$10.00 = \$ _____

Friday Group Tickets (30 or more, G.A.)

_____ x \$7.00 = \$ _____

FOR OFFICE USE ONLY

Order date _____ Initial _____

Sent _____

Seats _____

Regional Championship Tickets

Collegiate Venue Regionals

- Louisville, KY**
Cardinal Stadium
Sept. 23, 2000
- Morgantown, WV**
West Virginia U.
October 14, 2000
- Toledo, OH**
Univ. of Toledo
Sept. 23, 2000
- Las Vegas, NV**
Univ. of Nevada
at Las Vegas
October 28, 2000
- Hempstead, NY**
Hofstra University
October 7, 2000
- Houston, TX**
University of Houston
Nov. 4, 2000
(tentative)
- Johnson City, TN**
East Tennessee
State University
October 14, 2000

Professional Venue Regionals

- *Ticket prices for the following venues reflect the higher costs associated with the rental & use of a professional facility.
- St. Louis, MO**
Trans World Dome
October 21, 2000
- San Antonio, TX**
Alamodome
October 7, 2000
- Orlando, FL**
Citrus Bowl
October 28, 2000
- Atlanta, GA**
Georgia Dome
October 21, 2000
- Indianapolis, IN**
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Nov. 4, 2000

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Over the years, it has been my experience to have person after person ask – “Why copyright? Why can’t we, for educational purposes especially, make the copies we need to do our job?”

The answer comes from the law. Often the simple answer is “because it’s the law.” In law school, I was taught not just to know the law, but to understand the “why” of the law. Laws and

of 95 years from the day it was published.²

2. Any work created on or after January 1, 1978 has a “protected” term of the life of the composer plus 70 years. Works for hire and anonymous or pseudonymous works are protected for 95 years from publication or 120 years from creation, whichever is shorter.
3. In musical terms, the general rule is that copy right protection applies to any musical works

“To promote the Progress of Science and useful Arts...”

Copyright compliance is for everyone’s protection

Part 1 of 2

By Eric L. Martin, Esq., (Anthony Capone and Timothy Maguire)

governments are created for the purpose of bringing order to community, -- to promote the common good. For any society to truly “work,” its citizens must understand, appreciate and respect not just the laws, but the underlying reasons for their existence. That’s what the concept of giving up freedoms to have *freedom* is all about. I will try in this article to delve briefly into the “whys” of U.S. Copyright Laws, in order to promote understanding about the “what the law is.”

The United States Constitution

“To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries” (U.S. Constitution, Article 1, Section 8)

It is our commitment to the Founding Fathers’ desire to ensure the promotion of societal progress that forms the basis of the copyright laws. In essence, the Founders sought to create incentives and reasons for us to be a creative people. None of us can doubt the soundness of this motivation. Its results, are the Copyright Laws as we know them.

What is the Law?

Congress is charged with the responsibility of making laws required to promote and protect our Constitutional mandates. Copyright protections are outlined by the laws of the United States in 17 U.S. Code 1, et. seq. The laws are designed to protect the authors of “original works of authorship,” including music, literary, dramatic, artistic and other intellectual works. The laws apply to both published and unpublished works. Practically speaking the laws apply to music, songs, books, articles, poetry, novels, computer software, architecture and the like.

How long does copyright protection last?

This is probably the most complicated question in the law today. Here are some guidelines.

1. Any work created and published or registered before January 1, 1978 has a “protected” term

created within the last 70 years. This applies both to works created and/or published/performed within or outside the United States.

What is the application to High School Bands and their Directors?

High school bands and directors must respect the rights of copyright holders and abide by the copyright laws. In practical terms, this means that music rehearsed and performed must be:

1. published and original copies used for rehearsal and performances;
2. be original works composed by the user; or
3. arranged or adapted only with express permission of the copyright holder.

Notice that I used the term “copyright holder” in the foregoing. The composer is not always the copyright holder. It could be the composer’s estate, an assigned publisher, or another third party to whom the composer assigned “copyright ownership (or publication) rights.”

In no case should photocopies or special musical arrangements or adaptations be made without permission.

What’s a “new” arrangement or adaptation?

An arrangement is defined as an adaptation of a composition for other instruments or voices or for another style of performance than what was originally intended. Any person who alters an original musical composition in order to suit an alternate performance venue or instrumentation then becomes an arranger. Any adjustments to already published works for concert band, marching band and other instrumentation constitute a “new arrangement” (i.e. cuts made from a published concert band piece “played the same way” with added drum parts constitutes or becomes a new arrangement).

What about the educational exception I heard about?

Without doubt, there are certain limitations on a composer’s (copyright owner’s) rights. Many of these were developed in the 1978 amendments to the Copyright Laws. They have become known as the “Fair Use” provisions of the law. (Section 107 of the U.S. Copyright Act)

Many music teachers are of the impression that making a photocopy of music for immediate

and convenient needs is acceptable. This is not true, and a violation of Copyright Law. A common misinterpretation is that “fair use” allows non-profit and/or educational organizations to reproduce copyright material, however the remainder of that statement is that there are factors in determining whether a circumstance is housed under “fair use” law.

Users of copyrighted materials must always understand that ownership of the material is vested in the creator or his/her designee. What “fair use” provisions exist are exceptions to the rule and not “rights” of the user.

The 1976

Copyright Law was designed to create an equitable balance between the creator and users of copyright protected materials.³ MENC’s Guide describes the standard for making a determination about what is a “fair use” of copyrighted materials without permission.

In essence one must balance—the pedagogical need of music educators for reasonable access to copyrighted material, against the practical need for music creators and their publishers to be properly compensated for their work...⁴

The purpose of the later element is to ensure the existence of the economic incentive and means to encourage creativity (the creation and publication of new materials). It’s a balance that, in practical terms and application, is difficult to actuate.

What are some “fair use” educational standards/exceptions?

The following are some of the generally recognized exceptions to the copyright standard (e.g. where copying without permission is permitted).

- Making a copy of a lost part in an emergency (promptly replaced with a purchase part in due course)
- Making one copy per student of up to 10% of the musical work for class study.
- Making a single recording of a student performance for study and archives
- To preserve or replace a library copy when not available for purchase
- Purchase printed copies and editing them or simplifying them, provided the fundamental character of the work is not distorted
- Performing a musical work at a school concert if there is no direct or indirect commercial advantage, no fee or compensation is paid the performers and there is no admission charge (or the charge is used only for the educational or charitable purpose)

What are some of the “copyright myths” out there?

Many educators believe that educational need and non-profit motive are enough to avoid copyright permission implications. That is simply not true.

There are many things you can’t do. For example, you cannot (without special permission):

- Copy to avoid purchase
- Assume a music retailer has the authority to grant permission to make recordings of a

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musical work. The piece may be purchased at a particular retailer, however the publishing/copyright holder is more often than not a different entity, and requires copyright permissions

- Copy music for any kind of performance (except in an emergency)
- Make copies (videotapes) of performances for distribution to parents/community
- Make special arrangements of a published score

If a specific composition is no longer being produced, permission is still required to arrange. Copyright continues to exist regardless of the production status of the work.

“Fair use” is often an abused phrase because it is associated with granting permission. Yes, there are circumstances that allow reproduction of copyrighted material however those are clearly defined in Chapter 1, Section 107 of Title 17 U.S. Code. The purpose and character, nature, amount and substantiality, and the effect on market are all determinable factors for the granting of permission. This section of the Code does not, in any way, grant permission by default to an educator, school, or non-profit or educational organization.

To be continued... Next time: Resources to Guide You Through the Copyright Maze

Eric L. Martin, Esq./C.F.E. is Bands of America’s Associate Executive Director and a member of the Georgia Bar Association. Anthony Capone, a BOA intern and a recent graduate of the University of Dayton, has served as BOA’s Copyright Compliance Officer during his internship. Timothy Maguire, a BOA intern, is a senior at Western Illinois University with a Music Business concentration. For BOA internship information, check out our web site at <http://bands.org> under About BOA/ Jobs & Internships.

²There are some “quirks” in the law, which have created shorter terms for some works created prior to January 1, 1978. In certain cases, they are subject to a 75-year term of protection. If a work came into public domain before January 1, 1978, they will remain so, but works whose protection subsisted on that day received the extensions.

³MENC Guide for Music Educators, The United States Copyright Law, p. 3.

⁴Id.

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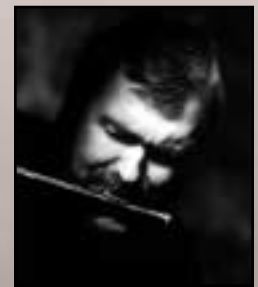
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