

# BANDS *of America*

I N S I D E



James F. Keene,  
 Conductor, 2007  
 Honor Band of  
 America



**The Design Pyramid**  
 Orchestrating General Effect  
 for a “small band”  
 by Kevin Ford

**Five Proven  
 Methods for  
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 by Tim Allen

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- Grand National Championships
- Regional Championships
- National Concert Band Festival
- Orchestra America National Festival
- Jazz Band of America with Jazz  
 at Lincoln Center Orchestra and  
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- Summer Symposium
- Honor Band of America and Honor  
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# 2006 bands of america grand national championships



Indianapolis rca dome

**Nov. 8 - 11, 2006  
Indianapolis, IN**

**RCA Dome & Indiana Convention Center**

**BANDS FROM ACROSS THE COUNTRY WILL** gather in Indianapolis for the 31st annual Grand National Championships presented by Yamaha. Friday night's Celebrate America! will feature guest performances, a fireworks spectacular over Indianapolis and much more from right outside the RCA Dome on Pan Am Plaza. Grand Nationals is the must-see event for America's outstanding marching bands.

## 2006 Grand National Bands As of August 1, 2006

*List is subject to change; includes Wait List bands.*

- |                               |                               |
|-------------------------------|-------------------------------|
| Avon H.S., IN                 | Kings H.S., OH                |
| Avon H.S., OH                 | L.D. Bell H.S., TX            |
| Bamberg-Ehrhardt H.S., SC     | Lake Central H.S., IN         |
| Bassett H.S., VA              | Lake Park H.S., IL            |
| Beechwood H.S., KY            | Lakeland H.S., MI             |
| Bellbrook H.S., OH            | Lawrence Central H.S., IN     |
| Ben Davis H.S., IN            | Lebanon H.S., OH              |
| Blackhawk H.S., PA            | Lexington H.S., OH            |
| Blue Springs H.S., MO         | Louisville Male H.S., KY      |
| Bourbon County H.S., KY       | Marian Catholic H.S., IL      |
| Brentwood H.S., TN            | Marietta H.S., OH             |
| Broken Arrow Sr. H.S., OK     | Marion County H.S., KY        |
| Brunswick H.S., OH            | Martinsville H.S., IN         |
| Campbell County H.S., KY      | Meade County H.S., KY         |
| Carlisle H.S., OH             | Mercer County H.S., KY        |
| Carmel H.S., IN               | Metamora Twnshp. H.S., IL     |
| Carroll H.S., OH              | Miamisburg H.S., OH           |
| Cary H.S., NC                 | Milford H.S., MI              |
| Castle H.S., IN               | Milford H.S., OH              |
| Center Grove H.S., IN         | Moore H.S., OK                |
| Centerville H.S., OH          | Morton H.S., IL               |
| Central Crossing H.S., OH     | Normal West H.S., IL          |
| Central Hardin H.S., KY       | Northmont H.S., OH            |
| Clayton H.S., NC              | Norton H.S., OH               |
| Cleveland H.S., TN            | Norwell H.S., IN              |
| Clinton H.S., TN              | Olympia H.S., IL              |
| Collinsville H.S., IL         | Paul Laurence Dunbar H.S., KY |
| Columbus North H.S., IN       | Plymouth-Canton Ed. Park, MI  |
| Connally H.S., TX             | Rampart H.S., CO              |
| Croatan H.S., NC              | Roosevelt H.S., SD            |
| Cypress Falls H.S., TX        | Seminole H.S., FL             |
| Davenport Central H.S., IA    | South Lyon H.S., MI           |
| Eastern H.S., KY              | Southaven H.S., MS            |
| Farmington Harrison H.S., MI  | Springboro H.S., OH           |
| Firestone H.S., OH            | Summerville H.S., SC          |
| Francis Howell North H.S., MO | Tarpon Springs H.S., FL       |
| Gallatin County H.S., KY      | The Woodlands H.S., TX        |
| Godwin Heights H.S., MI       | Tippecanoe H.S., OH           |
| Grandville H.S., MI           | Upland H.S., CA               |
| Greeneview H.S., OH           | Victor J. Andrew H.S., IL     |
| Hart County H.S., KY          | Walton H.S., GA               |
| Herscher H.S., IL             | West Johnston H.S., NC        |
| Indian Hill H.S., OH          | Western Branch H.S., VA       |
| Jackson Academy, MS           | Western Brown H.S., OH        |
| James Bowie H.S., TX          | William Mason H.S., OH        |
| Janison H.S., MI              | Winston Churchill H.S., TX    |
| Kennesaw Mountain H.S., GA    | Wright City H.S., MO          |

### WEDNESDAY

November 8  
**IPL Indianapolis  
Public Schools  
Marching Band  
Tournament**  
RCA Dome

**IPL** The IPS  
Tournament  
kicks off the  
Grand National  
Championships for the fourth  
consecutive year.

### THURSDAY

November 9  
**Prelims Day 1**  
RCA Dome

**Grand National Expo  
RCA Dome Concourse**  
The largest Grand National  
Expo to date, with booths  
ringing the RCA Dome  
concourse.

### FRIDAY

November 10  
**Prelims Day 2**  
RCA Dome  
**Grand National Expo**  
**Student Leadership  
Workshop**  
**Indiana Convention  
Center**

5-7 p.m.  
Leadership enrollment is  
open to all student leaders  
from any high school band!  
See page 3 for info.

**Celebrate America!**  
presented by **INDY  
Office Solutions**

**Pan Am Plaza**  
8:45-9:45 p.m.  
Live performances, fireworks  
spectacular over Indianapolis  
and more. Start time  
approximate.



### SATURDAY

November 11  
**Semi-Finals**  
RCA Dome  
30-34 bands perform for  
a spot in Grand National  
Finals  
**Grand National Expo**

**Directors' Judging  
Clinic and Behind-  
the-Scenes Tour**

**Grand National  
Finals**  
7 p.m.  
The greatest show on turf!

## Judging Clinic For Directors At Grand Nationals

### BOA Judging Clinic and Behind-the-Scenes Tour, Sat., Nov. 11, free for Semi-Finals ticket holders

Band directors are invited to learn more about Bands of America Championships and the Bands of America adjudication system first-hand at the 2006 Grand National Championships.

Your ticket to Saturday's Semi-Finals admits you to the Judging Clinic and Behind-the-Scenes Tour. Directors, Assistant Directors and staff are invited to sign up for the Judging Clinic. Space is limited; maximum of four representatives per school.

Band Booster representatives and other band staff are welcome to attend the Behind-the-Scenes Tour. There is no limit to the number of representatives per school who can attend the Tour, however a Semi-Finals ticket is required for admittance into the stadium.

The Directors and Boosters Behind-the-Scenes Tour will be from 10-11 a.m. BOA officials will explain the registration process, what you can expect when enrolling in a BOA Championship, and guide a tour of the contest flow in the RCA Dome.

The Judging Clinic is from 11:15 a.m.-12:45 p.m. BOA judges will lead a clinic using live performances of Grand National Semi-Finalist bands to illustrate the BOA judging system and scoresheets.

You must have a Saturday Semi-Finals ticket to enter the stadium and **pre-register** online or by phone with Bands of America for the Tour and Clinic access pass which you will pick up on site.

### Register for the Tour and Clinic online at [www.bands.org](http://www.bands.org) or call 800.848.BAND

Registration is limited and available on a first-come, first-served basis.

## Student Leadership Workshop with Tim Lautzenheiser

Friday, Nov. 10, 5-7 p.m.  
Indiana Convention Center



The Student Leadership Workshop at the Grand National Championships is open to student leaders, whether or not they are from Grand National performing bands.

Students in your program who have demonstrated their

willingness and ability to be leaders will experience the greatest impact of the workshop, and will be able to bring energy and enthusiasm back to your school and your program!

The workshop is designed for student leaders grades 9 through 12. Through activities, examples and valuable information, students will be exposed to:

- Setting High Standards of Excellence
- Fundamentals of Self-Discipline
- Effective Communication Principles
- Value of Risk
- Behavior Modification vs. Motivation
- Dealing with Insecurities

The anticipated outcomes of the workshop are:

- Independent Carry Through
- Sensitivity to Peers
- Development of a Positive Attitude
- Understanding of I/Me vs. We/Us
- Understanding Consequences of Complacency
- Increased Level of Cooperation
- Commitment to Self-Improvement

Tim Lautzenheiser is a well-known name in the music education world as a teacher, clinician, author, composer, consultant, adjudicator and, above all, a trusted friend to anyone interested in working with young people in developing a desire for excellence.



## Grand National Finals Live Webcast

### Now: Higher Resolution Video

Sat., Nov. 11, 7-11 p.m.\*  
[www.bands.org](http://www.bands.org)

### Super Regional Finals Streamed Too, Post-Event

BOA's live webcast of 2006 Grand National Finals and post-event of Super Regional Finals will feature **new higher quality video streams**.

Premium online members can enjoy **high resolution video** online of some of America's finest marching performances.

Online Premium Memberships start at \$39 per year and give members access to a wide library of multimedia including educational online clinics and BOA events.

**To watch online:** sign up for BOA Network Premium Membership at [bands.org](http://bands.org). Click on the "BOA Login" button to get started. Free Basic BOA Network members can upgrade to Premium Membership.

\*Times approximate pending final schedule.

**ORDER TICKETS TODAY! Limited Availability**  
Tickets to Grand Nationals are available online at [www.bands.org](http://www.bands.org) or by phone at 800.848.2263

Legend:

- PREMIUM (new)
- SUPER (inside 30s)
- VALUE (15-30)
- ECONOMY (outside 15s)
- Overflow Reserved
- Upper Concourse
- Lower Concourse

## Hear it. See it. BOA it.

**Group discount pricing available for groups of 30 or more students for Grand National Thursday or Friday Prelims or Saturday general admission Semi-Finals tickets. See [bands.org](http://bands.org) for details.**

# BOA 2006 REGIONAL CHAMPIONSHIPS

presented by **YAMAHA®**



## Special Announcement of Olympic Proportions...BOA Southern California Regional to be held at the Los Angeles Memorial Coliseum

Bands of America is pleased to announce the venerable and historic Los Angeles Memorial Coliseum as the site for the 2006 Bands of America Regional at Los Angeles.

The Coliseum has been the site for many important landmark events since its opening in 1923. It has been a home to the Los Angeles Dodgers, Rams and Raiders and is currently the home field of the USC Trojan Football Team. Notably, the Coliseum has also served as the Opening and Closing Ceremonies venue for both the 1932 and 1984 Olympic Games. In 1973, it hosted the Super Bowl VII.

For Bands of America, the Coliseum is the perfect place for us to showcase the very best in high school bands from across California and the western United States. Of special note, the Regional will also be a Bands of America "Showcase of College Bands" featuring special exhibition performances by the **USC Trojan "The Spirit of Troy,"** the **University of Arizona "Pride of Arizona,"** the **UCLA Bruin "The Solid Gold Sound"** and the **Riverside Community College Marching Tigers,** event host and volunteer base.

Excellent performance times are still available. Go online to [www.bands.org](http://www.bands.org) to enroll or call us at 800.848.2263 for more information. Remaining performance times in this prelims/final format show are assigned based upon receipt of a completed application.

Located just three miles southwest of downtown Los Angeles, the Coliseum is accessible to bands and fans throughout Southern California and the Western United States.

Don't miss out on this opportunity to put your

## Limited performance space in select Regionals

Director changes, schedule changes – we know there are reasons that you might now be considering a BOA Regional for your band this fall. There are still performance times available in several 2006 BOA Regionals, Super Regionals and Fall Preview Experiences. **Call today, 800.848.BAND.**

## Show & Tell: Group tickets offer recruiting tool

BOA offers \$3 off Regional prelims and general admission finals tickets for groups of 30 or more student. Whether you bring your high school students or students from your feeder middle schools, BOA Regional offer a way to excite and motivate. **Learn more online or call 800.848.BAND to order.**

## 2006 Regional Championship Schedule

September 16, 2006  
**Fall Preview Experience  
Carmel, IN**  
Carmel H.S. Stadium

September 23, 2006  
**Fall Preview Experience  
Fort Mill, SC**  
Fort Mill H.S.

September 23, 2006  
**Louisville, KY**  
Papa John's Cardinal Stadium

September 30, 2006  
**Youngstown, OH**  
Youngstown State University

September 30, 2006  
**Murfreesboro, TN**  
Middle Tennessee State University

October 7, 2006  
**Arlington, TX**  
University of Texas at Arlington

October 7, 2006  
**Ypsilanti, MI**  
Eastern Michigan University



**SITE CONFIRMED!**  
October 14, 2006  
**Pearland, TX**  
Pearland Stadium  
(The RIG, *above*)

October 14, 2006  
**Flagstaff, AZ**  
Northern Arizona University

October 14, 2006  
**St. Petersburg, FL**  
Tropicana Field

October 20-21, 2006  
**SUPER REGIONAL  
St. Louis, MO**  
Edward Jones Dome

October 21, 2006  
**Towson, MD**  
Towson University

October 27-28, 2006  
**SUPER REGIONAL  
Atlanta, GA**  
Georgia Dome

**SITE CONFIRMED!**  
October 28, 2006  
**Los Angeles, CA**  
Los Angeles Memorial Coliseum

November 3-4, 2006  
**SUPER REGIONAL  
San Antonio, TX**  
Alamodome

November 4, 2006  
**Indianapolis, IN**  
RCA Dome

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in each show | Order tickets:  
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**BOA IS EXCITED TO** launch programming specifically for Middle School band directors in 2007. We're starting with performances by two outstanding middle school concert bands at the National Concert Band Festival – **Bailey Middle School from Austin, TX, Diane Gorzycki, Director and Rising Starr Middle School from Fayetteville, GA, Steven Tyndall, Director.** We're featuring articles by Ms. Gorzycki and Mr. Tyndall in this debut issue of *Bands of America Middle School News*, being mailed to your middle school directors and available for download now from [bands.org](http://bands.org)

In a move eagerly anticipated by middle school teachers and BOA alike, we're adding a "Middle School Track" to the 2007 BOA Summer Symposium. Read more in the article, right.

I invite you and your middle school directors to contact us to learn more about programming that is designed to help you and your colleagues now and in the future.

L. Scott McCormick  
President & CEO  
Bands of America, Inc.  
and Orchestra America

## Summer Symposium expanded to include Middle School teacher track

**Monday, June 24 – Saturday, June 30, 2007  
Illinois State University, Normal, IL**

The BOA Summer Symposium will add another dimension to the Director's Track to include sessions specifically geared to middle school teachers and those in their first three to five years of experience.

The Middle School/New Teacher Track will be developed into a three summer expansion of the curriculum which will address the challenges and complexities of delivering a quality band program at the middle school or young teacher level. Master teachers will share their insight into all aspects of young band programs – and each year will add a new set of sessions building on the previous summer. Topics will include:

- **What I don't know, and what I don't know I don't know**
- **How do I find the instructional resources**
- **Recruiting beginners creatively**
- **Initial instrument set-up - embouchure, posture, hand position, etc.**
- **Setting up the curriculum - more than the method book**
- **Pedagogy for all instruments**
- **Quality literature for young programs**
- **Teaching beginning percussion**
- **Teaching conceptually**
- **Teaching in large heterogeneous groups**
- **Classroom management and structure**
- **Effective lesson planning**
- **Connecting music to the State performance standards of today**
- **Holding students accountable for their learning**
- **Developing individual skills in an ensemble setting**
- **Developing ensemble skills**
- **Student achievement expectations in the first 3 years and beyond**
- **Motivation to love music and to continue playing**
- **Effective parent communication**
- **...and more.**

**Watch for curriculum, faculty and enrollment details in the coming months on [bands.org](http://bands.org)!**

## BOA launches Garage Band event at Grand Nationals

**Fri., Nov. 10, 2006  
5-8 p.m.  
Pan Am Plaza  
Indianapolis**

As part of BOA's growing mission to embrace recreational music makers and promote music "from cradle-to-grave," Bands of America is launching a Garage Band show at the 2006 Grand Nationals.

Bands will be selected by video DVD audition to perform 20 minutes of music on stage during Celebrate America!, a free outdoor event for Grand National fans and Indianapolis music-lovers.

Band members must be 21 or younger. Bands of all genres are encouraged to apply.

**"Frank Troyka,** Director of Bands at **Berkner H.S., TX** and a member of the BOA Advisory Board is working with BOA as a consultant event manager on this project," says **Dean Westman,** BOA's Educational Director. "Frank produced a successful 'Battle of the Bands' while director at Cypress Falls H.S., TX, which serves as an excellent model for a positive Garage Band experience."

**Download the full application and audition packet from [bands.org](http://bands.org) or call 800.848.BAND.**

DIRECTOR: PLEASE REMOVE & POST THIS PAGE IN YOUR BAND ROOM. ↓

The energy and edge of great bands.  
The national stage of Bands of America.

# Garage bands america



## CALL FOR ENTRIES

Rock, alternative, R&B, pop, country, Latin - got a hot band? Send in a video recording for your chance to perform as a part of the Grand Nationals experience at a free event widely promoted to BOA participants and the general public.

- All members must be 21 years of age or under
- Original music, covers or combination
- Video recording on DVD to apply
- \$250 performance bond due with application (\$200 refundable after your band performs at the show)
- Show is Friday Nov. 10, 2006, 5-8 p.m. , Pan Am Plaza, Indianapolis
- 20 minute performance per band

Part of Celebrate America! presented by Indy Office Solutions on Pan Am Plaza, downtown Indianapolis, part of the Bands of America Grand National Championships.

**Download application and info from:**

**[www.bands.org](http://www.bands.org)**

**Application Deadline: Sept. 15, 2006.**

high school players:

open for the Jazz at Lincoln Center Orchestra  
with Wynton Marsalis

perform with a jazz legend



honor **JAZZ**  
band of America

March 14-17, 2007

Indianapolis, IN • Clowes Memorial Hall



Dr. Ron McCurdy

**Audition Deadline: November 1, 2006**

**BANDS OF AMERICA'S NEW JAZZ BAND OF AMERICA WILL OPEN** for the **Jazz at Lincoln Center Orchestra** at Clowes Memorial Hall, **Friday, March 16, 2007**. Wynton Marsalis, Jazz at Lincoln Center music director, will perform as guest soloist with the Jazz Band of America, offering an unforgettable experience for outstanding high school jazz musicians. This honor jazz band will be comprised of high school musicians, selected by taped audition.

The Jazz Band of America will be directed by **Dr. Ron McCurdy** Chairman of the Jazz Studies Department and Professor of Music in the Thornton School of Music at the University of Southern California (USC) and Past President of the International Association for Jazz Education (IAJE).

Participation in the program for selected members will begin Wednesday, March 14 (8:30 a.m.) and continue through Saturday, March 17, 2007. Selected members are responsible for their five or four-night festival package fee (\$560 and \$515, respectively) and transportation to Indianapolis.

The Jazz Band of America will run concurrent to the National Concert Band Festival, Orchestra America National Festival and National Percussion Festival. Jazz Band of America members will have a jam-packed experience with Master Classes, concert listening and a Gala Awards Banquet.

**Audition Requirements** Applicants must be currently enrolled in school and 18 years of age or younger as of March 14, 2007. Completed application with \$20 application fee and audition DVD must be received by November 1, 2006. (Audition fee waived for IAJE members.) See audition requirements and download the application packet from [www.bands.org](http://www.bands.org) or call 800.848.BAND. 



Clay Patrick McBride

## Jazz at Lincoln Center Orchestra with Wynton Marsalis

### In Concert

**Fri., March 16, 2007 at 8 p.m.**  
**Clowes Memorial Hall, Indianapolis, IN**

Jazz Band of America is an education offering produced by Bands of America, independently from Jazz at Lincoln Center, and launched to coincide with a US tour by the Jazz at Lincoln Center Orchestra. For more information on Jazz at Lincoln Center's tour schedule and education programs visit [www.jalc.org](http://www.jalc.org).



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# Five Proven Methods for Smaller School Bands

by Tim Allen

Director, Adair County High School Band, Columbia, KY  
Bands of America 2006 Grand National Class A Champion

## WHILE IT IS ASSUMED (AND

understandably so) that smaller school bands have many obstacles to overcome in order to succeed in the realm of marching band, there are some methods that have proven to be successful and, if pursued with persistence, these methods can somewhat “equalize the playing field” when competing with larger school bands. Here are five suggested methods that have served our small high school marching band well over the years.

### Make the band larger.

You can't add more members to the band if you haven't got them, so you create the illusion that the band is bigger than they really are by making the performance field smaller. How do you do that? By creating an implied stage back-drop using props, small stages, or simple black panels strategically placed on the field.

Imagine an arc or the top half of a linear picture frame positioned on the field that starts at the side one, 20 yd. line, 8 steps behind the front side line that arcs (or frames) backfield to a point on the 50 yd. line 8 steps forward of the back hash, and continues around and forward to a point on the side two, 20 yd. line, 8 steps behind the front side line. It isn't necessary to fill up the field with props butted up end to end. Plenty of space can allowed between props as long as there is an “implied” connection between the elements.

By utilizing this method, you have essentially shrunk the performance stage by nearly half, thereby creating the look and feel that the band is larger and is using virtually all of the “available” space.

### Know your strengths and weaknesses.

Band personnel changes from one year to the next, and as such, so do ability levels within sections. Whether you do your own musical arrangements or have someone else do them for you, tailor the arrangements to maximize

your strengths and hide your weaknesses.

Don't write the parts too thick. You wouldn't want a woodwind section which consisted of 6 clarinets, 8 flutes, and 5 saxes to play an exposed 3 part harmony ballad segment. It simply would not be musically effective on the field because of limited numbers. Arrange it as a unison woodwind moment with pit or soft low brass accompaniment.

Feature some of your accomplished players as soloists. Consider amplifying woodwind soloists (assuming they have the artistry) for another type of woodwind moment. Edit, edit, edit! Don't be a slave to the score. Adapt and make changes as necessary to obtain optimal effectiveness.

### Staging.

Proper staging for small bands is critical. Obviously, the musical element that has the important line – whether brass, woodwinds or battery percussion – should be staged with proper proximity to the audience, and be making the visual statement as well. To ensure effective musical impacts through volume, the winds (particularly brass) should be centrally staged (between the 35's) and no further backfield than 8 steps forward of the front hash. Quieter musical moments are opportunities to explore re-staging and/or opening forms further backfield or laterally. Communicate with the drill designer, but don't be a slave to the drill. Adapt and make changes as necessary to obtain optimal effectiveness. Sound familiar?

### Have an identity.

Try to convey to the audience a style and presence that is unique and memorable. It can be something as simple as the way the performers stand, or the manner in which they move. Is there evidence of multiple responsibilities from the performers? Can the guard play musical instruments? Can the winds and percussion perform guard

movements? Confidence, aggressiveness, intensity, emotion and energy are evident in marching and playing. As the sheets say, the students must communicate their roles as “performers.” Make sure the students know that.

### No dead wood.

How do you make a small band sound like a large band? You don't. Raising a small band's volume level to try to match that of a larger band is only going to lead to over-blowing, poor embouchure development and ultimately low music scores.

However, you can maximize a small band's volume output, without over-blowing, by striving for “no dead wood”. That is to say that every single individual player is responsible to his or her part from beginning to end. Each musician is accountable for 100% contribution to the band's sound. Basically – they all play – with a good characteristic sound. No dead wood.

Knowing that there are different ability levels within each section, it may become necessary to “groom” parts for younger players. A technical sixteenth note passage might be simplified to a pattern of an eighth and two sixteenths for younger players. But the important thing is that they are playing. They are contributing. They are important. This is actually a slight advantage for smaller bands, because time can be made to work with the individual musician, whereas larger bands may not have that opportunity.

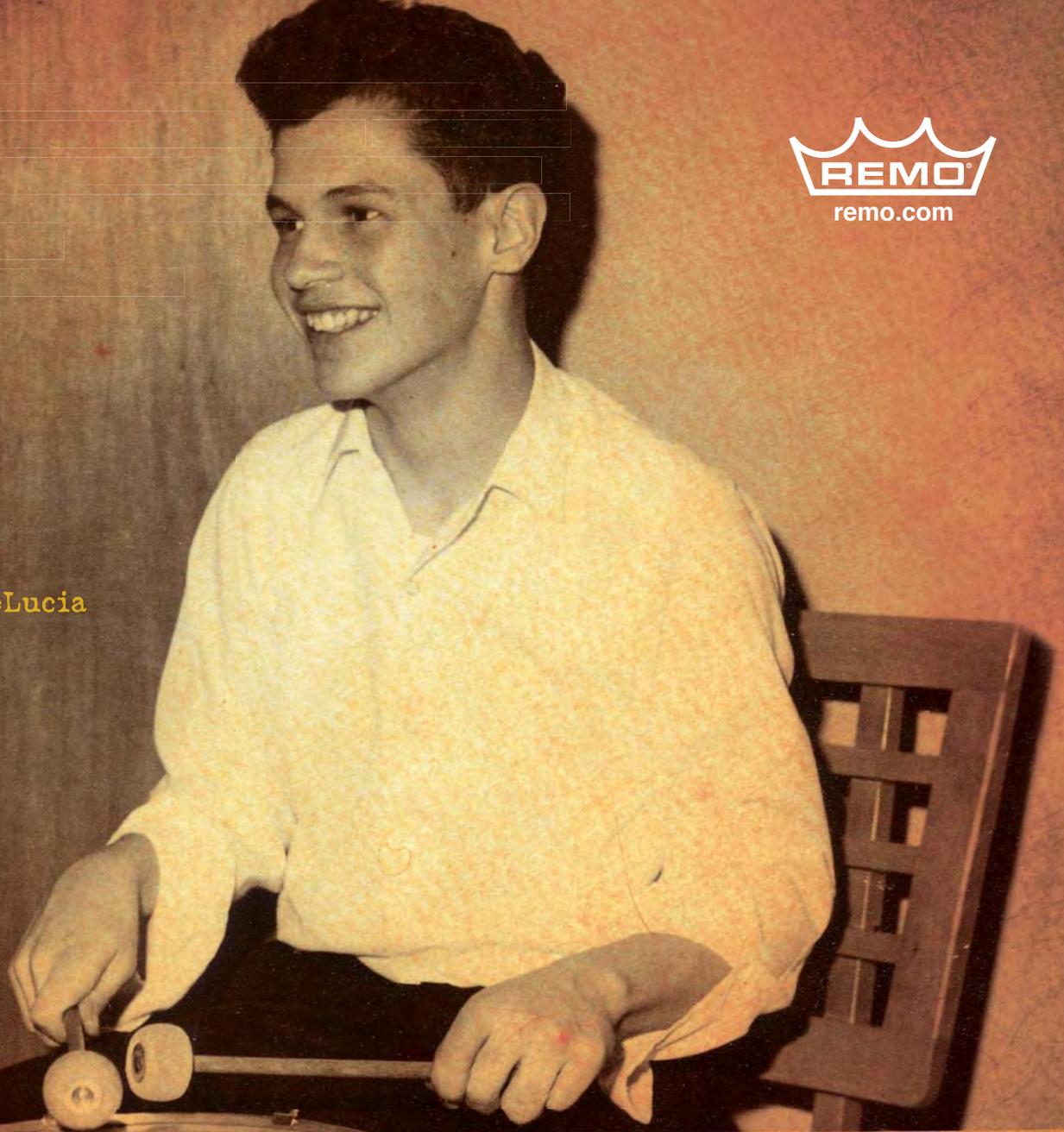
Regardless of the size of the band, good tone quality is good tone quality, good balance is good balance and good intonation is good intonation. (as well as all the other musical elements). And this, of course, is all made possible by good basic playing fundamentals.

These methods are not the cure-all remedy for smaller school bands, but when put into practice to the point that everyone in the program “buys” into the idea behind the methods, the chances for better success go up measurably. 🍌

*Tim Allen is the Director of Bands at Adair County Schools in Columbia, Kentucky having taught there for the past twenty-five years. He obtained his Bachelor of Music Education Degree from the University of Tennessee in Knoxville, and holds a Master's Degree from Western Kentucky University in 1986.*



Dennis DeLucia  
Age 16



*How do you get from the band room to the Hall of Fame?*

**Practice. Practice. Practice.**



Dennis DeLucia  
WGI Hall of Fame /  
DCI Hall of Fame

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Remember to practice seriously...but make it FUN!”



# Bands of America

# 2006

# FALL CHAMPIONSHIPS

presented by **YAMAHA®**

## INDIANAPOLIS, IN

Fall Preview Experience  
September 16, 2006  
Carmel High School

## FORT MILL, SC

Fall Preview Experience  
September 23, 2006  
Fort Mill High School

## LOUISVILLE, KY

September 23, 2006  
Papa John's Cardinal Stadium

## YOUNGSTOWN, OH

September 30, 2006  
Youngstown State University

## MURFREESBORO, TN

September 30, 2006  
Middle Tennessee State University

## ARLINGTON, TX

October 7, 2006  
University of Texas at Arlington

## YPSILANTI, MI

October 7, 2006  
Eastern Michigan University

## HOUSTON, TX

October 14, 2006  
Rice University

## FLAGSTAFF, AZ

October 14, 2006  
Northern Arizona University

## ST. PETERSBURG, FL

October 14, 2006  
Tropicana Field

## ST. LOUIS, MO

**SUPER REGIONAL**  
October 20 - 21, 2006  
Edward Jones Dome

## TOWSON, MD

October 21, 2006  
Towson University

## ATLANTA, GA

**SUPER REGIONAL**  
October 27 - 28, 2006  
Georgia Dome

## LOS ANGELES, CA

October 28, 2006  
Los Angeles Memorial Coliseum

## SAN ANTONIO, TX

**SUPER REGIONAL**  
Nov. 3 - 4, 2006  
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# The Design Pyramid

## Orchestrating General Effect for a “small band”

by Kevin Ford

Director, Tarpon Springs High School and  
Co-Founder of INSPIRE...Music and Entertainment Productions



**THE DESIGN PYRAMID IS MY SEQUENTIAL METHOD AND APPROACH FOR** consideration during the process of building a production that is entertaining, thought provoking and effective. This article will briefly outline some considerations for your thoughts and provide insight into the process which assists me when designing a product for my business Inspire Music and Entertainment Productions as well as Tarpon Springs High School.

### The Design Pyramid

**1. Create:** In order to inspire your students, staff and community, every process must begin with enthusiasm and excitement for what you are doing. Remember, if you are performing your show for a football crowd as well as a “band audience”, it is important that the effectiveness and intellectual dialogue relate and be clear to all levels of your audiences. I encourage you to NOT overemphasize “how the judges will react,” but rather how your students, community and school will be affected by your program.

Questions for consideration when beginning your design process:

- Who is my audience and whom will we be performing for the most?
- List as many themes or musical compositions that might not only inspire your students but you and your staff as well.

- Which theme or musical composition encompasses the most variety and opportunity for musical, visual and general effect?
- Narrow down your theme or music for selection. If you have a theme and no music, do you have an experienced composer that could write a quality original composition for your story board that you have developed?
- Will this theme or show be educational and inspirational for your students, appealing to your community, and entertaining for your target audiences?

**2. Research:** Once you have chosen your music or theme do as much research and exploration as possible. Explore thoughts and imagery that is outside of the marching band arena. Search for inspirations that are relevant to your theme or composition and that will allow you to bring something new to the activity and will generate an interest for the audience.

For example: In the 2005 Tarpon Springs High School “Pathways” production, my business partner Frank Sullivan and I listed as many paths, symbols and images that we could think of that would support or illustrate “Pathways.” We concluded this process with an enormous amount of information. This information ranged from different Pathways an individual could take with their lives, to several images and symbols that reflected direction, paths and our subject. It was through this research we began to build and specify exactly what message, motif and direction we wanted to conclude with. It became clear that we were inspired to use the “arrow” as a visual motif. It was at this point we decided that rather than having our guard spin equipment at the beginning of the show, we would use aluminum arrows, which would support our storyline and hopefully generate an effect that was different (see photo, right). It was also through this process that we narrowed down the five movements/pathways we were going to interpret musically and visually that provided us with the most emotional value and variety within our production.

If you are proceeding with an existing musical composition, I suggest you thoroughly research the composer. Find out exactly what inspired them to write that composition, see if that inspiration could provide you with some opportunities to build your visual identity and effect into your program.

Musical Considerations when developing your program:

- Do these musical selections provide an opportunity for different timbres, tempos, dynamics, tone colors and a variety of emotions to be explored?
- Can this music be effective at dynamic levels other than ff?
- Does this music allow my ensemble to play in a variety of different styles?
- Will this music assist in developing my students’ musical skills?
- Is the difficulty level of this music consistent with the ability level of my student musicians?

**3. Begin with the End in Mind:** This is the point where you begin taking your research and ideas and begin to formulate them into an effective program. At this moment in the process, I encourage you to develop a clear vision of exactly how your program is going to begin and end. Consider what message, impressions, or emotions you want to leave your audience with. At Tarpon Springs, we call it designing from the “outside in.” We



literally never design a program without knowing exactly how the show will begin and exactly how the show will conclude. This process allows you to build an infrastructure that offers a variety of emotions and effects that support a clear and consistent program from start to finish.

**4. Story Board:** It is now time to develop your story board. Take all the research and information you have collected and develop this essential tool for your production. When developing your story board consider the following questions and see if any of these could be incorporated into the program:

- How can I best coordinate all three sections winds, percussion and auxiliary into your effect moments?
- Is there an opportunity for an isolation woodwind, brass, front ensemble or color guard “moment?”
- Is there an opportunity for the use of “Silence” to build tension and release?
- Where can you construct a pianissimo section for your winds and percussion and not just in a lyrical moment of your program?
- Is there a piece of equipment or prop that could be interactive and assists in supporting your story line?
- Use of Text (narration) - It is important to note that if you use choose to use text or narration, you should never rely on that too explain your show design. Narration should be an enhancement that assists in conveying an emotion or message you’re trying to interpret in concert with the music. To effectively use narration, I would suggest it be written simultaneously with the music and not an after thought for explanation. The music must be appropriately interpretive of the narration and both must work together in rhythm and pattern to be effective. When using narration with Tarpon Springs, we actually write the music to the text. The text actually influences our choice in harmonies, rhythm patterns and colors of sound. We work towards creating an interactive partnership between the music, the visual presentation and the narration.
- In the marching band arena the field is your stage, especially in a small band situation. You may want to consider alleviating some of the negative space on

the field by changing the look or shape of the field. This will insure focus on your performers and create an intimate setting for our audience. At Tarpon Springs when we are planning a production, it is our intent and philosophy to turn the field into a literal supportive and interactive illustration of what we are trying to convey. It is our intention that with the combination of performers and the visual illustration we use as “props” that it appears to be a moving illustration from start to finish. It is important to note: Props sitting on the field with very little purpose or interaction by your performers will not in itself help create general effect. They must be integrated and incorporated into your production for them to serve a purpose and to have an impact on the overall effectiveness of your program.

The physical Story Board consists of the following components:

- Phrase and count structure for every phrase chronologically.
- Ideas for each phrase for all elements Winds, Percussion and Color Guard.
- Effect moments and what you are going to do specifically to generate the effect. Remember, the moments that lead you to the effect are equally important as the actual moment.
- Color: consider the following: Especially, in a “small band” situation, your choice of color can really enhance the impact of your musical moments. When you orchestrate the right colors and present them at the right time, it will give the illusion that there is actually more impact from the sonority of the ensemble than there actually is. Colors Saturation, sometimes called “color intensity” or brightness can also give a feeling of depth and space. The pacing and placement of color throughout your program should be lined up with the dynamic map of your musical program. Implement your color palette for each phrase and how it is going to enhance your effect moments. It may be important to your program that your color palette evolves in brightness throughout the show. Suggestion: if budget allows, you may consider avoiding the same color flag for the duration of an entire piece. You may consider choosing two flags that evolve in brightness as your music intensifies. The story board can assist you in carefully placing and pacing your colors so that you achieve a variety within your color palette throughout the duration of your program.

e. Space: The variety and utilization of the space you choose to use can have a very positive impact on your effects. When working on your story board and planning out your production consider attaching a placement map as you go through the program. In coordination with your effects see to it that each effect you generate does not take place in the same area of the field.

**5. Coordination:** When designing your effects it is imperative that you create collaboration within the entire band. I encourage you to place equal consideration when coordinating and planning your effects. Upon listening to your music selections and finding those “effect moments” within the piece, consider how all the elements can be featured in a harmonious fashion to best generate this effect. You will want to check yourself and make sure to create a balance throughout your program. Therefore, at the the conclusion of your entire production, you would not have relied on one element, one type of interpretation, or the same presentation for your effects.

**6. Excellence:** Excellence is at the top of the pyramid because it is the most important. No matter how innovative or how well you design and coordinate all of your elements, your program will not be effective unless your students are playing, marching and spinning well. Your emphasis must be on quality first. A program can only be effective when the design and the execution are working harmoniously together. Despite the intentional interwoven contrasts of all of your elements in your program, your visual/musical picture should always convey a sense of balance and profound harmony. Throughout your presentation, a clear sense of connection and interdependence should always be evident. Your challenge as designer and educator will be to balance the execution of the performers with the innovative design qualities that will result in attaining equilibrium of an effective program.

Regardless of the size of your band program, a systematic and organized approach when developing your program can result in an effective production that you, your students and your audience will all enjoy.

*Kevin Ford is director of bands at Tarpon Springs H.S., FL, four-time BOA Grand National Class AA Champion, in 2005, 2003, 2001 and 2000.* 🏆

The performing ensembles have been announced for the 2007 Bands of America National Concert Band Festival and the Orchestra America National Festival, March 15-17, 2007 and the National Percussion Festival, March 16, 2006, all in Indianapolis, IN.

Ensembles were evaluated by a listening panel who recommended those ensembles achieving the highest standards of musical excellence to receive an invitation to these non-competitive festivals.

For the first time, BOA has invited two middle school ensembles to perform: Bailey Middle School Wind Ensemble, Austin, TX, Diane Gorzycki, Director and Rising Starr Middle School Symphonic Band, Fayetteville, GA, Steven Tyndall, Director.

# 2007 BOA FESTIVAL INVITED ENSEMBLES

## National Concert Band Festival

presented by **YAMAHA®**

### 2007 Invited Concert Bands

Carlton J. Kell H.S. Wind Ensemble, Marietta, GA  
 Dobson H.S. Symphonic Band, Mesa, AZ  
 Harlingen H.S. Honors Band, Harlingen, TX  
 John Hersey H.S. Symphonic Band, Arlington Hts., IL  
 Lafayette H.S. Symphonic Band, Lafayette, LA  
 Libertyville H.S. Wind Ensemble, Libertyville, IL  
 Liverpool H.S. Symphonic Band, Liverpool, NY  
 Macomb Senior H.S. Wind Symphony, Macomb, IL  
 McEachern H.S. Wind Ensemble, Powder Springs, GA  
 North Hardin H.S. Wind Symphony, Radcliff, KY  
 Sebastian River H.S. Wind Symphony, Sebastian, FL  
 South Lakes H.S. Wind Ensemble, Reston, VA  
 Stony Point H.S. Wind Ensemble, Round Rock, TX  
 Waubonsie Valley H.S. Wind Ensemble, Aurora, IL  
 West Salem H.S. Wind Ensemble, Salem, OR  
 Wheeling H.S. Wind Symphony, Wheeling, IL  
 William S. Hart H.S. Wind Ensemble, Newhall, CA

### Director

David McGrath  
 Jon Gomez  
 Ronnie Rios  
 Scott Casagrande  
 Scotty Walker  
 Don Shupe  
 James Spadafore  
 David Wetmore  
 Sonny Petway  
 Brian Froedge  
 Eric Allen  
 Grayson Fore  
 Brian Sedatole  
 Matt Temple  
 Ike Nail & Brian Griffiths  
 Brian Logan  
 Anthony Bailey



## National Percussion Festival presented by **YAMAHA®**

### 2007 Invited Percussion Ensembles

Alan C. Pope H.S. Percussion Ensemble, Marietta, GA  
 Gaither H.S. Percussion Ensemble, Tampa, FL  
 Lafayette H.S. Concert Percussion Ensemble, Lafayette, LA  
 Mt. Lebanon H.S. Concert Percussion Ensemble, Pittsburgh, PA  
 Waubonsie Valley H.S. Percussion Ensemble, Aurora, IL  
 West H.S. Percussion Ensemble, Sioux City, IA  
 Westfield H.S. Percussion Ensemble, Chantilly, VA  
 Youth Performing Arts School Percussion Ensemble, Louisville, KY

### Director

Paula Williams  
 Brian Dell  
 Danny Devillier  
 Richard Minnotte  
 Christopher Dandales  
 Keith Weigandt  
 John Kilkenny  
 Todd Parker

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## Orchestra America National Festival

presented by **YAMAHA®**

### 2007 Invited Orchestras

Dobson H.S. Symphony, Mesa, AZ  
 Harrison H.S. Chamber Orchestra, Kennesaw, GA  
 James Madison H.S. Philharmonic Orchestra, Vienna, VA  
 Las Vegas Academy Sinfonia, Las Vegas, NV  
 Las Vegas Academy Symphony, Las Vegas, NV  
 Perry Meridian H.S. Chamber Orchestra, Indianapolis, IN

### Director

Robert Nichols  
 Steven Parkman  
 Dina Felts  
 Karl Reinarz & Eric McAllister  
 Karl Reinarz  
 Syndy Ortwein



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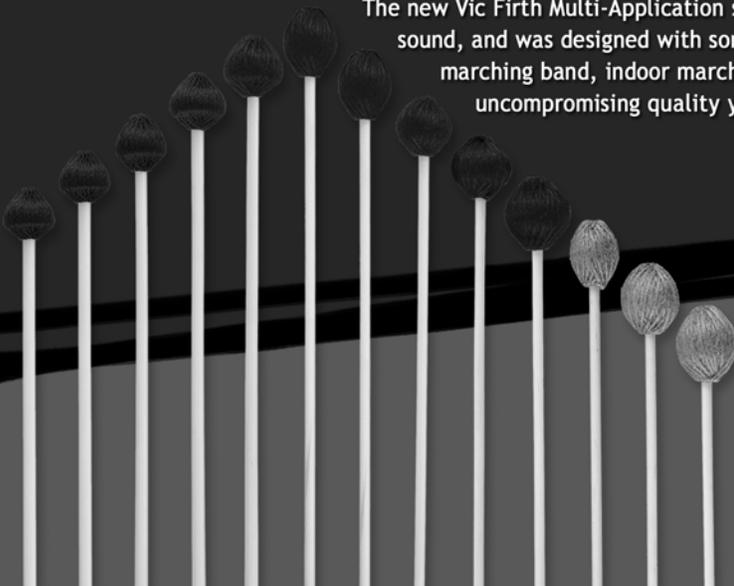
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# 2007 Honor Band of America and Honor Orchestra of America

**Audition Deadline for individuals: Sept. 30, 2006**



**James F. Keene**

## Two world-class honors ensemble opportunities for your outstanding student musicians

The Honor Band of America and Honor Orchestra of America are recognized as two of the finest honors ensembles in the nation. They are part of the Bands of America National Concert Band & Percussion Festival and the Orchestra America National Festival, presented by Yamaha and running concurrently, March 14-17, 2007 in Indianapolis, IN.

### HONOR BAND OF AMERICA

**James F. Keene, Conductor**  
**University of Illinois**

Repertoire to include (subject to change):

*Symphony No. 2 (complete)* – Frank Ticheli  
*Quintessence* – David Gillingham

Featuring The Illinois Brass Quintet  
*Irish Tune from County Derry* – Percy Grainger  
*Shepherd's Hey* – Percy Grainger  
*Invincible Eagle* – John Philip Sousa

### HONOR ORCHESTRA OF AMERICA

**Larry J. Livingston, Conductor**  
**University of Southern California**  
**Pinchas Zukerman, Violin**  
**Mario Venzago, Guest Conductor**

The Honor Orchestra of America will perform two shared concerts with the Indianapolis Symphony Orchestra in Hilbert Circle Theatre as part of the ISO's Subscription Series, Fri. and Sat., evenings, March 16-17, 2006

Repertoire to include (subject to change):

*Overture to Nabucco* – Giuseppe Verdi

*Nimrod* from the *Enigma Variations*, Op. 36 – Edward Elgar

*Romance in F minor* for violin and orchestra, Op. 11  
– Antonin Dvorak

Featuring Pinchas Zukerman, violin  
Mario Venzago, Conductor

*Symphony No. 5 in D minor*, Op. 47, Mvt. IV – Dmitri Shostakovich

### Highlights for both ensembles include:

- Written evaluation of audition tapes for all applicants
- The opportunity to rehearse and perform with world-class conductors and soloists
- Instrumental master classes with renowned professionals
- Honor ensemble member/family reception and party
- Personalized Certificate, Patch and exclusive member lapel pin
- DVD and Compact Disc recording of the Honor Band or Orchestra Concert
- Members are eligible for nomination for The Revelli Scholarship, a \$1,000 scholarship awarded to a festival participating senior intending to study music performance or education and pursue a career as a music educator
- "Membership" in an elite "fraternity" that annually includes only 160 of the most outstanding musicians nationwide

### Requirements for Application

All auditioning students will receive a written evaluation of their audition tape.

- Wind and string instrument students submit audio recording (CD-R, not CD-RW)
- Percussionists submit VHS video tape or video DVD

**Download an application with audition requirements and Festival Package details from [www.bands.org](http://www.bands.org).**



**Larry J. Livingston**



**Pinchas Zukerman**



**Mario Venzago**





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# Highlights From The Summer Symposium

presented by **YAMAHA®**

**THE 31ST ANNUAL BANDS OF America Summer Symposium** presented by Yamaha was held June 26-July 1 with the largest ever student enrollment and participants from 34 states and six countries.

The Symposium was held on the campus of Illinois State University in Normal, IL and featured student divisions in Concert Band, Jazz Band, Orchestra, Marching Band, the World Percussion Symposium, Color Guard and the George N. Parks Drum Major Academy.

Nearly 200 directors participated in the Directors Workshop, which this year was held in conjunction with the National Band Association Biennial Convention and featured the Young Composers and Young Conductors Mentor Projects.

The **Southaven High School Marching Band** from **Southaven, MS** was the featured Lab Band at this year's Symposium. "It was an amazing commitment on the part of the Southaven students, teachers, parents and their community to support the participation of the entire Southaven

Band at the Symposium," says BOA President and CEO Scott McCormick. The 156 band members and their directors worked with BOA clinicians during the week as they learned their 2006 marching band show while experiencing the entirety of the BOA Symposium. Select sessions of the Southaven Band's rehearsals with BOA faculty were featured in the Director Track schedule for observation.

"The BOA Summer Symposium is awesome!" said **Hannah McConnell**, a student with the **Southaven H.S. Band**. "It was a great experience."

"The Bands of America Summer Symposium always gets me excited about teaching," says **Kevin Miller**, Band Director at **Schaumburg H.S., Schaumburg, IL**. "It recharges my batteries."

"BOA addresses the heart of our craft – the skills your students gain will serve directors well," says **Jane Lockwood**, Band Director, **Hackett Catholic Central H.S., Kalamazoo, MI**. "It is a positively life-changing experience." 



INergy, Indy's Official Musical Ambassadors, helped kick off the Symposium with an Opening Session performance.



The Anjo Gakuen High School Brass Band (wind ensemble) from Aichi, Japan performed Tuesday evening.



Bowfire brought their musical stage show to the Symposium and presented a Master Class for Orchestra students.



Gary Green, University of Miami, conducted one of three student Concert Bands.

## 2007 Summer Symposium Dates:

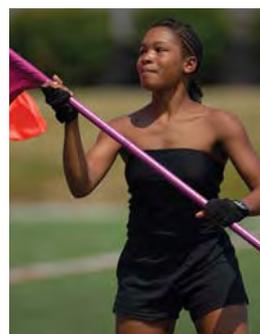
**June 25-30, 2007 • Illinois State University, Normal, IL**

Mark your calendars now and look for online enrollment to be active by Oct. 1, 2006 on [www.bands.org](http://www.bands.org). **Enroll online by Dec. 31, 2006 and save** with our special online discount fee.

From the Bands of America Summer Symposium  
Coverage from Illinois State University

 <b>PHOTO GALLERIES</b>	 <b>VIDEO GALLERY</b>	has a positively life-changing experience. A lot of manpower, which BOA managers spare for this phenomenal event, it's a great day, June 21 after spending eight weeks and the entire BOA staff to be
<b>SYMPOSIUM HQ BLOG</b>		

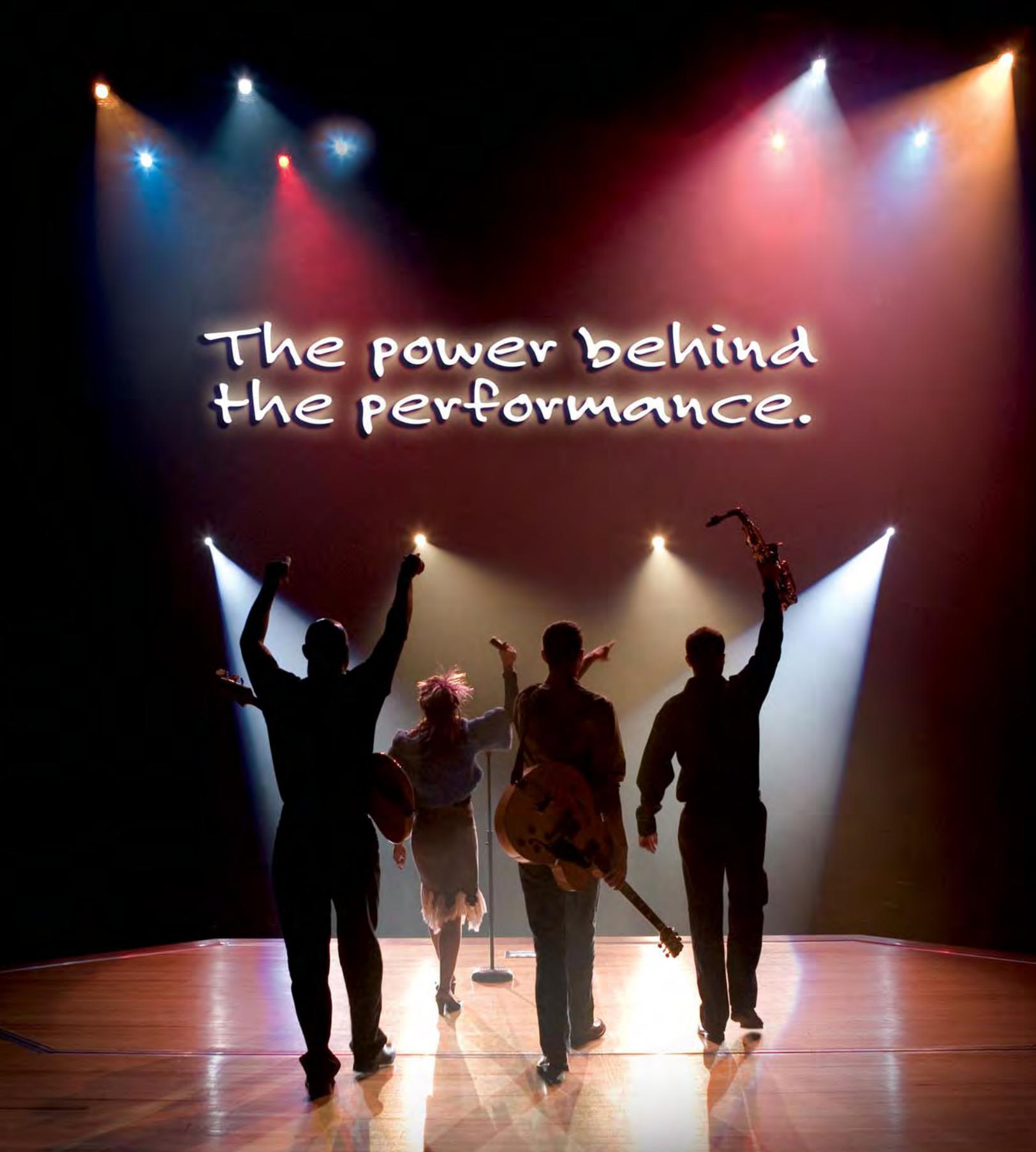
**Go to [www.bands.org](http://www.bands.org) to see online coverage from the 2006 Summer Symposium!**



The Southaven H.S. Band, Southaven, MS, was the 2006 Symposium Lab Band.



Family affair: Siblings and parents enjoyed Saturday's picnic, complete with a community drum circle featuring Remo gear.

A photograph of a band performing on a stage. The band members are silhouetted against a dark background with several bright spotlights shining down on them. The lead singer is in the center, holding a microphone. To the left, a drummer is visible. To the right, a guitarist and a saxophonist are also visible. The overall atmosphere is energetic and professional.

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## INergy CD available on bands.org

**INERGY, INDY'S** Official Musical Ambassadors, presented more than 200 performances this summer. Now you can enjoy the best of INergy on their new CD "INergy."

INergy is a unique performance troupe features 19 all-star young musicians from across the country. This summer marked the debut of INergy, a co-production of Bands of America

INergy with First Lady Laura Bush at The White House's "Helping America's Youth" Conference in Indianapolis.

and the Indianapolis Convention and Visitors Association.

"INergy" the CD includes 14 studio-recorded tracks. Listen to samples of the tracks and order online for \$20 at bands.org

You can also see the INergy photo gallery, blog and schedule on [INergy.bands.org](http://INergy.bands.org).

INergy's cast positions are paid summer internships, from early May through mid-August. For information of auditioning for future INergy casts and how to book INergy for a 2007 Summer performance, visit online at [INergy.bands.org](http://INergy.bands.org) or call 800.848.BAND.



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Newsletter photos courtesy of Jolesch Photography, the Official Photographer of Bands of America. Newsletter design by Debbie Laferty Asbill.

## Timpanist David Herbert Chooses Yamaha

### THE YAMAHA ARTIST ROSTER

recently gained another world-class musician, with the addition of timpanist David Herbert. Principal Timpanist for the San Francisco



Symphony, Herbert is also a teacher at the San Francisco Conservatory of Music and the Boston Conservatory of Music.

The son of two

professional pianists, Herbert was introduced to music at a very young age. He holds a bachelor's degree from the Saint Louis Conservatory and a master's degree in percussion performance from The Juilliard School, where he was a scholarship student of Roland Kohloff. As a Fellow at the Tanglewood Music Center, he performed in concert under Leonard Bernstein's direction. Herbert made his Lincoln Center solo debut with the New World Symphony under the

direction of Michael Tilson Thomas. He has also performed as a concerto soloist with the St. Louis Symphony, Shanghai Symphony, National Repertory Orchestra and the Sun Valley Summer Symphony, among others. Since 1994, Herbert has been performing with the San Francisco Symphony. During this time, he has been featured as a soloist on many occasions, including Michael Tilson Thomas' Island Music, William Kraft's Timpani Concerto #1 and the world premiere performances of William Kraft's Timpani Concerto #2.

Herbert's career as an educator is just as impressive as his work as a performer: he was a featured guest clinician at the Percussive Arts Society International Conference in 2001, 2003 and 2005; has conducted master classes in the United States, Europe, and Asia; and is a current International Principal Guest Artist at the Pacific Music Festival in Sapporo, Japan.

Herbert performs on Yamaha's TP-7200 Hand Hammered Symphonic Series timpani.

## Remo HealthRHYTHMS

An experiential view of a research-based music and wellness strategy for both young and old

### SHE ENTERS THE ROOM, HER

spirits are as low as the floor where her eyes are cast. Her movements are labored, the weariness of 86 years of life evidenced in each step. She sits in a circle of others, positioning her walker beside her and rests her hands in her lap, until her neighbor reaches a hand out to her, touching her hand and giving her a special gift which she passes along to the stranger seated next to her. The stranger, surprised, smiles at her and passes her gift on to the person next to him, until all in the circle have received and given this seemingly insignificant gift. The sound of her heartbeat begins to fill the room and she places her hands on a drum and plays the rhythm of her name. When she plays, the others embrace her by playing along. The warmth and laughter continues as they play while singing a familiar tune, when off to



one side of the circle she rises, slowly but deliberately, leaving her walker behind she begins to dance, hands out to her side, one foot crossing the other and smiling....as if the dancer inside since her youth is leaping out of her aging body.

This is HealthRHYTHMS...a great fit for most individuals (whether young in body or spirit), which allows you to exceed your perceived boundaries, while discovering your own personal rhythms. For information about this research-based program visit: [www.remo.com/health](http://www.remo.com/health)

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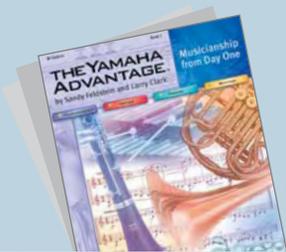
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