

2005
30TH

BANDS of America

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Above: Frederick Fennell, 1914-2005



Left: Gary W. Hill

Below: Bands of America Honor Band at the Tournament of Roses® Bandfest



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June 27-July 2, 2005
Illinois State University
Normal, IL

Leadership Weekend Experience
June 25-26

The Bands of America Summer Symposium presented by Yamaha is a positively life-changing experience for students and directors. There's nothing else like it!

We've assembled an outstanding faculty and staff whose abilities to teach, inspire and motivate are unmatched. Every member of your band program can grow as a musician and performer while learning leadership and life skills.

National faculty: broaden your horizons with learning from a world-class faculty who encourage personal growth and discovery in addition to musical and performance excellence.

National experience: interact with colleagues from other bands from across the country.

BOA national standards mean you can be assured the very best available resources.

Leadership for all students

Leadership is the theme and BOA incorporates leadership into every student curriculum. This isn't a "been there, done that" kind of experience! The Dual Leadership Track that begins in the Leadership Weekend Experience extends throughout the entire week, with daily programming across all divisions for every student. Students will get more, do more and be more effective as student leaders in band and in life.

"Peer-to-Peer" learning

You and your students will experience the value of learning with peers from across the nation. The broadened perspective students bring home can have positive effects on your entire group. BOA students build friendships that last years beyond their camp experience.

University campus experience

We offer a safe away-from-home collegiate experience for students who will soon embark in higher education. There is a sense of community that includes all the students, faculty and staff.

Student Divisions:

Concert Band

Jazz Band

Orchestra

Marching Band

World Percussion Symposium

Color Guard

George N. Parks Drum Major Academy

We promise every student will:

- Get increased experience and skill on their chosen instrument or area of study.
- Be challenged to be better at every level of musical and performance experience.
- Get improved leadership and citizenship skills. Every participant will grow in areas of personal development and responsibility and be a better leader back at home.
- Get real preparation for collegiate campus life. Every participant will gain invaluable life skills and time management experience on living away from home.
- Experience once-in-a-lifetime performing artist and faculty contact with top names in music and performance.
- Have a great time! Our participants make lifelong friends, come back year after year and mark the BOA experience as one of their most special memories.

Dream Team Faculty

We select the best, from among the top professional teachers in the country. We hand-pick our faculty not only for their musical and performance accomplishments and status, but because they are renowned for keeping the students foremost in mind. Our faculty members have a passion and a drive to share their love of music and performance with young people. It's *the* fantasy camp for band.

Concerts and Events

BOA presents world-class concerts and events every evening of the Symposium, setting the BOA experience apart from any other camp! In 2005, concerts and events include:

Yamaha Young Performing Artists

Monday, June 27, 2005

The Yamaha Young Performing Artist (YYPA) program is designed to provide early career recognition for outstanding young musicians in the United States. Hundreds of applicants ages 16-21 apply annually and undergo a rigorous taped audition process for a panel of national celebrity musicians.

Air Force Band of Mid-America

Tuesday, June 28, 2005

Captain Donald Schofield, Conductor

DCI Central Illinois Summer Music Games

Friday, July 1, 2005

Enjoy some of the world's top drum and bugle corps. The lineup includes (tentative):



The Cavaliers
Madison Scouts
Bluecoats
Capital Regiment
Colts
Glassmen
Blue Knights
Southwind

We're working on scheduling more top name artists. Visit www.bands.org for the latest!

Student Fees

Early Bird Discount Fee - \$425
Deadline: April 1, 2005

Full Fee - \$460
Deadline: May 20, 2005*

Commuter Early Bird Discount Fee - \$290
Deadline: April 1, 2005

Commuter Full Fee - \$330
Deadline: May 20, 2005*

Leadership Preview added to Full Week - \$199
Deadline: May 20, 2005*

Leadership Preview Weekend Only - \$299
Deadline: May 20, 2005*

Director Fees

Early Bird Discount Fee - \$585
Deadline: April 1, 2005

Full Fee - \$690
Deadline: May 20, 2005*

Tuition Free (Bring 6 or more of your students) - \$365
Deadline: May 20, 2005*

Commuter Early Bird Discount Fee - \$450
Deadline: April 1, 2005

Commuter Full Fee - \$555
Deadline: May 20, 2005*

Commuter Tuition Free (Bring 6 or more of your students) - \$245 • Deadline: May 20, 2005*

Collegiate Fees

Early Bird Discount Fee - \$505
Deadline: April 1, 2005

Full Fee - \$530
Deadline: May 20, 2005*

Commuter Early Bird Discount - \$375
Deadline: April 1, 2005

Commuter Full Fee - \$430
Deadline: May 20, 2005*

** After May 20 a \$50 late registration fee applies.*

SUMMER SYMPOSIUM

"The BOA Summer Symposium takes music to a whole new level. The dedication and intensity of its instructors is outstanding."

Katie Styzek,
Student
Prospect H.S.,
Mt. Prospect, IL

"It is just straight-up awesome."

Rommell Hadley,
Student
Trinity H.S.,
Washington, PA

DIRECTORS WORKSHOP

“BOA has inspired me to become a better teacher. Through the finest clinicians and vast networking and awesome performances, I feel reloaded and refreshed and ready for the upcoming school year.”

**Chad Dean, Director
O'Neill H.S.,
O'Neill, NE**

“I learned more in seven days at BOA than I did in an entire semester of college study.”

**Kendall Carrier,
Director
Lakewood Ranch H.S.,
Bradenton, FL**

In 2005, the Directors Workshop will present a sequential plan that offers insight into real-world successful band programs while presenting proven strategies that you can use to achieve your program goals.

The curriculum incorporates band program design and marching band programming, presented by band directors including Greg Bimm, Marian Catholic H.S., IL; Richard Saucedo, Carmel H.S., IN; David Starnes, Kennesaw Mountain H.S., GA; Alfred Watkins, Lassiter H.S., GA and Dean Westman, Stephen F. Austin H.S., TX.

The program includes clinics on instrument pedagogy within the full ensemble setting, as well as hands-on technology offerings, jazz, percussion, conducting and color guard.

One-on-One Directors' Lounge

Our one-on-one Directors' Lounge brings you a team of educators offering personal consultation on your program, show design, conducting, concert programming, drill writing and more. It's like a director's private lesson with leading experts.

Networking

Network with other directors and experts who share your passion for teaching music, both in and out of the classroom. Meals and director social events are valuable times for relaxing, catching up and getting new ideas for your own program.

Three hours of graduate credit at no additional cost

Professional development is important - and often mandatory - for today's music educators. You can receive up to three hours of graduate credit or professional development credit at no additional cost through Illinois State University for your workshop participation.



Joel Sch Photography

Come yourself, bring your students

Bring 12 or more of your students and you will attend at absolutely no cost. Bring six or more students and attend tuition-free.

Drum Instructor Academy

Designed by percussion teaching professionals for professionals. Headed by symposium percussion coordinator Jim Campbell, the curriculum allows you to:

- Schedule a private arranging/show design lesson.
- Play along in a reading session as we review and critique the latest in new literature for your percussion ensemble.
- Get the latest info on what's "hot" on the market and what you need to know to use it in your program.
- Take an "insider's" tour to learn the "what, how, and why" of DCI drum lines as they warm up before a show.
- Customize your own schedule to attend the elective sessions you want-Latin Percussion, Concert Percussion, Drum Set, Electronics and more!

Color Guard Instructor Academy

Perfect for Color Guard instructors at all points in their career, the beginning instructor or seasoned veteran who likes to stay current, the Academy gives instructors the chance to meet and interact with other color guard instructors from across the country and exchange ideas on how you run your program.

- Private consultation session to discuss your upcoming fall show.
- The chance to observe or join in on the student color guard classes taught by some of the finest instructors in the activity.

Student Workshops

CONCERT BAND

The Concert Band division at the BOA Summer Symposium combines wind ensemble performance, development of technical instrumental skills and leadership to provide an unsurpassed comprehensive concert band experience for students at all ability levels.

The Concert Band curriculum is designed to challenge high school instrumentalists at all levels. While each ensemble works on a program of music that will raise the bar of individual and ensemble commitment to achievement, the week is about much more than preparing for the final concert.

What do we promise?

- Exposure to nationally-renowned conductors
- Training from leading applied faculty on each instrument
- Chamber music or music theory
- New and core quality literature to stretch your abilities
- Master classes with inside info and tips for better performance on their instrument including: effective use of practice, tone quality, ear training, sight-reading/how to sight-read, instrument care, reed choice and reed-making for reed instruments, proper embouchure, breathing and much more
- Chance to play with different students from around the nation, sharing their love and joy for music-making
- Select members of the top ensemble will also get a full orchestra experience with members of the Orchestra Division

2005 Concert Band conductors include:

Rick Clary, Florida State University, Professor of Music, Senior Band Conductor and Director of Wind Ensemble studies

Larry Gookin, Central Washington University, Director of Bands

Thomas Bough, Southern Illinois University-Carbondale, Assistant Director of Bands and Professor of Tuba and Euphonium

Marguerite Wilder, Conductor, Clinician and Author for Gia Publications

BOA Concert Band Division Coordinator:
Dr. Steve Steele, Director of Bands, Illinois State University



Free interactive brochure: on CD-ROM or download from bands.org.

See video on each Symposium division online now on bands.org.

Jolesch Photography



Shelly Berg, Jazz Faculty

Student Workshops

JAZZ BAND

The student Jazz Division at the BOA Summer Symposium delivers techniques that can be put to immediate good use at home.

Jazz music is loaded with excitement and, like our students, is culturally diverse. BOA Jazz students hail from all parts of the nation. From beginners looking to get started in playing jazz, to seasoned jazz cats wanting to get to the next level by working with the very best, BOA Jazz has a place for your student.

The BOA Jazz faculty roster reads like a veritable "Who's Who" in jazz and jazz education, led by Dr. Lou Fischer, bass and BOA Jazz Division Coordinator. You'll find more faculty on page 7.

Collectively, the faculty have authored 35+ textbooks; have published over 30+ articles regarding jazz pedagogy and as composers and arrangers, have penned 100+ big band charts, all distributed by leading publishers in the jazz industry. As performers and/or directors, the faculty have performed on over 500+ recordings, performed over 100+ Broadway shows and have toured and/or recorded with a multitude of major artists.

This group of individuals cares about your student. BOA offers a curriculum delivered with a collective fine-tuned music teaching philosophy. We know and understand the needs of your students.

Our BOA Jazz Division curriculum includes:

- Improvisation
- Master classes for all instruments standard in the jazz ensemble
- Jazz history
- Jazz ensemble
- Leadership
- Exposure to world-class musicians

Students come away from camp with much more insight into the music...the art of performing...the art of experiencing jazz!

The faculty commitment to jazz education extends even beyond BOA, as demonstrated by our members active service as State, Regional and International officers and/or volunteers in the International Association for Jazz Education. Another sign of the faculty's commitment to staying abreast of current trends in the industry, and their collective interest in delivering that expertise to YOU!

Jazz is FUN at BOA! Let your students explore it with us.

Student Workshops

MARCHING BAND



Talk about a positively life-changing experience! The Marching Band Division is totally unique.

Students in the BOA Summer Symposium Marching Band Division get to rehearse and perform with the DCI World Champion Cavaliers Drum and Bugle Corps. Marching Band students get to learn drill sets and music from The Cavaliers' show, and perform with the "Green Machine" Friday night at the DCI Summer Music Games.

While the performance opportunity with The Cavaliers is unforgettable, the focus will be much more than just learning a two-minute show. Each student will learn the important fundamentals involved in creating a high level performance.

The BOA Marching Band faculty includes directors and staff of the award-winning Carmel High School band and The Cavaliers instructional staff. Headed by Richard Saucedo, Director of Bands at Carmel and music composer and instructor for The Cavaliers, the staff will teach techniques and provide tips on rehearsal and performance that each member can take home to his or her own band program.

- How do we create balanced and musical sound at all dynamic levels?
- How can we get a uniform look from a marching standpoint?
- How do you "clean" a set of drill?
- How do we get the sound to reach the audience at the same time?
- What are some ways to create music and visual effect in your show?
- What types of student leadership are necessary in a successful marching band?

Detailed instruction from a staff of dedicated teachers, a week of learning with others who desire excellence and a chance to work with The Cavaliers. Who wouldn't want to be a part of this incredible BOA experience in the Marching Band Division?

Student Workshops

COLOR GUARD

The Bands of America Color Guard Division is a complete color guard summer experience for everyone involved in the guard activity.



Photos by Jolesch Photography

Enroll online at www.bands.org or mail or fax your registration forms.

View video on each Symposium Division online now at bands.org.

What sets the BOA Color Guard experience apart? Bands of America is the premier organization for the nation's school marching music world. BOA's Color Guard Division is a complete, national-level experience. Students are exposed to many first-rate clinicians, not just one. You participate in leadership classes and are exposed to more than one style. Video tape critiques, clinics and observations with top drum corps guards offer exposure that expands their knowledge and understanding.

Combine those elements with the full BOA Experience—evenings concerts and events and social activities for the entire 1,600 student symposium—and you have a week like none other!

BOA's world-class faculty and classes are for all levels. We are constantly improving and changing the curriculum to keep it fresh and current for returning campers. Some highlights:

- "Master Class" for advanced students offering intensive instruction in all areas of color guard.
- The finest color guard educators in the world, students learn from instructors chosen not only because of what they teach but how they teach.
- Extensive and intensive instruction and technique classes in all levels of **flag, rifle** and **sabre**. Daily dance and movement sessions from trained dance professionals.
- Performance opportunities during the week.
- Hands-on experience from talented young performers from top drum and bugle corps and performing groups.

Our students get to meet, study and share ideas with other talented color guard leaders from around the U.S. and around the world.

Leadership is key!

Pride, motivation, attitude and excellence: the cornerstones of your BOA experience and leadership is part of all elements of the Color Guard curriculum!



Student Workshops

WORLD PERCUSSION SYMPOSIUM

Jolesch Photography



Top: Vic Firth, at the 2004 Symposium

Bottom: Steve Houghton (left), at the 2004 Symposium.

Marching, Concert, Drumset

Connect with others who share your passion for percussion! World Percussion Symposium students experience the full spectrum of percussion with experts on all major instruments. Choose from three Tracks: Marching, Drumset (with the Jazz Division) or Concert (Percussion Ensemble).

Students work with a faculty of percussion greats, headed by **James Campbell**, University of Kentucky, Coordinator of the BOA World Percussion Symposium.

Who should enroll?

The "WPS" is comprehensive in design. The individual percussionist, whether wanting to focus on marching, concert, drumset or world percussion, should enroll. Entire marching drum lines, concert sections, percussion ensembles and their instructors should also attend. The World Percussion Symposium is a one-stop, comprehensive percussion summer experience.

BOA's World Percussion Symposium is unique in that it allows students to customize their own schedule by choosing the elective sessions they want-Latin Percussion, Concert Percussion, Rudimental Drumming, Drum Set, Electronics, hand drumming and more. Clinics with top artists and world-class drum corps create a well-rounded, unforgettable week.

What do we promise?

- Play, play, play! Students perform with other percussionists from around the country in rehearsal and concerts led by some of the finest percussion educators in the country.
- Experience live music performed by world-class artists.
- Work in hands-on classes that give you access to the latest instrument techniques and help them improve your skills.
- Get the latest info on new gear and accessories and how to make it work for them.
- Hear the inside scoop on how to successfully prepare a scholarship audition for college and to perform at the next level.

The BOA World Percussion Symposium is the ultimate place for percussionists! Don't miss it!

SUMMER SYMPOSIUM FACULTY

Below is a partial list of the 2005 faculty. Some faculty teach classes in multiple divisions, and many faculty presenting Directors Workshops are listed here under their student divisions. List is by division, alphabetically by name. Division coordinators are denoted with an asterisk.

CONCERT BAND

Thomas Bough
Michael Burns
Rick Clary
Judith Dicker
Amy Gilreath-Major
Larry Gookin
Bill Jackson
Lynn Klock
Wendy Kumer
Joe Neisler
Don Palmire
Steve Parsons
Steve Steele*
Charles Villarubia
Marguerite Wilder

ORCHESTRA

Karel Butz
Nancy Campbell
Kevin Gerald
Christian Howes
Andrew King*
Cathy Morris
Laura Talbott
Patricia White

JAZZ BAND

Doug Beach
Shelton Berg
Bob Briehaupt
Jim Culbertson
Lou Fischer*
Steve Houghton
Ron McCurdy
Mary Jo Papich
Rex Richardson
Stan Smith
Mike Tomaro
Bret Zvacek

WORLD PERCUSSION

James Campbell*
David Collier
Lalo Davila
Mark Ford
Thom Hannum
Robert Parks
John Pollard
Matt Savage

MARCHING BAND

Andy Cook
Chris Kreke
Mike Pote
Richard Saucedo*
Ray Ullibbari
Jeff Young
...and members of the Carmel H.S. teaching staff

GEORGE N. PARK DRUM MAJOR ACADEMY

George Parks*
Heidi Sarver
...and the George N. Parks Drum Major Academy team of instructors

COLOR GUARD

Stephanie Click
Michele Dersheimer
Stacey Flannery
Susie Harloff
Matthew Humphrey
Jay Logan
Mary McWilliams
Larry Rebillot*
Michael Shapiro
Michael Sloan
Derek Smith
Jonathan Smith
Vincent Thomas

DIRECTOR TRACK

Dave Bertman
Greg Bimm
Kenneth Bloomquist
Bob Buckner
Paula Crider
David Gregory
David Holsinger
Brett Kuhn
David Maslanka
Jack Stamp
David Starnes
Alfred Watkins
Dean Westman
...and many members of the student division faculty also present Directors Sessions

LEADERSHIP

Fran Kick*
Frank Crockett
Frank DiLallo
Tim Lautzenheiser
Alf Grigg
Scott Lange
Doug McCullough
Michael Pritchard
Frank Troyka
Jamie Weaver

CAMP DIRECTORS

Gary Markham*
Norm Ruebling
Jamie Weaver

Student Workshops

ORCHESTRA

The Orchestra Division of the BOA Summer Symposium is a unique opportunity for high school orchestra musicians to come together in a national setting for a week of learning, sharing and fun.

While attention is given to fundamental music-making, students also have classes in improvisation, master classes with university studio faculty and more. String students get to experience evening concerts and performances alongside the total Symposium community of 1,600 students and 350 directors and faculty. And as with every division of the Symposium, “Leadership” is the theme throughout the Orchestra Division.

What you’ll learn

A sample orchestra day includes separate string and wind rehearsals, full orchestra rehearsals, sectionals, master classes, guest artist clinics, electives such as improvisation, alternative performance opportunities, audition tips and private practice time.

Faculty with the students foremost in mind

BOA assembles a first-class faculty of proven educators who have the students foremost in mind. The Orchestra Division is coordinated by Andrew King, Director of Orchestras at Carmel High School, Carmel, IN, with a passionate faculty of string and orchestra music educators. See page 7 for a list of faculty.

BOA: Proven choice for students

As the nation’s most respected presenter of “positively life-changing” events and educational programs for music students and teachers, BOA presents the Orchestra Division at the Summer Symposium, offering multiple ensembles designed for students of all ability levels.

No one is better positioned than BOA to bring a national string camp experience for high school players of all levels.

The top ensemble will have a full Orchestra experience utilizing the wind section from the top concert band. While attention is given to fundamental music-making, students also have classes in improvisation, master classes with university studio faculty and more.

Band Directors: Please share info on the Orchestra Division with your Orchestra Director and visit orchestraamerica.org for more info.

Jolesch Photography



Yamaha artist Christian Howes will be part of the Orchestra Division faculty.

Student Workshops

DRUM MAJOR ACADEMY

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.

There’s no better place for a student to begin their education to become a supportive asset to your band than at George N. Parks Drum Major Academy.

Who should enroll?

Whether current drum major or desiring to pick up the necessary skills, all drum majors - actual or aspiring - should enroll in this leading drum major training ground. The leaders of tomorrow are the drum majors of today.

The “DMA” at BOA gives you not only the incredible experience of George Parks (*pictured left middle*) and his Drum Major Academy staff, but also the unmatched excitement of the full Bands of America Symposium. It’s the ultimate training for drum majors and student leaders!

What you will learn

The drum major curriculum covers marching and conducting techniques, communication and leadership skills and teaching tools. The philosophy behind the program is to provide drum major students and band leaders with a foundation in all these areas so they may return to their schools as a valuable supportive asset to their band directors. Students work closely with both Professor Parks and his staff. Each individual’s marching and conducting is evaluated through the use of video tape.

Students do not learn “conducting routines.” Emphasis is placed upon a clear concise beat pattern within a variety of time signatures and tempos. From large lecture settings to small groups of 5-6, students gather valuable information as they work to develop their own teaching techniques and a positive “how to teach” approach.

Those who are a part of the DMA program realize they must lead themselves to excellence before they can lead their band to an exemplary level of performance.

DMA students come home enthusiastic and ready to work! “I won’t deny, it was work, hard work,” says one DMA student. “You better believe, it was SO worth it!”

Kick off the Summer Symposium

LEADERSHIP PREVIEW WEEKEND

June 25-26, 2005

Illinois State University, Normal, IL

The Leadership Weekend Experience is an intensive two-day interactive learning lab for leaders who want to really make things happen.

This weekend program, June 25-26, 2005, is actually the first part of the 30th annual Bands of America Summer Symposium presented by Yamaha – which continues June 27-July 2, 2005 at Illinois State University in Normal Illinois.

Who should attend?

All of your band's section leaders, band officers, drum majors and any students with positions of leadership as well as those who aspire to be leaders.

What you'll learn...

Our goal is to instill the inspiration and insight needed to motivate yourself and others, rather than needing to be "carrot & stick" into doing "what needs to be done, when it needs to be done." The program focuses on aspects of leadership dealing with attitude development, communication skills, personal responsibility, positive role modeling, working with peers, understanding self-motivation and creating action plans designed to achieve group goals.

How do we do it?

We'll bring you face-to-face with the best-of-the-best sharing their best in an environment that's energizingly enthusiastic, down-to-earth, student-centered, real, practical and professional. A nonstop, balanced, sound approach to leadership education allows participants the opportunity to reach beyond where they think they can go.

Who will be working with you?

Participating student leaders from all of the U.S. will interact with a team of music and leadership educators experiencing both "what it takes to lead" and "how you can make things happen" not just in rehearsal, but in life!

Dual Leadership Track

In 2004, BOA enhanced this two-day program with a dual leadership curriculum – one for anyone



Photos by Jolesch Photography

who has attended the BOA Leadership Weekend Experience before and one for those who are attending for the very first time. It was a huge success and we'll be kickin' it up a notch in 2005. Returning participants will be learning even more at the Timber Pointe Outdoor Center's recently expanded Challenge Course. If you attended the BOA Leadership Weekend Experience last year, you know how much more there is to experience. This certainly isn't a "been there, done that" kind of experience! Come back and take part in the Dual Leadership Track, designed to continue your growth as a student leader. Take your leadership potential to the next level!

"Experiential Leadership"

BOA knows "actions speak louder than words," so you'll do less "sitting and listening" and more "going and doing" with unforgettable, hands-on learning experiences for team-building, problem solving and interactive insight that'll get your heart pounding, your brain thinking, your body moving and your spirit soaring!

More than just a weekend!

BOA's Summer Symposium continues to extend the Dual Leadership Track throughout the entire week, with daily programming across all sections of camp for every student. You'll get more, do more and be more effective as a student leader in band and in life!

"Do you have to attend the full symposium week in order to attend the Leadership Preview?"

No, although the Leadership Weekend Experience is designed so that the ideas you learn will be built upon during the full Symposium week.

Come for the weekend and stay for the week!

Send your students for an incredible eight days of leadership learning and give them a positively life-changing experience!

"BOA has meant the world to me. The spirit I developed this week will be with me for the rest of my life and the lives I share it with."

**Andrew J. Tabar,
Student
St. Edward H.S.,
Westlake, OH**



**Tim Lautzenheiser
works with 2004
Leadership Students.**

FROM THE PRESIDENT

Bands of America celebrates its 30-year anniversary in 2005. It is an honor and privilege for me to have been involved with BOA since its beginning as a small workshop for directors in Whitewater, Wisconsin in 1975. Today, Bands of America has grown to include more than 20 events across the nation in major professional and university facilities.

CELEBRATING 30 YEARS OF POSITIVELY LIFE-CHANGING EXPERIENCES



Our scope has broadened to serve orchestras with the Orchestra America division. Our reach has exceeded our expectations with our Web site, Internet communications and print publications that serve a much larger community beyond the participating bands, teachers, students and parents.

We launched our 30th anniversary year with an unforgettable experience in California with the Honor Band in the Tournament of Roses Parade®.

We live our mission statement, and hope that you will join us for our 2005 events as we celebrate soaring into a new decade.



Bands of America's mission is to create and provide positively life-changing experiences through music for students, teachers, parents and communities.

Pursuit of Excellence

BOA has always focused on the pursuit of excellence, both as an organization and for the groups and individuals we serve. This year, we're embracing the "Pursuit of Excellence" as our theme throughout the year. We will be publishing articles and information on achieving excellence. The Pursuit of Excellence will be a thread running through all of our 2005 programming.

Pursuit of Excellence Video and CD-ROM

At the 2004 Grand Nationals, we debuted a video called "The Pursuit of Excellence," shown on the stadium Diamondvision screens. Bands of America video taped a number of band directors throughout the fall at BOA Regional and Grand National Championships talking about how they use competition as a tool to achieve excellence.

The highlights video that was broadcast at Grand Nationals is available online at www.bands.org in the Multimedia area.

Bands of America plans to make an expanded video with even more commentary available for purchase later this year for band directors to show to students and band parents.

Remembering an icon and friend: Fred Fennell

The "music world" lost a great friend and icon with the passing of Frederick Fennell. What is so heartwarming is what strong affection and respect we all feel for him as an educator and friend. As we invited folks to send us their personal memories of Dr. Fennell, some of which appear starting on page 12, we received stories from musicians and conductors ranging from giants in wind conducting to young students. Regardless of their age or how long they had known Dr. Fennell, the theme was similar: he wanted to share his passion for music with everyone he touched.

We were honored to have him as the first conductor of the debut Honor Band of America in 1992 at Northwestern University. I have vivid memories of Dr. Fennell interacting with the band directors who were part of that special inaugural National Concert Band Festival. I'll never forget watching Fennell and William Revelli talk all night at the head table during the Festival banquet, a

relatively intimate gathering for the eight concert bands who were a part of the first Festival.

The first time I traveled to Japan in 1994 on business, I took the train on my day off to find where the Tokyo Kosei Wind Orchestra rehearsed and showed up unannounced to watch

rehearsal. If getting to watch the Maestro in action wasn't thrill enough, he invited me after rehearsal to his office for tea and we talked for nearly an hour about music and Bands of America.

In 2003, Dr. Fennell was part of the first class of inductees into the Bands of America Hall of Fame and guest conducted the Honor Band of America on his arrangement of the *Florentiner March*.

Last summer, Dr. Fennell and his wife Elizabeth joined us in Normal, Illinois for the BOA Summer Symposium. He presented directors sessions and conducted the Directors' Band as part of the joint NBA Conference/BOA Summer Symposium. I was invited to dinner with the Fennells, David Gregory, Paula Crider, Tom Fraschillo and Frank Wickes. It was, unfortunately, the last time I was to spend with him and I will cherish the memory. Here's to the Maestro!

— Scott McCormick, President and CEO



The Blue Devils



Pomona H.S.



Kennesaw Mountain H.S.



Kiski H.S.



Kiski H.S.



Westfield H.S.



Centerville H.S.



Centerville H.S.



The Cavaliers



The Cadets



The Blue Devils



Broken Arrow H.S.



Woodlands H.S.



The Cavaliers



The Cavaliers



The Cadets



Plymouth-Canton H.S.



Center Grove H.S.



Lassiter H.S.



Bellbrook H.S.



Madison Scouts



Santa Clara Vanguard



Santa Clara Vanguard

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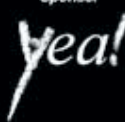
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BY MICHAEL BOO

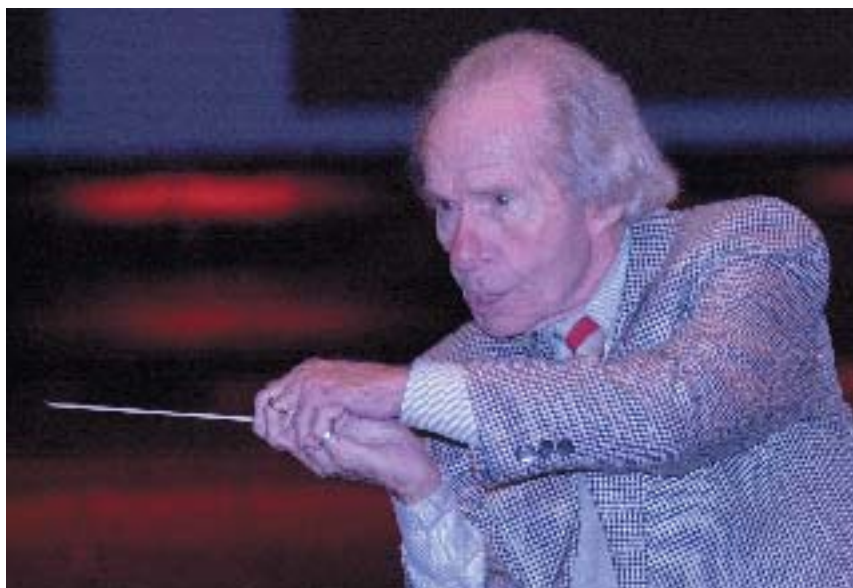
REMEMBERING FREDERICK FENNEL

It's come out to about a dollar a year. The inside of those paper band folders. If you played a band instrument in school, you've seen them, from your earliest days in elementary band to your latest days in high school and beyond.

Some 50 years after he was given \$50 to write the tips, they're STILL being produced and distributed by music dealers to their client school band programs.

"Frederick Fennell's Points for Performance."

2. Line up your chair and stand so you may look directly over the top of the music at the conductor.
7. Resonance is the whole reason for your instrument to exist and why you play it in the first place.
11. Pulse is music's lifeblood as well as yours: Learn to feel it -- for it is always present. Seek to play by it.
18. You can only read a piece of music for the first time -- once. Make that one memorable.
24. Music is not an art for the chicken-hearted: Seek what is right, but DON'T BE AFRAID TO BE WRONG.
30. Good performances are planned that way.



Jolesch Photography

In that half-century, millions of musicians have been exposed to these 31 axioms.

He was irreplaceable -- the singular, matchless, unique in all of music, Energizer Bunny of a world-wide conductor, innovative recording artist of several dozen groundbreaking albums, festival clinician of seven decades, arranger of hundreds of band works, author of countless magazine articles, friend of thousands and fervent believer in the role and purpose of drum corps.

Having still traveled around the world just last year, just prior to turning 90 years old, it seemed that Dr. Frederick Fennell would live forever. He was nearly a messiah to the wind band world, a genius in the purest sense, a gentleman in the same sense -- Frederick Fennell was all these things and much, much more.

He literally invented an entirely new genre, the wind ensemble, with all its glittering musical transparencies, inspired by a trumpet player's comment that if he didn't play his part in one of the typical monolithically scored band transcriptions of the day, there were numerous others who would. No band director since the early 1950s has been immune from his influence and his direction.

He was a friend of the marching activity. He believed in the message, in the activity's purpose and ability to stir the soul, to teach musicianship, to imbue a competitive spirit that would serve its members well through their entire lives.

He had no patience for anyone who spoke ill of marching ensembles and competition. He himself directed the University of Rochester marching band for several years prior to achieving his lasting fame by founding the Eastman Wind Ensemble at the University, the world's first contemporary wind ensemble.

Timeless recordings

His timeless recordings for Mercury Records, of music written especially for wind bands as opposed to transcription after transcription of previously existing orchestral works, found their way into the libraries of band directors and other music lovers worldwide. The President of Eastman, noted composer Howard Hanson, doubted the pressings would sell more than 50 copies, offering, "Well, I guess we could always give them to the alumni." He didn't need to do so. The Mercury/Eastman/Fennell recordings took the music world by storm.

He personally commissioned many of the selections on each of the recordings, works we've grown up with that have defined the best of the wind band experience. And those LPs, now re-released on CDs 40 to 50 years later, are again finding their way into the sound libraries of those who appreciate impeccable musical performances and daring musical selections that seem to have only gotten better with age.

Dr. Fennell was one of the very first musicians of any idiom to record to the newfangled idiom of the compact disc, having already been the very first to record direct-to-disk for the infant company then known to no one, Telarc.

At an age when most would be content to retire to rest and tranquility, he pumped himself up to spread his musical message to more and more people while he still could. It was as if he was on a mission from God, and perhaps he was.

Not nearly enough time

I got to know Dr. Fennell through his wife, whom had published a number of my percussion solos and ensembles and for whom I had done some editing work. Elizabeth Ludwig of Ludwig Music Publishing had become a friend years before she married Frederick Fennell. And through her, I was fortunate to be exposed firsthand to one of the greatest giants of music this nation has ever produced.

He was not at all overwhelmed by the station in life that he earned through hard work and a singular dedication to creating great music.

One of the blessed things to happen in my life would be my almost annual visit to the Fennell's condo on the Florida gulf coast.

My first visit to the condo was on a day in 1994 when his vast collection of music scores and books were being moved back in after being in storage for a few weeks. While they were gone for several days, their downstairs toilet had flooded the entire bottom level and the carpeting throughout had to be ripped out. This required moving out all his precious musical effects.

I was already in Florida for two weeks to take care of an estate of a relative and was invited over for an escape -- as long as I didn't mind the mess I would find. When I walked into the lower level, Dr.

Fennell was standing on a stepladder placing books and music on the upper levels of the bookcases. He was -- as anyone whom has ever met him knows -- quite short. After asking if I could see what he had in his hands, I casually reached up and put it in the bookcase with no effort. And thus I had a "job" for three days.

And what a job it was -- being able to pepper the Maestro with questions I had long wondered about as he gleefully regaled me with his knowledge and insights. It didn't take much to wind him up. It was like listening to a perpetual winner answer questions on some sort of musical "Jeopardy." The man's knowledge of music knew no limitations, the result of reading about music and studying scores for hours every day of his life.

Worried about a performance

I didn't realize how single-tracked his mind was about music until the final day of the move-in. He wanted to play a CD of a new recording he had only heard in the studio while it was being produced. And thus he, his wife and I gathered on the brand new tile floor downstairs to listen to the recording, still in shrink-wrap.

During the playing of the music, he had momentarily forgotten that he was no longer on carpet. His desk task chair slid away from him and he fell on the floor, the frame of his glasses piercing his right temple. It was a horrible site with profusely spurting blood over much of the floor, and honestly, I thought I was witnessing the death of the Maestro. What a relief when he came to and I could see the blood was due to injury to his head and would be something that could be fixed. In the meantime, his wife calmly got wet towels to be compressed on his head until she could call 9-1-1.

All he could say was, "This is terrible. I've got to conduct the US Army Band in Washington next week." After an ambulance ride to the hospital, he was quickly taken into the emergency room and the attending doctor started to stitch him up. The doctor made small talk to take Dr. Fennell's mind off his situation and the Maestro asked the doctor who his favorite composer was. When the doctor said it was Beethoven, I swear the ashen face of the injured lit up like a Christmas tree, and he launched into a minutes-long dissertation on why Beethoven could be EVERYONE'S favorite composer. The doctor smiled and completed the stitching. I was in awe. Even in his darkest moments, music brought the man to life and nothing else mattered.

Read the next pages for personal memories of Dr. Fennell from music educators from across the nation.

"Music was his life and he wanted anyone who would listen to hear why his or her own love of music was so valuable and special."



Dr. Fennell on stage at the 2004 Bands of America Summer Symposium, as more than 2,000 guests regale him with "Happy Birthday."

Music educators share their personal memories of the Maestro

We were most fortunate to have had Maestro Fennell serve as the first "Headliner" or Master Mentor for the National Band Association Young Conductor/Young Composer Mentor Program at the 2004 BOA Summer Symposium.

I had the privilege of escorting Fred and his wife, Betty. Each morning I would take them to breakfast, where I witnessed a most touching morning ritual: upon ordering tall glasses of orange juice, they would smile at each other, clink glasses and Fred would say "here's to another day." That simple toast made me extremely aware of how precious is every day. I have no doubt that the Fennells savored life to the fullest.

I also have a vivid recollection of handing Fred a list of questions for his review prior to his clinic. He looked at the clinic title, smiled, and with a twinkle in his eyes, said "ahhhh, The Posy."

These two words were spoken with such obvious passion and genuine affection that everyone within earshot was humbled to be in the presence of such a remarkably special man.

*Paula A. Crider, Past President
The National Band Association*

I remember the first time I met Dr. Fennell in the late 70's, I was teaching a Drum Major Academy, he was conducting the summer Concert Band. A few people started talking about marching bands and drum majors...I recall being somewhat embarrassed. Come on guys, I thought, this Wind Ensemble genius doesn't want to talk about marching bands. I was mistaken, and shocked as I learned that THE Frederick Fennell HAD BEEN a drum major, and a champion baton twirler! He actually started a marching band at the University of Rochester! I had no idea. Among his many special gifts to

all of us was his support for all kinds of musical expression without the artistic prejudice that we can see in our field.

Finally, a moment seared into my brain forever: At a College Band Director National Convention, Frederick Fennell and William D. Revelli, shortly before Dr. Revelli's passing, both appeared on stage together. They grabbed each other's hand, and raised it in the air. It was clear to all that we were witnessing a special and symbolic moment. The two giants of the band world bringing together the entire world of bands: Wind Ensemble, the more traditional Symphonic Band, and even the marching band. It symbolizing a unity in the band world that we all need to strive for! I will never forget it.

*George N. Parks, Director
UMass Minuteman Band
Founder, Drum Major Academy*

I went to the Interlochen Arts Camp up in Michigan for many years. My mother taught percussion there and my father was on the board of trustees. My dad had to go to a meeting so I stayed to talk with Mr. Fennell. I was about 12 at the time. My dad had told me that he was one of the most important people in the history of the concert band so I was scared to meet him, but he was not condescending and talked to me like a person and not a kid. He bought me some ice cream and he and I talked for about an hour about music and what he has done in his life and what I should strive for in the future. He gave me all kinds of advice on every part of being not only a good player and director, but more importantly on being a good human being. His wisdom still rings in my ears.

Another fond memory of Mr. Fennell was when I was in the Bands of America Honor Band in 2003 as a sophomore. He was the guest conductor on a march he arranged that I was playing bass

drum on. It was the funniest thing to see him conduct because he practically danced on the podium. We were playing and he stopped and told me "Mr. bass drummer, hit that drum"....so i did...."no, louder".....this was news to me because most of the time we are never told to play loud on a bass drum, so I once again hit it....."even louder," he said. He eventually had me playing it so it sounded like a cannon! "Good" he remarked, "Every time I make this motion"—he held his arms both to the right and swung them towards me like he was swinging a baseball bat—"I want you to do that." I had to watch him like a hawk for that concert because he would do that gesture whenever he felt it fit and it was never the same twice. It was a great experience.

*Brian Radock, Senior, Percussionist
Dr. Phillips H.S., Orlando, FL*

Some years ago Fred, John Locke and I were presenting a conducting symposium together in the Washington, DC area. When I arrived I found Fred sitting in a chair with an ice pack on his foot. He had twisted his ankle prior to coming to the symposium. After exchanging hellos we started working with the conductors who signed up to conduct the clinic ensemble. I wondered how Fred would ever be able to do this seated in a chair with an ice pack on his bare foot? To my amazement Fred was not hindered at all by his handicap. Instead, he was at the top of his game, in spite of the fact that he could hardly walk and had to sit through 95% of the symposium. It was a great lesson for me to see someone like Fred, who was in a great deal of pain and discomfort be so focused and dedicated. I will never forget what an inspiration he was to me and will continue to be as long as I am on the podium.

*Anthony J. Maiello
Professor of Music, Director of Instrumental
Studies, George Mason University*

I had the good fortune to attend the University of Miami from September, 1972 - December, 1975. I was trombonist in the University Wind Ensemble and Symphony Orchestra at that time, both of which Fredrick Fennell conducted.

The university did not have a concert hall at that time. Our band and orchestra concerts were given at the rehearsal halls with chairs set up around the ensemble for audience members. It was interesting to have audience members so close during a performance!

Dr. Fennell's passion for music and his insistence on excellence was evidenced daily. He was an endless fountain of information about wind literature, orchestral literature AND their composers. At our concerts, Dr. Fennell sometimes spoke to the audience about the pieces we were going to play. As I remember there was always a wonderful mix of new and old works which has served me very well as a band director for nearly 30 years.

This particular wind ensemble concert featured Leslie Basset's *Designs, Images and Textures*. Dr. Fennell explained to the audience members - some of whom were adoring senior citizens - about the nature of the piece, and that the piece was going to sound a little different. The ensemble proceeded to perform the work under Dr. Fennell's baton and as the piece neared its conclusion, one nice elderly lady leaned over and whispered to the other (as she would soon discover, too loudly) something to the effect of, "I didn't like that piece." Well, that whisper was about three feet from Dr. Fennell's podium...and he heard it. Slowly he turned around from his towering podium before any applause and changed from his normally jolly demeanor into a fierce advocate for the music we had just performed. He "re-tooled" the audience member's attitude in a big hurry, jumped off the podium in his usual sprite-like style and stormed into his office - taking most of the air in the room with him. Dr. Fennell was never afraid to tell anyone the truth and in this case made a lasting impression, on me and probably the guilty audience member anyways, about the meaning of passion for your craft. Although it was an awkward moment, in hindsight it was appropriate and necessary.

William Palange

Oswego High School Bands, NY

Dr. Fennell was both a guest on-hand for BOA and NBA (National Band Association) at the Bands of America 29th annual Summer Symposium in June 2004. On the

second night, before the Air Force Band of Mid-America performed, Dr. Fennell was brought out on stage. I was sitting in about the second row of the auditorium, so I was quite close to the stage. Being that it was his 90th birthday, everyone (almost 2,000 students, volunteers, music educators and BOA staff) sang Happy Birthday to Dr. Fennell. It was a special moment for everyone.

*Matthew L. Stultz, West Virginia University
MENC, WVU Chapter, Secretary*

Dr. Fennell was a guest at an informal gathering at a friend's house following a concert on which Fennell was a guest conductor. Knowing that "the man" would be there, and being the young and awe-struck director that I was, I took my copy of the score to *Lincolnshire* (edited by Fennell) and asked him to sign it. Cradling his scotch, he was more than obliged. The inscription reads "Best wishes from P.A.G.'s friend, Frederick Fennell - Carrollton, GA, 13 March 1997." I think I stared at it, dumbfounded, when realizing this man knew Grainger! I now tend to think, wow, I / we all knew Fred Fennell. How blessed we are. I will never part with that score.

Mark Elrod, GA

Last January, Dr. Fennell was a guest clinician at the Bowling Green State University Reading Clinic. He was incredibly generous with his time and knowledge. He hosted a session with Dr. Tom Dvorak where he fielded questions from music educators and music students in attendance. I had the opportunity to ask Dr. Fennell, "How has the march affected your life." This simple question led to a wonderful fifteen minute answer, which included stories, hints and a wonderful story of how to tune a bass drum. He spoke of how he attended the concert where John Philip Sousa premiered the "Black Horse Troop" march. At this concert Sousa had two rows of black horses come down the aisles of the theater. Fennell stated that, "Since then, any concert that did not have black horses in it has been a disappointment." We can only hope to research, respect his legacy and honor the man who changed our profession.

Scott Edgar

Carroll H.S., Dayton, Ohio

As a young junior high school band director attending Midwest Clinic many years ago, David O'Shields, now Associate Director of Bands at the University of South Carolina, and I were riding the elevator in the Chicago Hilton to attend a concert, when Maestro Fennell boarded with us. I was impressed-not only by his mere presence with us in the elevator, knowing his musical talents and accomplishments-but also for the short dissertation he gave the two of us for the remainder of our ride concerning "fuzzy logic"-the computer software the elevators used to transport people. What an amazing guy!

Fred McInnis

*Assistant Director of Bands
Brigham Young University*

First and foremost, what impressed me most about Frederick Fennell was the depth of his musical knowledge and musicianship. His dedication and involvement in the music making process to the day he died will always be an inspiration to me. I feel very fortunate to have been part of the National Concert Band Festivals that included Fennell, Revelli, and Paynter. What a special memory!

Lynn Klock

University of Massachusetts

As I think back, some of the most valued people to me are those who introduced me to those people significant in my life- my wife, friends, colleagues, etc. Without these all important "introducers," I might never have met the people so central to my life and to who I am. Through his groundbreaking recordings, illuminating articles in *The Instrumentalist*, and boundless heralding of band music, Frederick Fennell introduced me to some of my dearest musical "friends." The *Persichetti Symphony* and *Lincolnshire Posy* among so many others were strangers until Frederick Fennell brought them to me. Now I cannot imagine my musical world without these treasures. How does one say thank you for a gift so profound?

Greg Bimm

Marian Catholic H.S., Chicago Heights, IL 🍷

Fall Championships 2005



Bands of America 2005

REGIONAL CHAMPIONSHIPS

presented by **YAMAHA®**

Three Super Regionals, a return to our most popular sites and two Regionals west of the Rockies

We invite all high school bands to enroll in the 2005 Bands of America Regional Championships.

BOA Regional Championships are exciting, educational events. Your students get an exhilarating "wow" experience, while you, your staff and your program get valuable evaluation and input from an expert panel. Experience the positive audience and professional support from a caring BOA staff.

Super Regionals. BOA presents three two-day Super Regionals in 2005 in major professional facilities. Super Regionals are open to the first 60 bands to apply. For Super Regional enrollment and event format specifics, see the information sheet in the application packets included in the center of this newsletter.

Go west, you bands! BOA will present a Regional at University of Las Vegas, Nevada (site tentative) and will add a Regional in Southern California. See the application for details on scheduling.

How to enroll. Enrollment is open to the first 30 bands to apply for Regionals and 60 bands for Super Regionals. Performance times are based on postmark date of application. A random draw is held to determine performance times for bands with the same postmark date. If more applications are received by the initial postmark date than there are spots in the show, a point system goes into effect. See the enclosed application packet for details.

New: Performance Bond. When bands withdraw from BOA events after the current school year is complete, it creates logistical and administrative challenges that hurt the success of the event and, as a result, the well-being of the organization.

A \$650 performance bond is now required by May 13 for all bands. This is in addition to the Ticket Cooperative Fee.

See the Regional and Super Regional Application and Information Sheet in the center of this newsletter for all the enrollment details.

SCHEDULE

SEPTEMBER

September 17, 2005

Louisville, KY

Papa John's Cardinal Stadium

*Site Tentative*¹

September 24, 2005

Youngstown, OH

Youngstown State Univ.

*Site Tentative*²

September 24, 2005

Murfreesboro, TN

Middle Tennessee State University

*Site Tentative*³

OCTOBER

October 1, 2005

Houston, TX

Site to be determined

October 1, 2005

La Joya, TX

Coyote Stadium

*Date Tentative*⁶

October 8, 2005

Piscataway, NJ

Rutgers University

*Date Tentative*⁵

October 8, 2005

Las Vegas, NV

Univ. of Nevada, Las Vegas

*Site Tentative*⁷

October 15, 2005

Arlington, TX

University of Texas at Arlington

October 15, 2005

Pontiac, MI

Silverdome

October 22, 2005

Southern California

*Site to be determined*⁸

Oct. 21 - Oct. 22, 2005

SUPER REGIONAL*

St. Louis, MO

Edward Jones Dome

October 29, 2005

St. Petersburg, FL

Tropicana Field⁹

October 29, 2005

Indianapolis, IN

RCA Dome

The footnotes to this

schedule appear in the Application Packet in the center of this newsletter and explain the tentative or yet-to-be-determined dates and sites.

NOVEMBER

November 4-5, 2005

SUPER REGIONAL*

San Antonio, TX

Alamodome

November 4-5, 2005

SUPER REGIONAL*

Atlanta, GA

Georgia Dome

**For more important Super Regional information please see the Fall Championship info sheet in the application packet.*

Fall Championships 2005

2005

30TH

INDIANAPOLIS, IN

presented by YAMAHA®

**GRAND
NATIONAL
CHAMPIONSHIPS**



Tickets. BOA will again offer "Super Section" seating, guaranteeing you one of the best seats inside the 30 yardlines. Super Section is located inside the 30 yardlines, rows 31-34 of the Lower Deck and rows 1-9 of the Upper Deck. The "Premium" ticket type includes all other rows in between the 30's.

Super Section and Premium seats sell out quickly so order now for the best available seats. Press Box seats are also available for Finals and Semi-Finals.

Finals Reserved seat tickets range from \$55-\$18 (\$125 for Press Box). Semi-Finals tickets are \$25 (\$75 for Press Box), Prelims are \$15 per day (Thursday OR Friday), \$24 for two day Prelims pass (Thursday AND Friday).

Join us for our grandest 30th Anniversary celebration: the BOA Grand National Championships. It's more than the ultimate marching band event, it's a four-day celebration that can't be missed!

Enroll your band. Grand Nationals is open to the first 90 bands to apply and is for all bands who want to experience the epitome of marching band evaluation and friendly competition. The event will fill early in 2005 so see the application enclosed in this newsletter for application details and an explanation of event format and apply as soon as possible.



SCHEDULE

WEDNESDAY

November 9

Indianapolis Public Schools Marching Band Tournament

RCA Dome

The IPS Tournament kicks off Grand Nationals for the third consecutive year.

THURSDAY

November 10

Prelims 1

RCA Dome

45 of the 90 Grand National bands perform in preliminary competition.

Grand National Expo

RCA Dome Concourse

The largest Grand National Expo ever, with more than 80 booths.

FRIDAY

November 11

Prelims 2

RCA Dome

45 of 90 bands perform.

Grand National Expo

Student Leadership Workshop with Dr. Tim Lautzenheiser

Indiana Convention Center
5-7 p.m. Open to all high school student leaders.

Celebrate America!

Pan Am Plaza
~8:45-9:45 p.m.
Live performances, fireworks spectacular and more

SATURDAY

November 12

Semi-Finals

RCA Dome

30-34 bands

Grand National Expo

Directors Judging Clinic and Behind-the-Scenes Tour

Grand National Finals

7 p.m.

The greatest show on turf!

Register your band for Grand Nationals online at www.bands.org. You can register your band for Grand Nationals and all Regional Championships online.

Order tickets online at www.bands.org or by phone at 800.848.2263. Tickets for the 2005 Grand Nationals go on sale for the general public on March 1, 2005.

BY GARY W. HILL

CREATING CONCERTS

Recently, Margo Jefferson wrote in the *New York Times* that, “Art begins when people become tired of habit and convention.”

She went on to warn that, “Once a new movement is codified though, atrophy sets in. Style and ego rule.” Being one who spends much time observing and thinking about our wind band field, I find Ms. Jefferson’s thoughts chillingly relevant.

Gary Trudeau, creator of the *Doonesbury* cartoon strip, once stated that those who have courageously challenged conventional wisdom — Copernicus, Darwin, Martin Luther, the Wright brothers and others — have moved civilization forward. If the wind band field is to advance, it is imperative that we constantly ask one another and ourselves meaningful questions! In that spirit, I’ll pose a question that some may find impertinent: why do so many of us use novel ideas in our marching band shows, but present dreadfully common concerts? Paradoxically, marching band shows are limited in many ways (e.g., by time, defined space, etc.), while concert performances, when imaginatively framed, have few limits.

To be sure, the remarkable evolution that has taken place in the marching band paradigm during the past several decades has inspired many band directors to become more inventive in their thinking where field shows are concerned. Further, in this time of accountability and standardized tests, extrinsic pressure — especially the demand for demonstrated achievement that can be measured — is a daily fact of life for all teachers. Marching



bands inherently carry the potential to satisfy such demands in a highly visible and visceral way — adulation by large audiences, credibility with many school administrators, participation in band by a wide range of students and quantifiable achievement, measured by outside experts at festivals, often combine to satiate demands.

Unfortunately, the staid formats and formulas used by many band conductors to assemble concerts often pale in comparison to their sophisticated outdoor spectacles and, more critically, generally do little to engage either their bands’ students or their communities in potentially transforming musical experiences. This is not to say that a “traditional” concert, comprising artistically meritorious works, superbly played on the stage of an excellent auditorium, has little value! Indeed, the intrinsic rewards of such experiences for performers and listeners alike can be life changing. Nonetheless, it has been my experience that when one applies the creative thinking and resources to the concert scene that are usually reserved for the more “visible” components of the band program, the resulting project yields not only deeply satisfying intrinsic dividends, but exhilarating extrinsic rewards, as well.

Further evidence for the need to think more creatively where concert-giving is concerned can be found in research concerning the society we live in. In his seminal book, *The Creative Class*, Richard Florida points out that a substantial percentage of people working in today’s knowledge-based

economy “favor active, participatory recreation.” Where the arts are concerned, the tens-of-millions of Americans who constitute Florida’s “creative class” — a group that encompasses not only artists, but those who use creative problem-solving to do their jobs, e.g., architects, software engineers, etc. — are interested in “entering a cultural community, not just attending an event.” His findings conclude that these people are far less likely to sit in a concert hall than were members of previous generations; instead, they want to make music themselves or at least “rub elbows” with those who do. This phenomenon presents unparalleled opportunities of many kinds for creative music educators, not the least of which is making available avenues for life-long musical performance!

Clearly, this “new normal” also invites us to invent fresh ways of presenting concert music. To that end, I’ll propose one method for addressing this challenge that I hope serves to fuel your own creative engines with regard to your concerts.

Beforehand, though, a caveat: I am incapable of telling you how best to be “creative” within your own concert program, because I am not walking in your shoes. As many educators wisely argue, context should dictate content, and form should serve both. With regard to your band program, this implies that only you can decide what works best in your community (context), determine what literature will satisfy the specific educational needs of your students (content), and identify what teaching methods resonate with you (form). Indeed, coming to grips with the context you work in, establishing the content of your students’ education, and identifying forms of teaching that are both genuine to you and will most effectively present the content to your students, constitutes your cardinal responsibility as a purveyor of music education! That important disclaimer stated, let’s “Travel the Seven C’s”!

1. Contemplate. The creative process is variously described as comprising multiple steps: contemplation, a period devoted to first identifying and then pondering a problem; illumination, that “aha” moment, when the problem’s solution first becomes apparent; verification and evaluation, when one elaborates, tests, and revises; and implementation. In our case, we might state the problem like this: how can I create a concert that will advance the musicianship of my students while engaging listeners in interesting and potentially interactive ways? It is crucial that at this stage of the game, our mantra is “no bad ideas.” What may initially strike you as a weird idea (e.g., why don’t we organize and perform a concert on a Saturday afternoon at the local

petting zoo; let’s commission a piece for DJ and wind band) may end up being a perfect response to your current situation.

At the very least, your “off-beat” ideas will likely spin-off more viable solutions. So, brainstorm away with reckless abandon! Also, bear in mind that the most creative ideas often come to us while doing something else — contemplate concerts while getting that exercise you’ve been talking about, rather than while sitting in your office!

2. Consider. After contemplation has led to one or more “aha” moments, a long period of consideration — the part of innovation Edison famously referred to as “99% perspiration” — is necessary to evaluate the possibilities. For this time to be beneficial, it is vital that our thinking resemble that of a two-year old! Like toddlers who are given to insatiable curiosity and know few limits, every conclusion should generate a question: “what if...?” “why...?” “why not...?” and so on. Eventually, “the parent in us” will come up with the ultimate answer; hopefully, though, not before exploring countless possibilities.

What if our concert at the petting zoo included Grainger’s *Children’s March*? Why do a piece in that setting with so many percussion instruments AND piano? Why not place the piano on a flatbed truck? What about the players’ chairs? Do we really need to sit down? If not, can we play each composition from a different location in the zoo? Won’t the children in attendance want to touch all those percussion instruments? Why not set up an instrument petting zoo?! Could that help spawn or renew interest in playing an instrument? What other substantive literature could we play that might engage performers and young listeners alike? How about Bach’s “Sheep May Safely Graze”? Should we use chamber ensembles?

What if we commissioned a work for DJ and band? How could the study of music outside the western “art-music canon” enrich my program? Could we perform this piece in a club or build a club-like atmosphere in our bandroom or cafeteria? If space is limited, how can we reach a larger audience? Why not stream this event on the band’s website?! How should we dress? What other repertoire could we play? Is a concert based on “popular styles through the ages” feasible?

In any given scenario, the number of possibilities is limited only by our imaginations and by our willingness to take risks! Can you imagine the first reaction to Robert Boudreau’s proposal to form a wind orchestra that would perform on waterfronts or to Frederick Fennell’s notion to play wind band classics “one-per-part”?

“In any given scenario, the number of possibilities is limited only by our imaginations and by our willingness to take risks!”

3. Connect. We must now begin to assemble our many exciting ideas into a cohesive program. By connecting ideas, we can create a compelling musical event, specifically designed to attract and engage both our students and a particular audience. Obviously, we are now forced to disregard many of our ideas; the best will undoubtedly reappear in a future project. Think about developing connections by using musical or extra-musical themes (e.g., pieces that explore the theme and variations form; works that refer to animals), through associations (e.g., develop a cross-disciplinary arts event with a local dance studio; perform pieces based on visual art), or via historical/current events. This does not mean, however, that all music on a given concert should be similar in sound or style; indeed, highlighting the tension found between the different and the familiar can foster artistic comprehension and interest in both players and listeners.

Since music is practiced in all cultures, music is defined by a wide spectrum of styles, and music has been a part of all historical periods, the potential for connections is virtually infinite!

4. Collaborate. After we've thoroughly fleshed out our ideas, we'll need collaborators. Teaching colleagues from diverse disciplines, both musicians and non-practitioners, can give us feedback and offer ideas and expertise to help implement our plans. If our proposed concert is off-campus, we will need to partner with one or more people at the site of our event. The business community may need to be involved (e.g., who has a flatbed truck?) and parent assistance may be needed. It is time for our students to become our artistic partners, as well.

5. Cultivate. By this point, your creative thinking, musical curiosity and passion for the project carry the potential to infect your students — an enthusiastic, entrepreneurial spirit is highly contagious! Needless to say, we also must be completely prepared from a musical standpoint; even the world's best concert ideas will fall flat if embedded in poor musicianship or conferred through ill-prepared teaching. Assuming you've done your homework, cultivation of your students can now begin in earnest. First, share your vision, explaining why giving a non-traditional concert is important to you and what you hope they will gain from the experience. Make sure they realize that there is risk involved in doing anything original — at the end, some people may not like their performance! Persuade them, through your teaching and musicianship, to invest in the project, realizing that ultimately, their investment is what will captivate listeners! Finally, continue to evaluate and refine your concept. Everything, from the setup

of the ensemble to the costumes that will be worn at the performance, should be open to change as the process unfolds.

6. Communicate. In addition to communicating to your students, prepare written and/or verbal notes about the concert for your listeners. Be sure the communication is specific to the intended audience! Never hesitate to promote the event to local media; uncommon ideas often garner positive coverage in print and electronic media.

7. Celebrate. The concert you conceived, developed and gradually nurtured with your own hard work and through conscientious collaboration with many others, now comes to fruition. Take time to enjoy the performance of your students and relish the feedback from listeners. Celebrate in the knowledge that you have created a singular event, a hybrid concert that has enriched both the cultural fabric of your community and the music education of your students.

Scientist and Pulitzer-winning author Jared Diamond suggests that the failure to anticipate, perceive, attempt to solve or resolve problems viably is at the heart of disastrous decisions. As a field, we failed to anticipate the impact that many recent and profound changes within our society and educational establishment would have on wind bands. Many of us lack clear perception with regard to the underlying perils that we now face or the will to tackle present-day dilemmas. The good news is that challenges breed opportunities!

By asking salient questions and thinking creatively about all that we do, we can begin to move toward a vibrant future. As Richard Hansen enjoins in *The American Wind Band*, "It is only in making music meaningful to the lives of people, societies and communities that the wind band heritage can be sustained and advanced."



Gary W. Hill is Professor of Music and Director of Bands at Arizona State University where he conducts the Wind Symphony and the Chamber Winds, teaches graduate conducting, and is founder of the Digital Conducting Laboratory.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

Professor Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild, The American Bandmasters Association, and the College Band Directors National Association, for which he has hosted several conferences, served as president of the Southwestern Division, and currently serves as national president.



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Special congratulations are in order for a few individuals and ensembles as well:

Ivan Pacheco of Blue Devils – Snare Champion ■ Tim Jackson of Blue Devils – 2nd Year in a row, Multi-tenor Champion ■ Matt Jordan of Cavaliers – Timpani Champion ■ Cavaliers – Percussion Ensemble Champion ■ Santa Clara Vanguard – Bass Drum Ensemble Champion ■ Mark Arnold of Blue Knights – Director of the Year

The Cavaliers play: WHITE MAX®, Clear AMBASSADOR® Marching Snare Side, RENAISSANCE® Emperor® Crimplock Multi-Tom, SMOOTH WHITE™ Ambassador® Crimplock Bass



Jolesch Photography

Once-in-a-Lifetime

The Bands of America Honor Band in the 2005 Rose Parade



After more than a year of anticipation and just five days of preparation, did the Bands of America Honor Band meet the high mark expected of them with their performance in the 2005 Tournament of Roses Parade?

"They far exceeded my expectations," says Scott McCormick, President and CEO of Bands of America.

The emails and letters BOA has received from student members, parents and staff have a common theme: it was the experience-of-a-lifetime. The word "awesome" appears in numerous student emails (and many parents').

IN THEIR OWN WORDS

I want to thank BOA for giving me the experience of a lifetime.

Jennifer Pfeffer

Wauwatosa West H.S., WI

It was the most amazing musical experience I have ever had, to work with such amazing musicians, teachers and people. It has completely changed my outlook on music and on life. Thank you so much for providing such an amazing, exhilarating and life-changing opportunity.

Allison Picini

Chantilly H.S., VA

I learned more than I ever thought possible! I worked with the most amazing staff of adults ever put in front of me. I have formed friendships I know I will cherish for a lifetime.

Elise Pezzi

Tates Creek H.S., KY

Wow. Words cannot describe how great an experience this was. This is definitely one of the best, if not the best, weeks of my life.

Cameron Spoor

Westlake H.S., TX

I wanted to thank all of BOA for giving Heather the most wonderful experience in her lifetime so far!

She has used the word "awesome" to describe not only being involved in the parade but all the people who were there teaching and lecturing and to all the "new friends" she had met. She didn't want to come home!

Mr. & Mrs. David J. Atkinson

Heather Hewko, daughter

West Johnston H.S., NC

Thanks for including parents in this wonderful adventure which seemed to us like living in a lovely musical fairy tale. Our daughter had the time of her life musically, made many new friends, and treasures her memories, as do we. Apprehensive at first about meeting so many strangers, she called us the first night and could hardly contain her excitement, saying it was a thrill beyond description to play music with such talent!

Rick and Laura Parsons

Sarah Parsons, daughter

London H.S., OH

I don't know how to begin to say thank you for what was an unbelievable experience at the Rose Parade. Our son is still on the ceiling. He's tired, and he had to go back to school today but he feels like he was on the moon and just came back!

Steve and Karen Wolff

Alex Wolff, son

Mandan H.S., ND



Jolesch Photography

students as the students gained from them. It was inspiring to watch such a diverse group of successful band directors from all parts of the country get to know each other better and work as a team.

Yamaha's Band & Orchestral Division provided much of the marching brass and low woodwind instruments for the Honor Band, as well as amplification and synthesizer from the Pro Audio and Combo Division. The uniform was designed by Michael Cesario and manufactured by Fred J. Miller, Inc., who personally fitted each student on-site. Yamaha is BOA's National Presenting Sponsor and Fred J. Miller, Inc. a BOA Corporate Sponsor, and both play a critical role in not only the success of the Honor Band but in all of BOA's programs.

The Honor Band's musical selections of *Reflections of Earth*, Gloria Estefan's *Get On Your Feet* and *Stars and Stripes Forever*, arranged for the band by Michael Klesch, Assistant Director of the UMass Marching Band, was the perfect showcase for this national ensemble. Scott McCormick's vision included the standout element of a vocalist and keyboard player, who were carried down the parade route within the Honor Band parade block on a custom designed 9' cart decorated in true Rose Bowl fashion by a team of professional floral designers. Combined with the striking visual of the band members in the spectacular uniforms, the Honor Band served as an unforgettable ambassador for all the bands of America.

The band headquartered at the Marriott

Manhattan Beach and rehearsed at several locations, including Northrop Grumman's Manhattan Beach facility, Lawndale High School, the Anaheim Angels stadium and the famed Great Western Forum in Los Angeles. BOA's Preferred Travel Partners—New Horizons Tour and Travel, Music Travel Consultants and Super Holiday Tours—were instrumental in making hotel, transportation, meal and rehearsal arrangements for the band, staff and parents.

In addition to the Rose Parade performance, down the 5.5 mile parade route, the Honor Band performed at the Tournament of Roses' Bandfest at Pasadena City College and was featured at Disneyland in a magical nighttime performance.

More than 416 parents, siblings, grandparents and relatives took part in the Honor Band experience, attending the performances, including Grand Stand seating at the Rose Parade.

The Bands of America Honor Band experience was truly BOA's mission brought to life, providing a positively life-changing experience for all who participated and all who were touched by their Rose Parade performance.

What's Next?

With such a successful debut, interest is high for future Bands of America marching Honor Bands. BOA's strategic plan calls for a similar experience every three years, giving all high school students the opportunity to audition to participate at least once in their high school band career.

1 The Honor Band passes the main reviewing and media stand during the Rose Parade®.

2 Warming up for Bandfest, the first time in uniform.

3 A few of the Honor Band staff, left to right, John Pollard, L.D. Bell H.S., TX; David Starnes, Kennesaw Mountain H.S., GA; Kevin Ford, Tarpon Springs H.S., FL; Greg Bimm, Marian Catholic H.S., IL.

4 Yamaha provided percussion and many low woodwind instruments, as well as amplification and synthesizer, for the Honor Band.

Experience more of the Honor Band's Rose Parade experience at bands.org:

Video montage—behind-the-scenes

Video: member and staff interviews

Photo Gallery

List of members

Staff bios

The Commemorative DVD will be available for order after Feb. 20 for \$39.

Premium BOA Network Online Members can view the Commemorative Video online as part of their membership.

See official photos at www.jolesch.com.

What a wonderful, terrific, fantastic, super trip for the Honor band members and families alike! We are so grateful for the experience of a lifetime that you gave our daughter.

*Fred & Val Picini
Allison Picini, daughter
Chantilly H.S., VA*

Our son celebrated his 18th birthday in Pasadena with the Honor Band. He said that this was the best trip/experience he has ever had. He's had lots of great experiences: he spent two summers in Honduras on

mission teams, traveled to Copenhagen, Denmark last August as a Foreign Exchange student and traveled to many BOA Regional Championships and Grand Nationals. When Lee says this is the best, he has much to compare it to.

*Lindy Marshall
Lee Marshall, son
West Johnston H.S., NC*

I just wanted to let you know how much we appreciate the opportunity BOA gave to my daughter, as well as me, my husband, our other daughter, my

parents and niece. We all came out to see the parade and share the experience. This is something we will never forget, especially Samantha. She learned a lot about herself during the week in California. She misses being there with all her "new family" and hopes to stay connected with the friends she made out there.

*Lauretta Warner
Samantha Warner, daughter
Harrison H.S., GA*

WOW! What an awesome presence the BOA Honor Band had in the Rose Bowl

parade. I was so proud of all the students and BOA staff just watching it from my living room. I can only imagine how impressive it was live. My daughter had the time of her life. She is still telling us stories of how much fun she had and how much the whole experience meant to her.

*Don Spicer
Rita Spicer, daughter
Stephen F. Austin H.S., TX*

BOA is a phenomenal program, from the competitions, to the two summer camps my son has been to at Illinois State,

to the Rose Parade. It is a great learning experience and has aided him greatly in his music, his marching and his leadership.

*Douglas R. Wozniak
Andrew Wozniak, son
Atlanta, GA*

The BOA Honor Band's outstanding performance in the Rose Parade was absolutely, hands-down, take-no-prisoners, storm-the-barricades, knock-the-walls-down, glorious!

*Mary Catherine Hiller
Event Coordinator
George Dome, Atlanta*

GRAND NATIONALS

1 Lee Greenwood sang
"God Bless the USA"
as part of the Grand
Finale.



Photos by Jolesch Photography

2004 GRAND NATIONAL CHAMPIONSHIPS REVISITED

The 29th annual Bands of America Grand National Championships presented by Yamaha offered four of the most exciting days of music performance on the planet. Here are highlights of results including Finalists, Class Champions named from Semi-Finals and Highest Achievement Awards.

Login at www.bands.org for full results, video interviews and, for Premium Members, Finals video performances.



- 2 Lawrence Central HS, IN, Grand National Champion
- 3 Kennesaw Mountain HS, GA, Class AAA Champion
- 4 Bellbrook HS, OH, Class AA Champion
- 5 Jackson Academy, MS, Class A Champion

Finalist Placings

- 1st **Lawrence Central H.S.**, Indianapolis, IN
Randy Greenwell, Matt James, Directors
- 2nd **Kennesaw Mountain H.S.**, Kennesaw, GA
David Starnes, Jeff Harper, David Roth, Directors
- 3rd **Carmel H.S.**, Carmel, IN • Richard Saucedo,
Michael Pote, Chris Kreke, Andy Cook, Directors
- 4th **Stephen F. Austin H.S.**, Sugar Land, TX
Dean Westman, Ryan Agard, Directors
- 5th **Centerville H.S.**, Centerville, OH
Wayne Markworth, Director
- 6th **Avon H.S.**, Avon, IN • Jay Webb, Director
- 7th **The Woodlands H.S.**, The Woodlands, TX
Brett Johnson, Director
- 8th **Marian Catholic H.S.**, Chicago Heights, IL
Greg Bimm, Bobby Lambert, Directors
- 9th **Ben Davis H.S.**, Indianapolis, IN
Jim Butz, Director
- 10th **Plymouth-Canton Educational Park**,
Canton, MI • Marc Whitlock, Director
- 11th **Lafayette H.S.**, Lexington, KY
Charles M. Smith, Director
- 12th **Ayala H.S.**, Chino Hills, CA • Mark Stone, Director

Outstanding Music Award: Stephen F. Austin H.S., TX

"Steve Brubaker" Memorial Outstanding Visual Award:
Lawrence Central H.S., IN

Outstanding General Effect Award: *tie*, Kennesaw
Mountain H.S., GA and Carmel H.S., IN

"Al Castronovo" Memorial Esprit de Corps Award: Stephen
F. Austin H.S., TX

Class AAA Champion: **Kennesaw Mountain H.S., GA**

Class AA Champion: **Bellbrook H.S., OH**
David G. Carbone, Director

Class A Champion: **Jackson Academy, MS**
Bruce Carter, Ben Potts, Kraig Goreth, Directors

Indianapolis Power & Light Company IPS Marching Band
Tournament Champion: **Arlington H.S.**, Indianapolis,
IN, James Davis, Director

Congratulations to the 2004 Bands of America Regional & Grand National Championship

Bands Listed alphabetically by school

Adair County HS, KY
Alan C. Pope HS, GA
Aledo HS, TX
Alton HS, IL
American Fork HS, UT
Antioch HS, TN
Arlington HS, NY
Aurora HS, MO
Avon HS, OH
Avon HS, IN
Ayala HS, CA
Baldwinsville HS, NY
Bartlett HS, TN
Bassett HS, VA
Beaver Area HS, PA
Bellbrook HS, OH
Bellevue East HS, NE
Bellevue West HS, NE
Ben Davis HS, IN
Berkner HS, TX
Berryhill HS, OK
Blackfoot HS, ID
Blackhawk HS, PA
Blue Valley HS, KS
Blue Valley Northwest HS, KS
Blue Valley West HS, KS
Boiling Springs HS, SC
Boone County HS, KY
Brazoswood HS, TX
Brenham HS, TX
Brentwood HS, TN
Bridgewater-Raritan HS, NJ
Broken Arrow Sr. HS, OK
Brownsburg HS, IN
Brownsville Hanna HS, TX
Brownsville Pace HS, TX
Brunswick HS, OH
Calallen HS, TX
Caldwell County HS, KY
Campbell County HS, KY
Cape Fear HS, NC
Capt. John L. Chapin HS, TX
Carlisle HS, OH
Carlton J. Kell HS, GA
Carmel HS, IN
Carolina Forest HS, SC
Carroll HS, OH
Carson HS, NV
Cary HS, NC
Castle HS, IN
Cedar Park HS, TX
Centennial HS, TN
Center Grove HS, IN
Centerville HS, OH
Central Crossing HS, OH
Central HS, TN
Central-Carroll HS, GA
Chantilly HS, VA
Chapin HS, SC
Chesaning Union HS, MI
Chesnee HS, SC
Chesterton HS, IN
Chippewa HS, OH
Cicero-North Syracuse HS, NY
Cinco Ranch HS, TX
Clayton HS, NC
Clear Brook HS, TX
Clebume HS, TX
Cleveland HS, TN
Clinton HS, NC
Clinton HS, TN
Clinton-Massie HS, OH
Colleton County HS, SC
Collins Hill HS, GA
Cordova HS, TN
Corona del Sol HS, AZ
Coronado HS, NV
Covina HS, CA

Creekview HS, TX
Crestwood HS, OH
Croatan HS, NC
Cumberland County HS, KY
Cy-Fair HS, TX
Cypress Creek HS, FL
Cypress Falls HS, TX
Cypress Springs HS, TX
Davenport Central HS, IA
Decatur Central HS, IN
Deer Lakes HS, PA
Denton HS, TX
DeSoto HS, MO
Donna HS, TX
Downers Grove South HS, IL
Dripping Springs HS, TX
Durand Area HS, MI
Dutch Fork HS, SC
East Central HS, TX
East Coweta HS, GA
East Lake HS, FL
Eastern HS, IN
Eastern HS, KY
Ed W. Clark HS, NV
Edcouch-Elsa HS, TX
Edgewood HS, IN
Edinburg HS, TX
Edinburg North HS, TX
Edward C. Reed HS, NV
El Dorado HS, CA
El Toro HS, CA
Elizabeth Forward HS, PA
F.J. Reitz HS, IN
Fairborn HS, OH
Farmington HS, MO
Farmington Harrison HS, MI
Father Ryan HS, TN
Fayette County HS, GA
Firestone HS, OH
Floresville HS, TX
Flushing HS, MI
Foothill HS, NV
Forest Park HS, VA
Fort Mill HS, SC
Francis Howell HS, MO
Francis Howell North HS, MO
Franklin Heights HS, OH
Frostproof HS, FL
Gateway HS, PA
George Bush HS, TX
George Washington HS, VA
Gibson Southern HS, IN
Glenbard West HS, IL
Goddard HS, KS
Godwin Heights HS, MI
Grandville HS, MI
Grayson County HS, KY
Green Valley HS, NV
Greeneview HS, OH
Halls HS, TN
Haltom HS, TX
Harlingen HS, TX
Harlingen South HS, TX
Harrison HS, GA
Hart County HS, KY
Hebron HS, TX
Henderson County HS, KY
Herscher HS, IL
Hidalgo HS, TX
Hudsonville HS, MI
Hunterdon Central Regional HS, NJ
Indian Hill HS, OH
Irmo HS, SC
Irondale HS, MN
Jackson Academy, MS
James Bowie HS, Arlington, TX
James Bowie HS, Austin, TX
Jay M. Robinson HS, NC

Jefferson City HS, MO
Jenison HS, MI
Jenks HS, OK
John B. Alexander HS, TX
John B. Connally HS, TX
John Hardin HS, KY
John Overton HS, TN
Johnny G. Economedes HS, TX
Jordan-Elbridge HS, NY
Judson HS, TX
Karns HS, TN
Keller HS, TX
Kempner HS, TX
Kennesaw Mountain HS, GA
Kettering Fairmont HS, OH
Kickapoo HS, MO
King Philip Regional HS, MA
Kings HS, OH
Kiski Area HS, PA
Kosciusko HS, MS
L.D. Bell HS, TX
La Cueva HS, NM
La Joya HS, TX
Lafayette HS, KY
Lake Central HS, IN
Lake Highlands HS, TX
Lake Park HS, IL
Lakeland HS, MI
Lakewood Ranch HS, FL
Lamar Consolidated HS, TX
Langham Creek HS, TX
Largo HS, FL
Las Vegas HS, NV
Lawrence Central HS, IN
Lawrence North HS, IN
Leander HS, TX
Lebanon HS, OH
Lee's Summit North HS, MO
Lemont HS, IL
Lewisville HS, TX
Limestone Community HS, IL
Lincoln Community HS, IL
Lincoln-Way Central HS, IL
Lincoln-Way East HS, IL
Lindbergh HS, MO
Liverpool HS, NY
Lone Oak HS, KY
Lopez HS, TX
Los Fresnos HS, TX
Louisville Male HS, KY
Loveland HS, CO
Lyon County HS, KY
Mabank HS, TX
Marcus HS, TX
Marian Catholic HS, IL
Marietta Sr. HS, OH
Mariner HS, FL
Marquette HS, MO
Mars Area HS, PA
McAllen HS,
McAllen Memorial HS, TX
McDowell HS, PA
McEachern HS, GA
McGavock HS, TN
McIntosh HS, GA
McKinney North HS, TX
Meade County HS, KY
Memorial HS, TX
Mercer County HS, KY
Metamora Township HS, IL
Miamisburg HS, OH
Mid-Carolina HS, SC
Milford HS, MI
Milford HS, OH
Minford HS, OH
Mission HS, TX
Mona Shores HS, MI
Montague HS, MI

Moore HS, OK
Morton HS, IL
Mt. Juliet HS, TN
Mt. Pleasant HS, MI
Murphysboro HS, IL
Murray HS, KY
Muscle Shoals HS, AL
Naperville North HS, IL
Navasota HS, TX
New Philadelphia HS, OH
Newman Smith HS, TX
Nicholas County HS, KY
Nikki Rowe HS, TX
Normal West HS, IL
North Buncombe HS, NC
North Hardin HS, KY
North Penn HS, PA
Northern Nash HS, NC
Northgate HS, GA
Northglenn HS, CO
Northmont HS, OH
Northwestern HS, SC
Northwood HS, IN
Norton HS, OH
Norwell HS, IN
Norwin HS, PA
Novi HS, MI
Oak Ridge HS, TX
Oakville Senior HS, MO
Ooltewah HS, TN
Orchard Park HS, NY
Osceola HS, FL
Oswego HS, NY
Owasso HS, OK
Parkway Central HS, MO
Parkway South HS, MO
Parkway West HS, MO
Patuxent HS, MD
Paul Laurence Dunbar HS, KY
Pearland HS, TX
Petal HS, MS
Pflugerville HS, TX
Pike HS, IN
Piscataway HS, NJ
Pleasant Grove HS, TX
Pleasant Grove HS, UT
Plymouth-Canton Ed. Park, MI
Portage Central HS, MI
Potosi HS, MO
Prospect HS, IL
PSJA HS, TX
PSJA Memorial HS, TX
PSJA North HS, TX
Rancho Buena Vista HS, CA
Rancho Cucamonga HS, CA
Raymond & Tirza Martin HS, TX
Reeths-Puffer HS, MI
Richland HS, TX
Ridge View HS, SC
Riverton HS, UT
Rio Grande City HS, TX
Rio Rancho HS, NM
Robstown HS, TX
Rock Hill HS, SC
Roma HS, TX
Ronald Reagan HS, TX
Roosevelt HS, SD
Russell County HS, KY
Samuel Clemens HS, TX
San Benito HS, TX
Santa Maria HS, TX
Sequin HS, TX
Seminole HS, FL
Sharyland HS, TX
Sidney Lanier HS, TX
Sierra Vista HS, NV
Silverado HS, NV
South Brunswick HS, NJ
South Lyon HS, MI
Spring HS, TX
Spring Valley HS, SC
Springboro HS, OH
St. Charles West HS, MO
St. Cloud HS, FL

2004 Regional Champions

Louisville, KY, Sept. 18
Lawrence Central H.S., IN—Regional & Class AAA Champion
North Hardin H.S., KY—Class AA
Gibson Southern H.S., IN—Class A

Massillon, OH, Sept. 18
Harrison H.S., GA—Regional Champion
Norwin H.S., PA—Class AAA
Central Crossing H.S., OH—Class AA
Norton H.S., OH—Class A

Pontiac, MI, Sept. 25
Centerville H.S., OH—Regional & Class AAA Champion
Bellbrook H.S., OH—Class AA
Durand Area H.S., MI—Class A

Murfreesboro, TN, Sept. 25
Paul Laurence Dunbar H.S., KY—Regional & Class AAA Champion
Ooltewah H.S., TN—Class AA
Union City H.S., TN—Class A

Youngstown, OH, Oct. 2
Kiski Area H.S., PA—Regional & Class AA Champion
Milford H.S., OH—Class AAA
Norton, H.S., OH—Class A

Huntsville, TX, Oct. 2
Stephen F. Austin H.S., TX—Regional Champion
James Bowie H.S., TX—Class AAA
Navasota H.S., TX—Class A

Piscataway, NJ, Oct. 9
King Philip Regional H.S., MA—Regional & Class AA Champion
West Genesee H.S., NY—Class AAA
Croatan H.S., NC—Class A

Arlington, TX, Oct. 9
L.D. Bell H.S., TX—Regional & Class AAA Champion
Aledo H.S., TX—Class AA
Pleasant Grove H.S., TX—Class A

St. Joseph HS, IL
Starr's Mill HS, GA
Stephen F. Austin HS, TX
Stoneman Douglas HS, FL
Summerville HS, SC
Sycamore HS, OH
Taft HS, TX
Tarpon Springs HS, FL
Tates Creek HS, KY
The Colony HS, TX
The Woodlands HS, TX
Thomas Jefferson HS, IA
Thornton Fractional South HS, IL
Thousand Oaks HS, CA
Timber Creek HS, FL
Tippecanoe HS, OH
Tivy HS, TX
Tomball HS, TX
Trinity HS, PA
Trinity HS, NC
Tuscola HS, NC
Union City HS, TN
Union HS, OK
United HS, TX
United South HS, TX
Upland HS, CA
Upper Darby HS, PA
Veterans Memorial HS, TX
Victor HS, NY
Victor J. Andrew HS, IL
Victoria Memorial HS, TX
W. Charles Akins HS, TX
Walker HS, AL
Walton HS, GA
Warren Central HS, IN
Warwick HS, PA
Washington Township HS, NJ
Waterford HS, OH

La Joya, TX, Oct. 9
Winston Churchill H.S., TX—Regional & Class AAA Champion
Roma H.S., TX—Class AA
Hidalgo H.S., TX—Class A

St. Louis, MO, Oct. 16
L.D. Bell H.S., TX—Regional & Class AAA Champion
Bellbrook H.S., OH—Class AA
Jackson Academy, MS—Class A

St. Petersburg, FL, Oct. 16
Tarpon Springs H.S., FL—Regional & Class AA Champion
Seminole H.S., FL—Class AAA
Mid-Carolina H.S., SC—Class A

Las Vegas, NV, Oct. 23
Upland H.S., CA—Regional & Class AAA Champion
Covina H.S., CA—Class AA

Atlanta, GA, Oct. 23
Centerville H.S., OH—Regional Champion
Kennesaw Mountain H.S., GA—Class AAA
Tarpon Springs H.S., FL—Class AA
Muscle Shoals H.S., AL—Class A

Indianapolis, IN, Oct. 30
Lawrence Central H.S., IN—Regional Champion
Avon H.S., IN—Class AAA
Norwell H.S., IN—Class AA
Adair County H.S., KY—Class A

San Antonio, TX, Oct. 30
Ronald Reagan H.S., TX—Regional & Class AAA Champion
Dripping Springs H.S., TX—Class AA Champion
Whitesboro H.S., TX—Class A Champion

Waubonsie Valley HS, IL
Wayne County HS, KY
Waynesville HS, OH
Webster HS, NY
Wentzville Holt HS, MO
Weslaco East HS, TX
West Allegheny HS, PA
West Carteret HS, NC
West Clermont Local School District, OH
West Genesee HS, NY
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Wheeler HS, GA
Whitesboro HS, TX
William Howard Taft HS, TX
William Mason HS, OH
William S. Hart HS, CA
Wilson Central HS, TN
Winston Churchill HS, TX
York HS, VA

Indianapolis Power & Light Company IPS Marching Band Tournament Bands

Arlington HS, IN
Arsenal Technical HS, IN
Broad Ripple HS, IN
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Thomas Carr Howe Academy

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Basic Free Membership: Forums | eNewsletter | Championship Recaps and Results | Chat

Bands of America 2005

BOA NETWORK ONLINE AT BANDS.ORG

Premium BOA Network membership, launched in October 2004, offers unprecedented multimedia like Grand National Finals, master classes and more

Bands of America continued to upgrade bands.org in 2004, focusing on multimedia and interactivity. BOA also began a visual overhaul of the content of many bands.org pages to increase user friendliness.

In October 2004, Bands of America launched Premium Membership for its BOA Network online membership. Premium members were able to enjoy San Antonio Super Regional Finals post-event, Grand National Championship Finals streamed live and post-event and video Master Classes. Premium members still have unlimited access to these streamed videos, with new videos added monthly.

The new multimedia added to bands.org in 2004 are being viewed in unexpected numbers. More than

12,200 Grand National Finals performances, available only to Premium members, were viewed in November and December. BOA Network free Basic and Premium members could watch one minute of streamed video for every 2004 Grand National Prelims and Semi-Finals performance. More than 800,000 webcams, one-minute videos and Finals performances have been viewed, with the most popular bands reaching nearly 10,000 views each.

Video: not just for Grand Nationals. The first extensive multimedia offerings in 2004 on bands.org were video newscasts from the Summer Symposium.

"Live-from-the-event" videos also prove popular with more than 24,000 video views in the first three weeks of January of BOA's video interviews with the Honor Band at the Tournament of Roses, Dec. 27-Jan. 2 in California.

What's in store for 2005. More multimedia! BOA will continue to provide more video and educational multimedia for Premium Members, as well as to enhance the informational areas of bands.org with video for all viewers.

MULTIMEDIA NOW ONLINE

FREE



FREE, FOR ALL Honor Band in the Rose Parade Interviews

Video interviews from throughout the week give unprecedented insight into the making of the national BOA Honor Band.

FREE, FOR ALL Summer Symposium Interactive Brochure

View or download the entire interactive brochure with video or individual divisions.

2004 Symposium Video Newscast

Recorded live from last year's Symposium, see what everyone's buzzing about!

Pursuit of Excellence

Hear from band directors how they use competition to achieve excellence in their programs.



PREMIUM



PREMIUM ONLY Available now

2004 Grand National Finals Performances

**University of
Massachusetts
Minuteman Marching
Band Grand National
Exhibition**

COMING SOON!

PREMIUM

**Coming in the first half
of 2005 for Premium
Members only.**



BOA Honor Band at the Tournament of Roses Commemorative DVD-View it online in its entirety!

Including the Rose Parade performance. A Premium Member exclusive, available by end of February 2005.

The Canadian Brass Master Class

Frederick Fennell Directors Session

Recorded at the 2004 Bands of America Summer Symposium, with the late, legendary Maestro Fennell.

Allen Vizzutti Master Class



DVD CD 2004

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Regional Championships

Enjoy the outstanding BOA
Championship performances
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Features all finalist bands from one
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Super Regional (14 Finalists): \$89

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This two-angle (high and multi-cam), 5.1
Dolby Surround Sound DVD set features
all finalist bands, Class Champion bands
and a bonus exhibition performance by the
University of Massachusetts. The DVD will
also include portions of the Grand Finale
and Awards presentation and BONUS
scoring recap.

Compact Disc Set

\$35

This digitally-mixed two-CD set
features all 12 Grand National
Finalist bands, two Class
Champions as well as the spir-
ited University of Massachusetts
Minuteman Marching Band.



Grand National Semi-Finals Show DVD Package (3-volumes)

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Buy 2 volumes get 1 free

This two-angle (high and multi-cam), 5.1 Dolby
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ment of all 34 Semi-Finalist bands (over 6 hours),
an exhibition performance by the University of
Massachusetts Minuteman Marching Band, the
Grand Finale and Semi-Finals awards presenta-
tion. See contents of each volume online at
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CONCERT BAND FESTIVAL



Bands of America 2005

NATIONAL CONCERT BAND FESTIVAL & NATIONAL PERCUSSION FESTIVAL presented by YAMAHA®

**March 10-12, 2005
Indianapolis, Indiana**

**Clowes Memorial Hall
Butler University**

Band Directors and Percussion Instructors: don't miss this incredible opportunity to immerse yourself in three days of performances by many of the finest high school ensembles in the nation.

The Bands of America National Concert Band Festival is a celebration of musical excellence. Recognized as America's most prestigious concert band festival, the Bands of America National Concert Band Festival brings together exemplary concert bands and percussion ensembles from across the nation, invited by audition. This non-competitive event combines world class performance and evaluation opportunities with an exhilarating atmosphere of camaraderie in music.

The Festival culminates with the Honors Concert featuring the Honor Band of America and the debut of the Honor Orchestra of America, at Clowes Memorial Hall.

Ticket Prices: Single Day Tickets: \$14.50 Adults; \$9.50 Students/Seniors; Three Day Tickets: \$28.50 Adults; \$18.50 Students/Seniors. Admission is free for the National Percussion Festival.

Honor Band of America and Honor Orchestra of America

Sat., Mar. 12, 2005, 8 p.m.

The premier national honor ensembles in America feature outstanding young musicians from across the nation, selected by audition. The Honors Concert will feature the 14th annual Honor Band of America, conducted by **John Whitwell**, Director of Bands at Michigan State University. The Honor Band of America will share the program with the debut of the national Honor Orchestra of America, conducted by **Scott O'Neil**, Associate Conductor of the Utah Symphony Orchestra, with world-renowned solo violinist **Robert McDuffie**.

The Honor Band of America's program includes Brian Balmages' *Fanfare Canzonique*, *Enigma Variations*-Elgar/Slocum, *Salvation is Created*-Tschesnokoff (arr. by Joseph Kreines) for woodwind choir, *In Memoriam*-Mark Camphouse (Bands of America Honor Band commission in 2002), *La Fiesta Mexicana*-H. Owen Reed.

The Honor Orchestra of America program includes Bernstein's *Overture to Candide*, the Mendelssohn *Violin Concerto*, and select movements from Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*.

Ticket Prices: \$26.50, \$20.50, \$14.50

TICKETS: Order online at www.bands.org or purchase at the Clowes Memorial Hall Ticket Office.

Concert Schedule

All concerts in Clowes Memorial Hall unless otherwise noted. (Schedule is tentative.)

Thursday, March 10

- 5:00 pm Langley Wind Symphony, VA
- 6:00 pm King Philip Regional Symphony Band, MA
- 7:00 pm Humble H.S. Wind Symphony, TX
- 8:00 pm Jenks H.S. Wind Symphony, OK

Friday, February 27

- 1:00 pm Cedar Park H.S. Symphonic Band, TX
- 2:00 pm Winter Haven H.S. Symphonic Band, FL
- 3:00 pm Westfield H.S. Wind Symphony, VA
- 4:00 pm Desoto H.S. Wind Symphony, TX
- 6:30 pm Ridge View H.S. Symphonic Band, SC
- 7:30 pm Naperville North H.S. Wind Ensemble, IL
- 8:30 pm Plymouth-Canton Educational Park Wind Ensemble, MI
- 9:30 pm Cedar Park H.S. Honors Band, TX

National Percussion Festival

Christel DeHaan Fine Arts Center, University of Indianapolis

- 2:00 pm Ridge View H.S. Percussion Ensemble, SC
- 2:30 pm Langley H.S. Percussion Ensemble, VA
- 3:00 pm Judson H.S. Percussion Ensemble, TX
- 3:30 pm Plymouth-Canton Educational Park Percussion Ensemble, MI
- 4:00 pm Jenks H.S. Percussion Ensemble, OK
- 6:00 pm America Fork H.S. Percussion Ensemble, UT
- 7:00 pm Oak Ridge H.S. Percussion Ensemble, TX
- 8:00 pm Trinity H.S. Percussion Ensemble, PA
- 9:00 pm Jim Royle Percussion Studio Ensemble, CT

Saturday, February 28

- 9:00 am Las Vegas Academy Wind Ensemble, NV
- 10:00 am Spring H.S. Symphonic Band, TX
- 11:00 am Judson H.S. Honor Band, TX
- 8:00 pm Honor Band of America and Honor Orchestra of America



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2005 Tournament of Roses a reality**



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WHAT YOU SHOULD BE THINKING OF NOW FOR FALL

Next fall's marching band show might seem far into the future, but the time to start thinking about securing your copyright permissions is now. Before even discussing a possible fall marching band show, be sure to research:

Will the publisher/composer allow special arrangements to be made at a reasonable cost?

What information will you be required to give to the publisher?

Can you secure copyright permissions directly from the publisher, or do you need to contact a third party?

Do you still have enough time to secure the necessary permissions? (Note: some publishers take 3 months or more)

Everyone is required by law to secure permission *before* having special arrangements made of non-public domain music. Don't plan your show only to find out that you cannot get permissions for your choices! Some publishers are even beginning to charge "penalty" rates if they know that the arrangement has already been created and permission is being requested after the fact.

For assistance with securing copyright permissions, you can contact the Bands of America copyright service. Call 800.848.BAND for more information.

Yamaha Young Performing Artist Application Deadline March 1

Yamaha Corporation of America, Band and Orchestral Division proudly announces the seventeenth annual Yamaha Young Performing Artists program, recognizing outstanding young musicians from the world of classical, jazz and contemporary music. Winners will be invited to an all-expenses paid weekend at the Bands of America Summer Symposium where they will perform a live concert in front of thousands of students and professional musicians. Winners will also enjoy many of the privileges of a Yamaha artist, including services and communication with Yamaha's artist relations department. Note: you are not required to play a Yamaha instrument to apply. The audition deadline is March 1 so download your application today from Yamaha's Web site at <http://www.yamaha.com/yamahavgn/Documents/Education/YYPA-05.pdf>.



"Bands of America's mission is to create and provide positively life-changing experiences through music for students, teachers, parents and communities."

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For more information about Bands of America, to order BOA recordings and merchandise, and to find a staff directory of email addresses, visit:

www.bands.org • boainfo@bands.org

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



Jolesch Photography

Revelli Foundation Scholarships Awarded at Grand Nationals to Future Music Educators

The Revelli Foundation awarded scholarships during the Grand National preliminary awards ceremony, Nov. 5, 2004, to four seniors of Grand National participating bands.

Students were nominated by their band directors. The scholarships are awarded annually to seniors who intend to major in music in college and go on to careers in music education.

Recipients are:

Nicholas J. DiCillo, Kennesaw Mountain H.S., Kennesaw, GA

\$2,000 Dr. Thomas McLeRoy Scholarship
David Starnes, Director

Elizabeth Troyer, Normal West H.S., Normal, IL

\$2,000 Mark Jolesch Scholarship
Lisa Preston, Director

Nicholas Edward DeMasi, George Washington H.S., Danville, VA

\$1,000 N.A.U.M.D. Scholarship (National Association of Uniform Manufacturers and Distributors)
Reginald Purvis, Director

Victoria Marez, Stephen F. Austin H.S., Sugar Land, TX

\$1,000 Yamaha Scholarship
Dean Westman, Director

The Revelli Foundation also awards The Revelli Scholarship annually during the Bands of America National Concert Band and Percussion Festival to a qualified senior performing member of a participating ensemble or the Honor Band or Honor Orchestra of America.

Learn more about all of The Revelli Foundation's scholarships, programs and how to give at **revellifoundation.org**, email Terri J. Dillon, Executive Director, **Terri@revellifoundation.org** or call **866.REVELLI**.

Left: Scholarship recipient Nick DiCillo (right) with BOA Board of Directors Chairman Chuck Preston.

Bands of America Receives Four IFEA Pinnacle Awards

The *Bands of America Newsletter* earned one of four Pinnacle Awards from the International Festivals and Events Association (IFEA) at IFEA's international convention in Boston, November 10, 2004.

The *Bands of America Newsletter* was awarded Bronze for "Event/Organization Newsletter." The *BOA Network eNewsletter* was awarded Silver for "Best Event/Organization E-newsletter"

Bands of America was also awarded Silver for "Overall Merchandising Program," and Bronze for "New Fund-raising Program" for the member fundraising program for the BOA Honor Band in the 2005 Tournament of Roses Parade.

Other award winners in BOA's winning categories include Kentucky Derby Festival, Portland Rose Festival, Mastercard Alamo Bowl, Churchill Downs, Milwaukee World Festival, Fiesta San Antonio and the International VSA Arts Festival.

Thank you

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—Jeff Fiedler, Director, Cavaliers Drum & Bugle Corps