

BANDS of America

I N T H I S I S S U E

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Allen Vizutti
In Concert at the
2002 BOA Summer
Band Symposium



Mallory Thompson
2003 Honor Band
of America
Conductor



YAMAHA

National Presenting Sponsor

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AMERICA'S CAMP



Jolesch Photography

THE BANDS OF AMERICA Summer Band Symposium

Presented by **YAMAHA®**

June 24-29, 2002
Illinois State University
Leadership Preview Weekend
June 22-23



Director and Adult Programs

Directors Workshop

Part classroom, part podium, part practice room, part playground: the Bands of America Directors Workshop is unlike any other opportunity for continuing education for directors. The curriculum is diverse and comprehensive, covering everything from concert band literature and rehearsal techniques, to marching band show design and drill writing; from jazz band tips and techniques to the latest in technology for the band room.

Combine the class offerings with incredible evening performances, unmatched networking opportunities, a faculty of dozens of the leaders in their field of expertise and the opportunity to learn by observing the nation's leading tracks for students, and you get a week-long summer experience that you can't afford to miss.

Three hours of Graduate Credit at no additional cost

Continuing education and professional development are important and in many cases mandatory for today's director. You can receive up to three hours of credit at no additional cost through Illinois State University.

Directors "Free Ride" Scholarship Bring 12 or more of your students and you can attend at absolutely **no cost!** Bring six or more and **attend tuition-free** (you pay only housing and meals).

Networking Networking with other directors and experts in all aspects of band, music and teaching is vital. BOA

offers unparalleled opportunities for networking at the Symposium and beyond.

Color guard and Drum Instructor Academies for Your Instructors

A unique development and learning opportunity for your color guard and percussion staff and instructors at all levels. Intensive workshops for colorguard and percussion teaching professionals, led by premier experts with proven track-records of success.

Booster Workshop June 27-29, 2002

Bands of America presents the only comprehensive workshop for band boosters in the nation. The Booster Workshop aims to educate boosters on how to effectively do their jobs, share information between groups, and to provide a support network for booster groups. The booster workshop will examine topics including:

- Communicating effectively with school administration
- Music education advocacy
- Working with volunteers
- Community support: Getting it and keeping it
- Elementary foundations for high school band
- The budget process: planning with directors
- Traveling locally, interstate and internationally
- Grant writing, legal issues, public relations, chaperoning, and more.

Directors: What's New in '02

Last summer, BOA embarked on a program which made leadership a "core" for every Summer Symposium student. It was a natural step to now expand the program to the Directors Workshops in order to help you discover the leader in you—and in your student. BOA has made a new commitment to infuse leadership into the directors' curriculum. Directors will experience the variety of workshops that have made the BOA Summer Symposium famous, with the latest information on a wide range of topics covering every aspect of "band directing," but will also gain the insight and skills to become better leaders everyday and to help your students become valuable leaders.

You'll not only have the choice of motivational sessions to recharge your batteries, but you'll also learn how to incorporate many of the student leadership elements into your band program. Get new ideas, share with your colleagues, and learn how the nation's top leadership workshop presenters for students do what they do so well.

Fees & Registration

Fees include housing Monday night, June 24– Friday night, June 28. The Symposium ends at 3:00 pm Saturday, June 29. Leadership Preview Weekend student housing includes Saturday night, June 22 and Sunday night, June 23.

Registration is Monday, June 24 from 8:30 am to 12 noon. Concert Band, Jazz Band, Percussion, Orchestral and Colorguard placement hearings start at 8:00 a.m. Registration for the Leadership Preview Weekend starts at 8:00 am Saturday, June 22.

Supervision and Medical Staff: The SWAG Team is a dedicated team, hand-picked by Bands of America after an extensive application and evaluation process. They supervise students at all times and hold nightly floor meetings and bed checks. A staff of medical personnel is on call 24 hours a day and all students have access to local and regional health services.

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

Symposium Fees (After 5/18, add \$50 late registration fee to all full fees.) Student Full Week – \$425; Student w/ Leadership – \$610; Leadership only – \$270; Collegiate – \$342; Director – \$625.

Dream Team

Partial list of faculty

Check bands.org for updates to the 100+ member faculty. See your January/February 2002 BOA Newsletter for more details on the Student Faculty Division heads or visit www.bands.org.

Doug Beach
Elmhurst College Jazz Band

Shelly Berg
University of Southern California

Greg Bimm
Marian Catholic H.S., IL

Bob Breithaupt
Capital University

Bob Buckner
Western Carolina University

Jim Campbell
University of Kentucky
Percussion Division Head

David Collier
Illinois State University

Andy Cook
Carmel H.S., IN

Richard Crain
Music Supervisor (ret.), Spring ISD, TX

Frank Crockett
Southbrook Christian Church,
Centerville, OH

Jim Culbertson
Decatur MacArthur HS, IL

Julie Dávila
Middle Tennessee State
University

Lalo Dávila
Middle Tennessee State
University

Judith Dicker
Illinois State University

Lou Fisher
Capital University
Jazz Division Head

William Galvin
Trinity H.S., PA

Amy Gilreath
Illinois State University

Gary Green
University of Miami

Steve Houghton
Percussion artist

Sharon Huff
Illinois State University

Fran Kick
Instruction & Design Concepts

Andy King
Carmel H.S., IN

Lynn Klock
University of Massachusetts

Wendy Kumer
Flute Academy

Neil Larrivee
Vic Firth, Inc.

Tim Lautzenheiser
Attitude Concepts for Today

John Lynch
Northwestern University

Anthony Maiello
George Mason University

Gary Markham
Cobb County Schools, GA

Brian Mason
Morehead State University

Ron McCurdy
University of Southern
California

Mike McIntosh
Carmel HS, IN/Cavaliers
Percussion Caption Head

Cathy Morris
Jazz & Classical Violinist

Joe Neisler
Illinois State University

George N. Parks
George N. Parks Drum Major
Academy/University of
Massachusetts

Margene Pappas
Oswego H.S., IL

Mary Jo Papich
Highland Park Schools, IL

Steve Parsons
Illinois State University

Sue Piagentini
Northwestern University

John Pollard
L.D. Bell HS, TX/Yamaha artist

Larry Rebillot
BOA Colorguard Division Head

Rex Richardson
Ithaca College

Jim Ross
DePaul University/Chicago
Symphony Orchestra

Norm Ruebling
Associate Camp Director

Richard Saucedo
Carmel HS, IN Director/Cavaliers
Music Composer

Marching Band Division Co-Head

Kevin Schuessler
Center Grove HS., IN Director
Marching Band Division Co-Head

Stan Smith
Capital University

Ed Soph
University of North Texas

Steve Steele
Illinois State University
Concert Band Division Co-Head

Walt Straiton
Williamsport H.S., PA

Frank Troyka
Cypress Falls HS, TX Director

Allen Vizzutti
Trumpet artist and composer

Tom Walsh
Indiana University

Jamie Weaver
Front and Center Motivation
Seminars

John Whitwell
Michigan State University

Bret Zvacek
Crane School of Music

All-State Player Discount

BOA is offering \$20 off the full fee price for All-State Concert and Jazz members who enroll in camp by **May 18, 2002** in the Concert, Jazz or Percussion areas of the Symposium.

This is our way to reward your outstanding players! Completed application **MUST** be accompanied by the letter of acknowledgement or acceptance into the All-State ensemble. All Summer Symposium application forms were included in the *January/February 2002 Newsletter* or can be **downloaded from www.bands.org**

Leadership Preview Weekend June 22-23

Take the Lead

Students can start their BOA Experience with an intense, two-day Leadership Workshop, led by Fran Kick, Frank Crockett, Frank Troyka and Tim Lautzenheiser.

The Leadership Preview Weekend is for section leaders, band officers, drum majors and all students who are leaders or who aspire to be leaders of their band.

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

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

Student Workshops

What are campers saying about the Summer Band Symposium?

"It is probably one week of my life that I will never EVER forget. When they say 'Positively life-changing experience,' it is 110% correct."

**Brenton Henry
Glendale H.S., MO**

"Spending time with 1600 students with a common interest was incredible!"

**Kristen Johnson
JJ Pearce H.S., TX**

"I not only grew and learned about music, but also about people and leadership. I learned a lot of valuable things I will always need in life."

**Erin Maurer
Grand Rapids H.S., MN**

"The members of the staff and the volunteers of BOA ignite inspiration in people 24 hours a day. Somewhere in the midst of all the inspiration you

are able to find your own key to success."

**Alison MacDonald
William S. Hart H.S., CA**

"Bands of America is a unique opportunity to learn from the best teachers in their field, and work with the most promising young leaders of this generation."

**James Atkin
Saratoga H.S., CA**

"The students who attend become the most valued leaders of our band."

**Greg Forton, Director
Hortonville H.S., WI**

"BOA stimulates, educates, and motivates. It's simply the best camp out there."

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

Concert Band

The Concert Band track at BOA offers your students more than just a setting of full band rehearsals.

Exposure to unique learning opportunities for students of all levels is a strength of the Concert Band track.

Students work with nationally-renowned conductors.

They are exposed to chamber music opportunities or theory, depending on their ability level. All students have daily Master Classes. The opportunity to play quality new literature with different students from around the Nation allows them to share their joy of music-making.

Jazz Band

Our Jazz program is all about hands-on learning. Students will learn the specifics of their instrument, and techniques to improve individual performance immediately through masterclasses with the jazz faculty. They'll learn how to accomplish musical results through time-managed, focused rehearsals and how to focus their time in the practice room. They'll learn about improvisation and theory resources, specific to their level, that will enable them to continue the learning process after they leave camp. They'll experience the history of jazz music and learn from other musicians in their own age group, from all over the country.

Colorguard: Flag, Rifle, Sabre

Nothing compares to this comprehensive, national-level experience. At camp, students are exposed to many first rate clinicians, not just one. They 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.

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. Students learn from some of the finest colorguard educators in the world, chosen not only because of *what* they teach but *how* they teach.

Students also benefit from hands-on experience from talented young performers and working with their peers.

Special "Master Classes" for advanced students offer intensive instruction in all areas of color guard from top drum and bugle corps and performing groups.

World Percussion Symposium: Marching, Concert, Drumset

Your students will experience the full spectrum of percussion with experts on all major instruments. Choose from three Tracks: Marching, Drumset or Percussion Ensemble.

Students perform with other percussionists from around the country in rehearsal and concerts led by an unparalleled team of the finest percussion educators in the country. Students attend concerts by world renowned artists and get the latest info on new instruments and accessories and what they need to know in order to use them.

Students customize their own schedule choosing the elective sessions they want—Latin Percussion, Concert Percussion, Drum Set, Electronics, and more!

Marching Band

The Marching Band Track at BOA is unique: a place for new or younger marchers to learn skills, and a place for your best band members to refine skills and learn new, cutting-edge techniques. The Marching Band division is led by the directors and staff of two of America's best marching bands: Kevin Schuessler, Center Grove H.S., IN, 2001 BOA Grand National Finalist, past Regional Champion and past Grand National Champion; and Richard Saucedo, Carmel H.S., IN, the 2001 Class AAA National Champion and a two-time 2001 Regional Champion.

Students will participate in a well-balanced and successful process of learning, executing and performing a show within the week. This process will give them an enhanced understanding and refined abilities in what it takes to field a successful marching band. Question and answer time with the staff gives a better understanding of how these techniques may relate in their school environment.

Previous participants cite being with a group of students from other programs from across the country that are committed and interested in excelling in this art form as one of their favorite aspects of the camp.

Concerts & Performances



Russ Freeman (left) and Kim Stone of the Rippingtons



Eric Marienthal



Allen Vizzutti

George N. Parks Drum Major Academy

While there are other drum major camps, only Bands of America offers drum majors a full week of George N. Parks in the unparalleled full BOA Symposium environment. It's the ultimate training for your drum major!

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 teaching techniques, as well as a positive 'how to teach' approach.

The Rippingtons Friday, June 28

The Rippingtons are an award-winning contemporary jazz group, founded by Russ Freeman in 1987. The band has enjoyed tremendous success from the beginning, with their groundbreaking album *Moonlighting*. *Jazziz* magazine voted *Moonlighting* to be the #1 Most Influential Contemporary Jazz Album of all time.

Early personnel included David Benoit, Kenny G, Brandon Fields, and Gregg Karukas. Special guest stars have included Dave Grusin, Joe Sample, Dave Koz, Bob James, Kirk Whalum... the list goes on. In recent years people like Jeff Kashiwa made their names known from their association with the Ripps, and although the careers of many musicians have evolved from the Ripps, one thing remains constant: the songwriting and production skills of Russ Freeman. The band continues to grow and evolve musically, with a busy touring and recording schedule that shows no sign of letting up.

The Ripps have been awarded Group Of The Year by the Oasis Awards, both in 2001 and 2002, as well as Achievement In Video, 1999.

Eric Marienthal Appearing with the Rippingtons

Eric Marienthal has made a true art form out of all-star collaborations. Over the course of eight previous recordings which have established him as one of the most popular and acclaimed saxophonists in contemporary jazz, he's turned the production reins over to the legendary likes of Chick Corea, Jeff Lorber, Russell Ferrante and Lee Ritenour. Russ Freeman joins that distinguished list as producer of Marienthal's dynamic new jazz, funk and pop influenced collection, the perfectly titled *Turn Up The Heat*. Marienthal has been guest starring with Freeman's supergroup, The Rippingtons on many of their concert dates.

Yamaha Young Performing Artists Monday, June 24

The Yamaha Young Performing Artist program provides early career recognition for outstanding young musicians in the U.S. Hundreds of applicants ages 16-21 apply annually and undergo a rigorous taped audition. The YYPA concert at BOA features the 2002 winners.

Allen Vizzutti Tuesday, June 25

Equally at home in a multitude of musical idioms, Allen Vizzutti has visited 30 countries and every state in the union to perform with a myriad of artists and ensembles including Chick Corea, Doc Severinsen, The NBC Tonight Show Band, the Airmen of Note, the Army Blues, Chuck Mangione, Woody Herman, Japan's NHK Symphony Orchestra and the Kosei Wind Orchestra. Allen's status as an artist has led to solo performances at the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, Banff Center for the Performing Arts, Montreaux Jazz Festival, the Charles Ives Center and the Lincoln Center in New York. Allen's solo jazz recordings include *Trumpet Summit* and *Skyrocket* from Summit Records. Classical CD's currently available are *Baroque and Beyond* from Sony, *A Trumpeter's Dream*, Ludwig Music Publishing and *Carnival of Venus*, Summit Records. His CD *High Class Brass* on Prophecy Records is a unique classical/jazz blend co-produced, written and performed with fellow trumpet artist and composer Jeff Tyzik and a 90 piece orchestra.

As Artist in Residence, Allen has taught at the Eastman School of Music, the Banff Center for the performing Arts, the University of Washington, Kansas State University and West Texas State University. The Allen Vizzutti Trumpet Method published by Alfred Music has become a standard work for trumpet study worldwide.

DCI Central Illinois Thursday, June 27

Enjoy the incredible excitement of the DCI Central Illinois, **Thursday, June 27** at ISU's Hancock Stadium. This is a unique chance to get an early season look with four of the 2001 DCI World Championship Finalists. This highlight features:

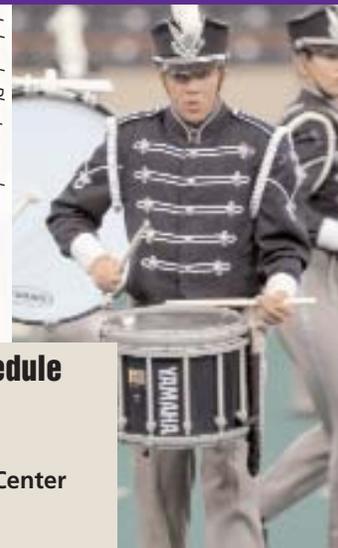
- The Cavaliers**
- Glassmen**
- Phantom Regiment**
- Blue Knights**
- Southwind**
- Pioneer**
- Bluecoats**
- Troopers**



Phantom Regiment: Phantom will also be "artists-in-residence" during the camp week, as will The Cavaliers.

REGIONALS

Jolesch Photography



LD Bell H.S., TX:
Above and in the background, from the 2001 BOA season.

The Bands of America Regional Championships Presented by Yamaha are open to enrollment by all high school bands. Several of the 2002 Championships are full with a wait list, however, there are still numerous performance times available for others.

Whether you attend as a participant or spectator, as an individual director or with a group of students, the BOA Regional Championships are exciting showcase events for America's marching bands, full of ideas, inspiration and educational opportunities.

Updated 2002 Schedule of Events

This page includes the up-to-date schedule of BOA 2002 Regional Championships. If you have questions about current dates and sites, please call BOA at 800.848.2263. You can also find the most current schedule online at www.bands.org.

The show previously scheduled for **Rice University in Houston, TX** will now be held at **Sam Houston State University in Huntsville, TX**, on the same date of **October 5**.

Youngstown State University is confirmed for the Eastern Ohio Regional on **October 26**. Performance times are available at each event.

Available performance times

Performance times are still available in several Regionals: **Louisville, KY; Johnson City, TN; Toledo, OH; Huntsville, TX; Central FL; Hempstead, NY; Massillon, OH; Youngstown, OH and Las Vegas, NV.**

Performance times often become available in "full" shows over the summer and in early fall. If you would like to be placed on a "wait list" for any BOA show, please call **Cam Stasa** at Bands of America for more information, **800.848.2263**.

How to enroll

Enrollment is on a first-come, first-served basis. Performance times are assigned based on the United States Post Office postmark date of completed application. A valid application consists of a completed application form and the accompanying ticket cooperative fee. An application was included in the *January/February 2002 Bands of America Newsletter*. Form can also be downloaded from www.bands.org or can be faxed or mailed to you by calling **800.848.2263**. **Enroll today** to reserve the best available performance times.

2002 Regional Schedule

- September 21, 2002
Louisville, KY
Kentucky Fair & Expo Center
- September 28, 2002
Johnson City, TN
East Tennessee State University
- September 28, 2002
Toledo, OH
University of Toledo
- October 5, 2002
Huntsville, TX
Sam Houston State University
- October 5, 2002
Central FL
Site to be determined
- October 12, 2002
Massillon, OH
Paul Brown Tiger Stadium
- October 12, 2002
St. Louis, MO
Edward Jones Dome
- October 19, 2002
Arlington, TX
University of Texas - Arlington
- October 19, 2002
Hempstead, NY
Hofstra University
- October 26, 2002
Youngstown, OH
Youngstown State University
- November 2, 2002
Atlanta, GA
Georgia Dome
- November 2, 2002
San Antonio, TX
Alamodome
- November 9, 2002
Indianapolis, IN
RCA Dome
- November 9, 2002
Las Vegas, NV
University of Nevada-Las Vegas

Student Group Discount \$3 off individual General Admission Prelims or Finals tickets (30 students or more in a group).

TICKETS: Order online at www.bands.org or call 800.848.2263

St. Louis, Atlanta, San Antonio, Indianapolis, Central Florida Prices:

Day Pass (1 general admission prelims & 1 G.A. finals) – \$18
Deluxe Day Pass (1 G.A. prelims & 1 res. finals) – \$24
Prelims Only – \$12
Finals G.A. – \$12
Finals Reserved – \$16

Louisville, Toledo; Johnson City; Massillon; Youngstown, OH; Hempstead; Arlington, TX; Las Vegas Prices (next column):

Day Pass (1 general admission prelims & 1 G.A. finals) – \$16
Prelims Only – \$10
Finals G.A. – \$10

Huntsville, TX Prices:

Day Pass (1 general admission prelims & 1 G.A. finals) – \$16
Deluxe Day Pass (1 G.A. prelims & 1 res. finals) – \$20
Prelims Only – \$10
Finals Gen.Adm. – \$10
Finals Reserved – \$14

GRAND NATIONALS

November 14-16, 2002
RCA Dome, Indianapolis, Indiana

The Grand National Championships Presented by Yamaha is the ultimate marching band event. Ninety of the finest high school bands from across America come together in a showcase of the most innovative, powerful and exciting marching music performances in the Nation. The 27th annual Grand Nationals is much more than a marching band contest, it's a full three day family celebration with performances, a large Expo, Student Leadership Workshop and other special programming.

A Day of Programming for Directors

Your **Saturday Semi-Finals ticket** admits you to a day of programming for Directors that includes:

- Directors' Judging Clinic with BOA Chief Judge Gary Markham and some of the nation's top adjudicators, held in the press box and using live band performances.
- Behind-the Scenes Tour of the Grand National Championship for Directors and Boosters.
- 30 Semi-Finalist performances.
- BOA Question & Answer session with staff.

Tim Lautzenheiser Student Leadership Workshop

Friday, November 15, 5:00-7:00pm
Indiana Convention Center
 Bring your students to this highly-energized workshop, lead by one of the



nation's premier motivational speakers, Tim Lautzenheiser. If you and your students have never experienced the impact of "Dr. Tim," it's about time you did! Registration fee is \$30 and includes Leadership Workshop t-shirt.

Championship Schedule

Thursday, November 14, 2002
 8:00 AM-10:30 AM

Indianapolis Public Schools High School Band Championships
 11:00 AM-11:00 PM
 Prelims 1 / Expo Open

Friday, November 15, 2002
 7:30 AM-9:00 PM

Prelims 2 / Expo Open
 5:00-7:00 PM Student Leadership Workshop with Tim Lautzenheiser
 9:00-10:00 PM

Celebrate America! (free event)

Saturday, November 16, 2002

8:30 AM-5:00 PM Semi-Finals (30 bands)
 7:00 PM-11:00 PM
 Championship Finals (12 bands)

NEW! Indianapolis City Championships

Bands of America is pleased to have been selected to present the Indianapolis Public Schools high school marching band championships, Thursday morning, November 14, in the RCA Dome. See page 16 for details.

In Exhibition

The Jacksonville State University marching band from Jacksonville, Alabama will be in special exhibition at Grand Nationals. See page 19 for a special feature on the JSU band.

Grand National Bands As of 4/15/02

- | | |
|------------------------------------|--------------------------------------|
| American Fork HS, UT | Lone Oak HS, KY |
| Avon HS, IN | Marian Catholic HS, IL |
| Avon HS, OH | Marietta HS, OH |
| Bassett HS, VA | Mars Area HS, PA |
| Beechwood HS, KY | McNicholas HS, OH |
| Bellbrook HS, OH | Meade County HS, KY |
| Ben Davis HS, IN | Meigs HS, OH |
| Blue Valley HS, KS | Menomonie HS, WI |
| Boone County HS, KY | Metamora HS, IL |
| Brentwood HS, TN | Milford HS, MI |
| Brunswick HS, OH | Milford HS, OH |
| Buckeye HS, OH | Montezuma-Cortez HS, CO |
| Carmel HS, IN | Moore HS, OK |
| Carroll HS, OH | New Palestine HS, IN |
| Cary HS, NC | Nicholas County HS, KY |
| Center Grove HS, IN | Normal West HS, IL |
| Centerville HS, OH | Northmont HS, OH |
| Chaminade-Julienne Catholic HS, OH | Norton HS, OH |
| Cordova HS, TN | Norwalk HS, CT |
| Cypress Creek HS, FL | Norwell HS, IN |
| Davenport Central HS, IA | Olympia HS, IL |
| Durand Area HS, MI | Ooltewah HS, TN |
| Elizabeth Forward HS, PA | Owasso HS, OK |
| Farmington Harrison HS, MI | Paul Harding HS, IN |
| Firestone HS, OH | Plymouth-Canton Educational Park, MI |
| Fort Mill HS, SC | Portage Central HS, MI |
| Francis Howell North HS, MO | Roger Bacon HS, OH |
| Gateway Senior HS, PA | Ronald Reagan HS, TX |
| Grandville HS, MI | South Brunswick HS, NJ |
| Haltom HS, TX | Southmoreland HS, PA |
| Harrison County HS, KY | Spring HS, TX |
| Hart County HS, KY | Springboro HS, OH |
| Hebron HS, TX | Springfield Shawnee HS, OH |
| Herscher HS, IL | St. Charles West HS, MO |
| Indian Hill HS, OH | Stephen F. Austin HS, TX |
| Jackson Academy, MS | Swansea HS, SC |
| Jenison HS, MI | The Woodlands HS, TX |
| Kennesaw Mountain HS, GA | Thousand Oaks HS, CA |
| Kings HS, OH | Union HS, OK |
| Lafayette HS, KY | Valley Forge HS, OH |
| Lake Central HS, IN | Victor J. Andrew HS, IL |
| Lake Park HS, IL | West Bloomfield HS, MI |
| Lakeland HS, MI | Western Brown HS, OH |
| Lassiter HS, GA | Winston Churchill HS, TX |
| Lebanon HS, OH | William Mason HS, OH |
| Limestone Community HS, IL | Xenia HS, OH |
| Lawrence Central HS, IN | |
| Lincoln-Way East HS, IL | |

TICKETS: Order online at www.bands.org or call 800.848.2263

Finals: Press Box Reserved-\$125 / Inside 30's Reserved-\$35
 15-30 yardlines Reserved-\$20 / Outside 15's Reserved-\$17

Semi-Finals: Press Box Reserved-\$75 / Semi-Finals: General Admission-\$20

Prelims: 2 Day Prelim Pass-\$20 / 1 Day Prelim Ticket (Thurs or Fri)-\$14
 (All Prelims tickets are general admission.)
 Group Discount-\$3 off 1 Day Prelim Ticket for groups of 30 or more.

The intent of this article is to share ideas and insight to the creative process that we go through when creating an idea, concept, and show. This article is not suggesting that this is the only way or even the right way to the design

School, I had the good fortune and privilege to have already written for many talented and accomplished organizations both in the band and drum corps genres. To put it simply, I was spoiled! When I finally decided to get my

the identity of the Tarpon Springs High School Band program began and where I, as a designer, had to reach outside my comfort zone and develop a new creative process.

At the time, I remember being very discouraged. I remember

options, it was at that very moment I began approaching the show design process on what's best for these students. I decided that we shouldn't try to reinvent what has already been done or try to replicate what another successful organization has already accomplished. That first year we were able to get about 36 wind players, eight percussion, and ten color guard. However, the real challenge was to keep the audience interested in our students' performance for the entire ten minutes. It was and is our philosophy that because our symphonic band is the centerpiece to our band program, our approach to our instruments regardless of whether we are inside or out does not change. We were determined to play with good technique and tone quality. This meant that we would not be able to make an impact through volume, so we needed to explore other alternatives in order to create a dynamic impact. We accomplished that during those forte sections through choice of color for our color guard and by the size of equipment appropriate to the music. It should be noted that sometimes what will give you the most impact will not be a traditional piece of color guard equipment. We actually look forward to and embrace those moments when we can introduce something less conventional that really relates well to the effect we are trying to portray.

The next thing we did was incorporate the use of props in order to eliminate some of the field coverage. We felt that with a band our size we needed to manipulate the size and shape of the field and create an intimate stage for our performers. This also

helped the audience maintain their interest on our student performers and prevented them from getting lost in all the empty space that would have engulfed our students. It was our philosophy from the beginning that we were not going to spend an exorbitant amount of money on our props but we were committed to create something that represented quality. It was remarkable to me how many community businesses were willing to donate supplies and equipment, not to mention the amount of things that can be recycled from one year to the next. We were also very fortunate to have a band booster that designed custom furniture, who along with many other devoted parents created our props at a very reasonable price and labor free. They are truly wonderful people. We chose to use the props as a part of our story line much like page turning in a picture book.

It has had great appeal to our community and football crowd, who are at the forefront of our consideration when we are designing our shows. It should be noted that props while they can serve as a nice back drop to your presentation, if you choose to use them, they will not march the drill, nor will they play the instruments, or spin the equipment. Our primary focus first and foremost is the performance of the performer, the quality of the musical arrangements and drill, our attention to the musical line, and the appropriate choreography.

Three Important Questions: Educate, Entertain, and Challenge?

1. Does the show we are selecting have content

Thinking Out of the Box

Programming and Show Design

by Kevin Ford, Tarpon Springs H.S., Florida

process. It is simply the approach we have taken at Tarpon Springs High School for our students, community, and organization.

I have been fortunate to work with some outstanding, creative and talented individuals throughout the years. I have tried to approach each conversation or viewing with an open mind and a burning desire to learn more. Many things that I will be sharing with you have been handed down to me by the many individuals that have shaped our activity and for whom I have a great amount of respect. It is my purpose to share what I've learned through those experiences and, hopefully, to assist others who might be approaching this sometimes intimidating creative design process.

Background:

Before taking the position as Director of Bands at Tarpon Springs High

music education degree and took the position at Tarpon Springs High School in 1994, it was literally sight unseen. I was out on the road touring with a drum corps, when the principal, Mr. John Nicely, called me on the phone and hired me. At that time, I had no idea what I was getting into. At our first rehearsal, eleven students attended. The band room only opened one period a day and it was hardly what I imagined my first teaching position to be like. I took the job on the first of August and band camp was starting the next week. I share this with you because it was at this time in my life that I learned the true meaning of "thinking out of the box." I was faced with a dilemma that I had never experienced before. How do I approach a band with very little tradition, terrible facilities, no budget, and no identity with only 11 students? However, it was from those obstacles that

thinking to myself "What am I going to do with eleven students?" Coincidentally, I was studying the life and work of Richard Strauss. There is a quote from him that has inspired me and has had a profound effect on me. I've kept it with me throughout the years and I would like to share his words with those of you who might be confronted with a similar situation.

Strauss stated; "I can tell you from my own experience that an ardent desire and fixed purpose combined with intense resolve brings results. Determined concentrated thought is a tremendous force... I am convinced that this is a law, and it holds good in any line of endeavor."

Philosophy:

One panic stricken night before band camp, I took these words to heart and began moving forward. With no other foreseeable



Tarpon's 2001 show garnered two BOA Regional Champion titles as well as Class AA Champion & 6th place at the Grand National Championships.

that will be educational to our students? For example, this year we performed a show entitled "Life is A Journey" which depicted many of the human emotions we experience throughout our lifetime. We depicted events in our society or focused on individuals that all of us as a society have experienced together. This left a great opportunity for us as a band to research and discuss the various moments we decided to interpret. Before our final show, all of our seniors choose one of the events in our show and had the opportunity to get up in front of the band and make a presentation based upon their particular chosen event. It was a remarkable experience! They spoke in the order of the show and brought in illustrations, made poster board presentations, and various other things to support their show subject matter. It truly took all of our understanding of what we were trying to perform to a new level of appreciation and understanding.

2. Is the show concept we have selected entertaining? Is there a wide range of emotions, genres, and styles being explored? Since we perform more in front of our community and football crowd, will they enjoy and be able to relate to our presentation? Notice, we

do not concern ourselves with whether or not the judging community is going to approve of what we are doing. I am a strong believer that if your show is universally entertaining, well put together, and the students are performing at a high level, the rest will take care of itself. Quality and excellence must always be the standard to which we measure our success. Some of our most disappointing moments with our organization, have been shows that we have actually won and walked away knowing that we could have done better. Our emphasis is to be the best we can be and that is the standard to which we base our success or failure.

3. Will this show challenge our students both physically and mentally? Does the content of what our student's are being asked to achieve make them better student musicians and performers? *I want to emphasize, you must write your show to the ability level of your performers!* For our organization, we only rehearse two nights a week. This is a major consideration when we choose the material for our student's to perform. We also try to do things technically in our marching band show that help our students when they are playing their symphonic literature. For example, if we know we

are going to be performing literature that requires our students to double tongue, then we try to incorporate that somewhere into their marching band program. We also try to incorporate as many different styles and emotions into our show design to expose our students to various styles, approach to articulations, and techniques. We choose to make the stylistic content of our marching band experience different from what we are doing symphonically. For us, it helps create a more well rounded interesting experience throughout the course of an entire year for our students. However, it should be noted that what makes our marching activity so wonderful, is the variety that each individual band program shares with us, the audience. Remember, it is the right and privilege for each organization to do what they feel is in the best interest of their students. It is the responsibility of all of us, to support each other's vision and respect the decisions and approaches upon which each organization chooses to embark.

The Creative Process: I get approached quite frequently and asked "How do you come up with your ideas?" I know that this is a frustration for many people including myself when designing a show. Especially, for those

of us who have limited time to think about marching band because we are so busy and focused on all the other aspects of our band programs and most importantly, trying to balance our personal and professional lives. I want to share with you some methods of working out your ideas at times that might seem a little unorthodox. I ran across this a few years ago when studying a book entitled *Higher Creativity* by Willis Harmon and Howard Rheingold. This involved being an actual "dream student" and here are some of the things I found useful for me.

1. Keep your recording equipment (notebook or tape recorder within reach of your bed.)
2. Record the date before you sleep.
3. Repeat to yourself, or write in your journal, just before you go to sleep, your intention is to remember your dream.
4. Try to ask questions while you are dreaming and think of ideas for your presentation.
5. Reenter the dream while you are awake. If you can't remember to ask questions during a dream, then try to reconstruct the dream in your mind's eye and ask yourself the same

questions when you are awake.

6. Record every thought, phrase word, image, or emotion you can recall, either in the middle of the night or the first thing when you awake.
7. Look over dream notes written at night as soon as you awaken.

When I read about this method, I thought these guys were crazy. However, most of my ideas already happened in the middle of the night anyway, so I found this works for me because it doesn't take time away from spending time with my family and other things I want to focus on during the day. While I don't follow this process exactly, I do use a variation of this method.

Another thing I would recommend when putting your show together is research your material. To give you an example of what I mean, I've just been recently hired to choreograph the Opening Ceremonies to the International World Cup Soccer Championships in Seoul, Korea. The Korean Government is emphatic about this presentation representing the Korean culture. Embarrassingly, up until a few weeks ago I knew very little about the Korean culture. With the assistance of some of my students, we searched

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Tarpon Springs H.S. Band

Recent Marching Band Honors 2001 BOA Atlanta Regional Champions and Orlando Regional Champions, 2001 Grand National Class AA Champions and 6th Place Finalist, 2000 BOA Atlanta Regional Champions and Orlando Regional Champions, 2000 Grand National Class AA Champions and 3rd place Finalist.

Spotlight The TSHS Wind Ensemble was invited and performed at the 2001 BOA National Concert Band Festival.



Poodle-skirt flags illustrated "the 50's" in Tarpon's 2000 show.

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out as many books that related to fashion, art, tradition, etc. that we could find on Korean culture. Within one book I had all the material I needed. We found the patterns for the various flags and props we are going to use. Based on our research, we are going to base the production off the Korean flag. We will be using the "yin and yang" as our center piece and the harmony between the contrasting elements that the various bars on the Korean flag represent which are Heaven and Earth and Water and Fire. Essentially, we are going to try and bring their flag "to life" throughout our presentation. Without this research, I had no idea where to start. You will be amazed at what ideas you can generate from your research. Usually nine times out of ten, that's

where we find our flag and uniform designs. This research helps us to create levels to our program and sometimes helps point us in the direction of musical selections.

You Are Creative:

I truly believe that each of us has the capacity to become much more than what we think we can be, if we choose to stop believing otherwise. We must sometimes search out those ideas that are out of our comfort zone and give the impossible a chance. This is your opportunity to revisit that imagination that each one of us so vividly explored while growing up.

According to creativity researcher Frank Barron:

"The creative individual in all of us is when we not only respect the irrational in ourselves, but we court the most promising source of novelty in our thoughts...The creative person is both more

constructive and more destructive, more primitive and more cultured, crazier and saner, than the average person. The creative process... is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, people, or circumstances of his or her life on the other... The mainspring of creativity appears to be... man's tendency to actualize himself, to become his potentialities." (*Insight to A Creative Mind*)

I find it very beneficial and educational to research those individuals that have created the timeless master pieces that have shaped our world and culture. I want to share with you a passage that I found that Wolfgang Amadeus Mozart who was sharing with a friend in the latter part of the eighteenth century about his creative process.

Mozart stated: When I am, as it were, completely myself, entirely alone, and of good cheer say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them. Those pleasures that please me I retain in my memory, and accustomed, as I have been told, to hum to myself. If I continue this way it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments and etc.

All this fires my soul, and provided I am not disturbed, my subject enlarges itself, becomes methodized and defined,



Kevin Ford is presently in his eighth year of teaching in the public school system, all of which have been spent as Director of Bands at Tarpon Springs High School. His responsibilities include conducting the Wind Ensemble, Percussion Ensemble, Marching Band, and developing and teaching the curriculum for the Conservatory Leadership Courses. He is the innovator/founder of The Tarpon Springs High School Leadership and Music Conservatory which combines academics, music, and leadership into one seamless curriculum. Mr. Ford received his Bachelor of Arts in Music Education from the University of Florida, and is a member of the Music Educators National Conference, the Florida Bandmasters Association, the Pinellas County Music Educators Association, and the Phi Kappa Psi Honor Society. In addition to his duties at Tarpon Springs High School, Mr. Ford enjoys an active schedule as a leadership speaker, guest clinician, and adjudicator

and the whole, though it may be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is I cannot tell! All this inventing, this producing, takes place in a pleasing lively dream. Still the actual hearing of the tout ensemble is after all the best. What has been

throughout the country, and is nationally renowned for his abilities as a show designer, drill writer, and consultant for the marching activity, as well as the show designer for the DCI World Championship finalist Boston Crusaders. Most recently, he has been selected to produce and choreograph the Opening Ceremonies for The International World Cup Soccer Championships in Seoul, Korea. Mr. Ford is also a member of The Bands of America Advisory Board. Consistently recognized for his creativity, work ethic, and his continuous commitment to excellence in music education, Mr. Ford was most recently awarded the prestigious National Band Association Citation of Excellence for his outstanding contribution to bands and band music. He was also awarded the Tarpon Springs Community "Teacher of The Year" in 1996 and 1997 for achievement in education and service to the community. In 1997, he was the Tarpon Springs High School "Teacher of The Year" and a finalist for the Pinellas Educator of the Year in 1998. Kevin and wife Jeannine currently reside in the Tampa Bay area and are the proud parents of their 3 year old daughter Madison Riele.

produced I do not easily forget, and this is perhaps the best gift I have my divine maker to thank for.

While I hardly contend what we are doing is anything remotely close to the great works of Mozart, I do believe there are bits of insight to his thoughts that can help us in opening our creative minds and going through and exploring the creative process.

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Blue Print for The Show Design Process

The following is the step by step process we go through in our initial design stages at Tarpon Springs High School, when actually designing and conceptualizing a show. This is not suggesting that this is the only way or right way you do it. In fact, there are many organizations out there who are far more successful than us who I am sure take a different approach. However, with our unique situation in regards to size, it is simply, the questions and process we use to develop a concept and idea.

I. Choosing the Program

- What comes first, the music or the concept? Simply go with your strongest ideas. Sometimes the idea can generate the selection of the music and vice versa.
- Who is my audience?
- What is the skill level of my performers?
- How many ideas, thoughts and concepts do I have for my presentation?
- Is this a program that will engage and involve my community or one that will alienate my community?
- How much will it cost and do the expenses still allow me to maintain a balanced program throughout the year?
- Am I inspired and interested by these ideas and concepts?

II. I Have Chosen My Concept and Music, Now What?

- I have lots of ideas and no music or I have music and no ideas? (Don't worry, keep moving forward.)
- What is a "Story Board" and how do I use it?
- Who should be involved in developing the "story board." (Generally your design team.)

III. How Do I Fill Up My Story Board?

- On a large poster board write down as many visual and musical ideas that support one another as you possibly can think of. Stretch your imagination and don't worry about logistics. Go into this thinking anything is possible!
- Now go back and see what ideas or music needs the most attention and then repeat step A.
- The key is to fill up each moment in your program with as many ideas and options you can give yourself. This will be very important to you when you get further along in the process and when you begin creating levels to your presentation.

IV. Now, I Have My Story Board and Ideas And I'm Ready to Write My Show...WRONG!

- Go back to your story board and do not go past this point until you consider the following questions:
- How many different levels of emotions does my show explore?
- Does this program and musical ideas allow the audience to be Intrigued, Laugh, Cry, Sing, Dance, Think, and Be Inspired?
- If your program lacks these characteristics or a variety of emotional appeal, then STOP! Do Not Move Forward!
- Too much of any kind of emotion becomes less effective and very redundant! Go back to the story board step III.

V. I've Collected Many Visual and Musical Possibilities, Where Do I Go from Here?

- Begin matching together your ideas and the music that best supports those ideas.
- Begin placing them in a logical order that will keep your audience's interest.
- While considering your order of events, keep similar emotions away from each other. Take your audience on an emotional journey!

VI. Begin Pacing! Now I Have Matched My Musical Ideas with My Visual Ideas & I Have a Show That Is 45 Minutes Long....Argh!

- Believe it or not this is a positive situation for you. You are now at the most important aspect of the architecture of your show. Remember, we live in a society that is based on sound bites and instant gratification. You will not change the way society is programmed, so don't try!
- How much is too much of something?
- What is the best musical piece or excerpt that represents my concept the best? At this point, do not worry if the musical genres match. Just match the best ideas.

VII. Now I Have Matched My Musical Ideas with My Concepts and My sShow Is 20 Minutes Long...Argh!

- Believe it or not you are exactly where you need to be! Remember, you are in the middle of your process!
- Now, go back and continue to pull out your best musical and visual ideas that begin to work together. Keep in mind, you are trying to take the audience on an emotional journey. Keep the variety of the emotional content as a priority within your selection process.

VIII. Finally, My Show is 8 to 10 Minutes with a Consistent Story Line That Takes the Audience Through a Wide Range of Emotions, but There's One Problem...

- My musical selections range from Aaron Copland's *Appalachian Spring* to Benny Goodman to *Boogie Woogie Bugle Boy* to singing *Simple Gifts* to *America the Beautiful* to M.C. Hammer to Michael Jackson to cell phones ringing everywhere. What do I do?
- Stay relaxed and keep an open mind! It is at this point, where most people begin to be less creative, the exact opposite needs to happen here. This is the point where the fun really begins!

IX. It's Now Time for You to Pull Out Your Needle and Thread! Ask Yourself the Following Questions:

- What is the Main objective of my program?
- When the show ends, how do I want the audience to feel?
- Is there a musical selection from my ideas that could serve as the center piece to which I build my presentation around? If not, what visual motif or idea could I use to connect the presentation?
- Out of my ideas what will work the best as an opening that will draw the audience into the presentation and best state what the program is going to be about?
- Now go to the end and select what will best conclude the presentation and give you the complete visual and musical picture of the program.
- Now begin putting together the infrastructure of your program. Keep the order of your emotional content varied. Try to not put like emotions together. However, unless you are presenting these for a specific effect try to gradually and smoothly go from one emotion to the other. Return to your story board and look for transitional material.
- Now you have your program organized, before you begin charting this out, field test your program. Call and discuss your presentation from beginning to end with people from a variety of age groups and backgrounds. This is where you will find out whether or not your program has emotional appeal. You will learn a lot from this. Seek a master designer! You will be amazed how willing most people are help!

- Begin to write your program!** Make Sure Your Music Arranger, Percussion Arranger, and your Color Guard Designer are all working together and most importantly, Enjoy the process!

dance
as though no one is watching you,
love
as though you have never been hurt before,
sing
as though no one can hear you,
live
as though heaven is on earth – unknown

Bands of America NEWS

Michael Bennett, Yamaha Corporation of America, endow Honor Band of America Chair

Michael Bennett, General Manager of Yamaha Corporation of America Band and Orchestral Division, has agreed to endow an Honor Band of America Chair.

The chair Endowment program makes possible the participation of Honor Band of America members in the honor ensemble and the National Concert Band Festival, regardless of their personal or family financial resources.

In addition to endowing a chair, Mr. Bennett will serve as the Chairman of The Revelli Foundation's Chair Endowment project. The goal is to endow all of the chairs of the Honor Band of America, and the touring ensemble that presents concert tours every few summers. The touring Honor Band of America performed at WASBE and toured Europe in 1997 and Japan in 1999.

"This is a great opportunity for Yamaha to provide support to some of America's finest young musicians," said Bennett regarding the Chair Endowment. "We at Yamaha are honored to be in the position to contribute to furthering music education in the United States."

"Yamaha's support of music education is evident in many of their efforts, as is Mr. Bennett's commitment to quality educational opportunities," says Revelli Board member Scott McCormick. "We are honored to have his support through this endowment and his chairmanship of the project."

A \$15,000 contribution fully endows an HBOA Chair, although a commitment of \$5,000 total contribution will entitle a donor to have "lead" status of an Endowed Chair.

The Revelli Foundation is a non-profit charitable foundation supporting music education efforts through programs like the Honor Band Chair Endowment program, scholarships, and new music commissions.

For more information on how to endow a chair or make a tax-deductible contribution to this effort, call The Revelli Foundation at 800.963.REVELLI (7383), or email info@revellifoundation.org.

BOA to host Indianapolis Public Schools Marching Band Championships as part of Grand Nationals

The Indianapolis Public Schools has selected Bands of America to host its 2002 High School Marching Band Championships to open the Grand National Championships, Thursday, November 14 in the RCA Dome.

"By shining a spotlight on the students and teachers of IPS at Grand Nationals, BOA wants to demonstrate its commitment to support the growth and development of band and music education in Indianapolis Public Schools," says BOA COO Eric L. Martin.

"We're proud to be a part of the music education community in Indianapolis and excited to move forward with this new partnership."

The six participating bands will perform in a timeframe similar to the BOA Grand Nationals format. They will receive taped and written evaluation from a panel of

esteemed adjudicators. Bands of America awards will be presented to the participants during an on-field awards ceremony with all of the bands.

BOA is working to secure a special exhibition group to close the performances.

The IPS High School Marching Band Championships show is part of the Grand National festivities. One Thursday ticket (\$14) is good for Thursday morning's IPS show and the full day of Thursday Grand National prelims. Student Group Discount Tickets are available for \$3 off each Thursday ticket for groups of 30 or more students.

IPS performances start at 8:00 a.m. (time tentative). See page 8 for more details on the Grand National Schedule and Tickets.

Killian H.S., FL student awarded 2002 Revelli Scholarship at National Concert Band Festival



Larissa Lockett (left) with BOA's Scott McCormick

The Revelli Foundation presented the William D. Revelli Memorial Scholarship to Larissa Lockett, a student at Killian High School in Miami, Florida at the National Concert Band Festival award banquet, Saturday, March 25. The award was presented by BOA Executive Director Scott McCormick.

Larissa, a saxophone player and drum major at Killian High School, has already recorded several albums, which have received airtime in markets on the east coast. In addition to several live performances, she most recently recorded a song entitled "Open Up My Heart" with The Dells, to be released in a compilation CD benefiting the victim's

families of the tragedies of September 11.

"Music is my life," Larissa said. "It gives me great joy to be able to stand up in front of thousands of people at a time and perform."

The scholarship is a \$1,000, one-time award given to a Festival participating student who intends to pursue a degree in music education with the intention of being a band director. Several early recipients of the scholarship are now directing their own high school bands across the country.

First presented in 1993, the scholarship is named in honor of the late Dr. William D. Revelli (1902-1994), whose success at a small school in Hobart, Indiana and a 36-year tenure as the Director of Bands at the University of Michigan are legendary.

The Revelli Foundation is a non-profit charitable foundation dedicated to perpetuating music education through band. The Revelli Foundation is carrying forward Dr. Revelli's vision for music education into the next century with a variety of scholarships and programs designed to support music education efforts.

Bands of America NEWS



Cathy Morris

Anthony Maiello, Cathy Morris on board for BOA Summer Orchestra Symposium

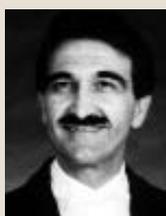
BOA calls for All-State caliber string players for first year discount

Bands of America has been presenting the nation's ultimate experience for high school band students for 26 years. In 2002, BOA will launch the Summer Orchestra Symposium, a full week of rehearsals, master classes, leadership workshops, concerts and performances.

This first year launch is open to the "most outstanding high school orchestral" students. There will be one ensemble, limited to a set number of string players at a special tuition free discount price. Next year, BOA will launch a full program with multiple ensembles, based on ability level.

All-State Players: Debut Discount!

The debut Orchestra Symposium in 2002 is only open to All-State Orchestra caliber players and is being offered at a special discount price of \$200 (regular full fee: \$425).

Anthony Maiello
Symposium Orchestra
Conductor

Faculty and Staff

The first class faculty will include conductor **Anthony Maiello**, George Mason University; Yamaha Artist and electric jazz/classical violinist **Cathy Morris**; and top applied faculty.

Walt Straiton, Orchestra Director at Williamsport H.S., Pennsylvania and Yamaha Orchestra Consultant is the BOA Orchestra Coordinator. Walt brings a wealth of knowledge and background in unique educational programming for strings to BOA.

Full BOA camp experience

Orchestra students will have the full BOA experience, with leadership for all students and nightly concerts and performances that expose campers to a wide range of musical genres.

To register, directors or students should call BOA at **800.848.2263** or visit online at **www.bands.org** for the Orchestra registration form and requirements.



Yamaha renews five-year commitment to Bands of America

Yamaha Corporation of America Band and Orchestral Division has committed for another five years as Bands of America's National Presenting Sponsor.

"Yamaha has been a vital part of our team and crucial to our efforts to provide positively life-changing experiences for America's students, teachers and parents," says BOA Executive Director Scott McCormick.

"We are thrilled to have Yamaha as a partner and are committed to both growing our relationship with Yamaha and, with Yamaha's support, expanding our programming to serve the nation's school music programs in the best way possible."

Yamaha became BOA's National Presenting Sponsor in 1997.

Got Net?

Winners announced in BOA Network band director festival giveaway

BOA recently selected the winners of festival and event prize packages from among more than 2,500 band directors registered as BOA Network online members at www.bands.org.

The winning band directors are **Jennifer Morrey, Adams-Friendship H.S., WI**, 500 Festival package; **Michael Arthur, Eastern H.S., KY**; Kentucky Derby Festival; **Jim Chickerell, Logan Elm H.S., OH**, DCI Championships package; and **Dave Matthys, Cleveland H.S., OR**, BOA Grand National Championships package.

All BOA Network members registered as band directors were eligible for the random drawing.



BOA Network registration is quick and simple. As a member, directors get:

- **Member forums:** Message boards where you can ask questions and share ideas with other directors.
- **Chatrooms:** 24/7 chatrooms for members, plus live guest chats and guest chat transcript library.
- **BOA Championship Results:** Only BOA Network members can access fall Regional and Grand National results online as soon as they are available, posted by BOA officials.
- **Judges recaps:** Full judges recap sheets and scoring, previously available only to participating directors, now available to BOA Network members.
- **Monthly BOA E-Newsletters**
- **Job Board** (coming in 2002!)
- **Special offers,** like BOA event pre-sale tickets for members only and exclusive discounts for BOA events including the Summer Band Symposium.
- **Event webcams.**
- **Membership in an online community** of more than 50,000 band enthusiasts, and growing daily!
- **Coming soon:** Director-only Educator Group area with articles, resources and Directors-only chats and discussion forums.

Register online today at www.bands.org/network/

Sid and Linda Unser

The Jacksonville State University, Jacksonville, Alabama band program ranks among one of the most unique band programs in the United States. Although JSU's school enrollment is approximately 8500 students, the band

struggling Spirit program active.

Kenneth G. Bodiford, Director of Bands and Clint Gillespie, Assistant Director of Bands are the directors of the Jacksonville State University Marching Southerners.

Bodiford explains,

Bugle Corps. Rodney Bailey, a JSU admissions counselor, is over the entire color guard program, which includes the Marching Southerners color guard and the JSU Center Stage winter guard. Ken Bodiford's main duty is to carefully coordinate all aspects of

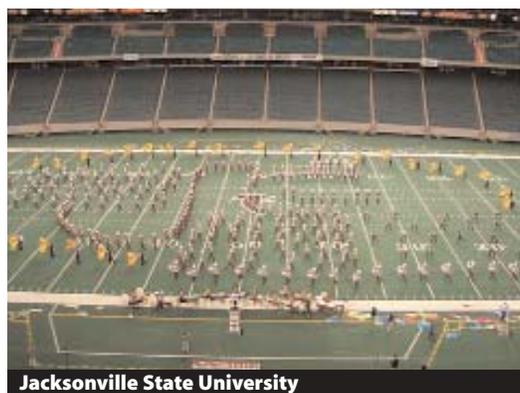
tunes and the top 40 on the radio for our half time shows, we have been able to recruit some amazing students from all over the country," said Bodiford. "The students that



Spirit of Jacksonville State University

Southerner Spirit

The unique relationship between the Jacksonville State University Marching Southerners and the Spirit Drum & Bugle Corps



Jacksonville State University

program's enrollment exceeds many universities which have an enrollment of 30,000+ students.

There are multiple aspects of the JSU program that makes it unique, one of the most visible of which is the unique relationship with the JSU Spirit Drum and Bugle Corps. When JSU took on the role of running the Spirit organization (formerly Spirit of Atlanta), they created a symbiotic relationship that serves as both a recruiting tool for the Marching Southerners and kept the then-

"Much of the success of this program is due to the dedication of three main staff members." Each staff member has a specific duty in which he devotes all of his time and energy. Clint Gillespie is a percussionist; therefore his main areas are the marching and concert percussion ensembles along with conducting the second concert band, the JSU Wind Ensemble. Mark Fifer is the staff arranger and arranges all music for the Marching Southerners, HARDCORPS (the JSU Pep-band) and for JSU Spirit Drum and

the Marching Southerners, the JSU Spirit Drum and Bugle Corps, and conduct the top concert band, the JSU Chamber Winds,

"Although it is an extremely busy job, with a staff such as the one that I have, the work is actually fun. The fact that we are all best friends helps" Bodiford explains.

The JSU band program is very fortunate to have an administration, especially the President of the university, which is extremely supportive of the band organizations. Dr. William Meehan sees the band program as a tremendously effective recruiting tool for the university. The Marching Southerners, which is the most visible of the band ensembles, does not fall under the athletic department, but under academic affairs. This is another area that differs from other universities. Therefore, the Marching Southerners' shows are designed to appeal not only to the football crowds, but also to the top high school band students in the country.

"Due to the fact that we are not limited to pep-

students are in both the Marching Southerners and SPIRIT drum and bugle corps. We teach both groups with the same set of standards, expectations and techniques. Each group continues to benefit both financially and in quality due to addition of the corps to the university."

Jacksonville State University is the only university in the country that offers every aspect of a complete "band" program. The JSU band package includes: Concert bands, chamber music, brass choir, woodwind choir, clarinet choir, trombone choir, mallet ensemble, percussion ensemble, indoor marching drum line, HARDCORPS (pep-band), the Marching Southerners, JSU Center Stage winter guard, Marching Ballerinas (dance line), and JSU "SPIRIT" Drum and Bugle corps.

This November, the JSU Marching Southerners will travel to Indianapolis to perform in exhibition at the Bands of America Grand National Championships.

"My staff and I are extremely busy, but the progress that is being made makes it worth all of the hard work," explains Bodiford.

The most recent addition to the JSU band program is the "SPIRIT" drum and bugle corps. This partnership has the attention of most music educators around the country.

"It has been a wonderful addition to the total program," Bodiford explains. "Not only does it bring tremendous stability to 'SPIRIT' but it gives JSU one more avenue to recruit students. These two marching programs feed each other. Many

The JSU Spirit Drum & Bugle Corps

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ON STAGE



Photos courtesy of Jolesch Photography



2022 Honor Band of America Craig Kirchoff, Conductor



Top: Craig Kirchoff rehearsing the Honor Band of America.

Bottom: Clarinetist Eddie Daniels was guest soloist with the Honor Band of America.

Right: Festival participants were treated to a special tribute concert by the Indianapolis Symphony Orchestra in historic Hilbert Circle Theatre.



Scenes from the 2002 National Concert Band Festival & National Percussion Festival

The 11th annual BOA National Concert Band Festival and National Percussion Festival Presented by Yamaha brought together more than 1,600 students, teachers, parents and music enthusiasts for three days of outstanding concerts and special events.

Seventeen concert bands and three percussion ensembles were invited to perform at the Festival. There were also performances by additional concert bands and percussion ensembles from the invited ensemble schools. The volunteer festival staff included groups of students from **Charleston Southern University, Appalachia State University** and **Vandercook College of Music**.

"It was the best run festival I have ever been to," said **Brian Wuttke, Killian H.S., FL**. "The kids had an incredible experience that focused on quality music, and music making."

The National Concert Band Festival and National Percussion Festival are non-competitive events. Invited ensembles are selected the prior year by taped audition and perform in concert at the Festival before a knowledgeable and appreciative audience of their peers. 2002 ensembles received taped and written evaluation from a panel of educators that included **Ray Cramer**, Indiana University; **Richard Floyd**, University of Texas; **Col. Arnald**

Gabriel, U.S. Air Force Band (ret.); **Gary Green**, University of Miami; **Jerry Junkin**, University of Texas; **H. Robert Reynolds**, University of Michigan (ret.); **Michael Burritt**, Northwestern University; **James Campbell**, University of Kentucky; **Mark Ford**, University of North Texas and **Tim Genis**, Boston Symphony Orchestra.

Following their performance, each ensemble received a clinic with one of the evaluators. "The kids were very pleased with their performance and master classes, but were overwhelmed at their clinic," said Tim Wolff, trip coordinator for the **Lincoln H.S. Band, FL**. "The evaluator was great. He knew our music and gave some very positive and helpful comments and complimented the kids on their performance. It was super."

The Festival also included master classes with top applied faculty and members of the Indianapolis Symphony Orchestra, a Thursday evening social event for students, receptions and sessions for directors, and an opening session with **Tim Lautzenheiser**.

Friday morning featured a first for the Festival when the **Indianapolis Symphony Orchestra** took stage and performed a special tribute concert for Festival participants. The program brought the audience to its feet for an

Listen to and watch selections from the 2002 Honor Band of America Concert online at www.bands.org

ovation that drew guest conductor **Joseph Swensen** back to the podium four times. The Festival culminated with Saturday evening's Gala Awards banquet and the Honor Band of America in concert, conducted by **Craig Kirchoff**.

At the banquet, each ensemble was recognized. **National Band Association Citations of Excellence** were presented to the concert band directors, **Percussive Arts Society** awards were presented to the percussion ensemble directors and BOA Festival plaques were presented to student representatives of each of the ensembles.

A highlight of the banquet was the closing remarks by BOA Chief Operating Officer **Eric L. Martin**. In a speech that drew upon his personal experiences of band and music, Martin's words ended with a standing ovation from the 1,600 banquet guests.

From Martin's address: "On the first Tuesday in September, 1964, a frightened little boy entered E.E. Bass Junior High school in Greenville, Mississippi. It was his first day of school, and it was his first day at a new school, but it was no ordinary day. He was one of 64 little black children going to middle school for the first time and with 900 white children who either didn't want him there or themselves were too afraid or confused to be of help, support or service.

"That first day was not uneventful. Fear was bountiful, and harsh words, fights and threats of violent discord abound. It wasn't

until the 6th and last period of that first day that things got better. That's when some 36 brand new 7th graders gathered in the band room for the first day of band. That's when Mr. Patterson sat the little boy down with all the others and said 'Welcome to the E.E. Bass Band.'

"He asked how everyone's day had been. Sensing and feeling the fear and apprehension in the room, Mr. Patterson said 'In this room, the colors we see and we know are the colors of instrument tones and musical sounds. The only way we will function is with hard work and team work. The only way we will perform is together. The only way we will determine ranking and rating will be by the fairly judged results of hard work and the quality that results from it.'

"In 1964, that child was me, and from that day until now, music, and band in particular, have had and continue to have a positively life-changing effect on me.

"In my 48 years on this planet and in all my travels around the world, I have found only one language that is universally spoken.... that language is the language of music.

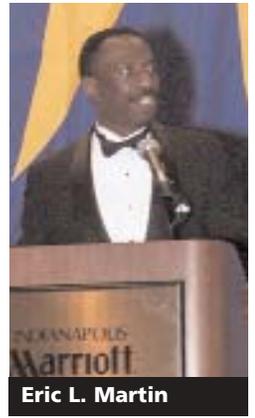
"Music heals, music challenges, and music instructs. Music is the essence of our celebrations. From the womb to the grave, human beings use music to focus, harmonize and highlight our successes and celebrations.

"I used to speak to young people and say that, unlike my generation and other Americans before us, this generation does not

have that 'remarkable' major event by which they can mark their lives. For your parents and me, it was events like the assassination of John Kennedy, the deaths of Martin Luther King, Jr. and Robert F. Kennedy, and the day Neil Armstrong took his first step on the moon that we have used to mark our collective lives. Except perhaps, the day Challenger exploded, your generation has no such similar event.

"All of that changed on September 11th 2001. Now, all of us are forever locked together into the experiences of that day. The events of September 11th had the potential to change us in the most negative of ways. But instead, tonight, I am grateful to you. In all your music making this weekend, you have given me hope, courage and encouragement. You have blessed me with the power and presence of music. And with each performance, you have reminded me of the beauty and importance of my own experiences and story."

Martin's words set the perfect tone to continue the celebration of music with the post-banquet concert by the Honor Band of America. In what has been called the "best National Concert Band Festival yet," the language of music was spoken eloquently.



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CONCERT BAND

2003 National Concert Band Festival Presented by **YAMAHA®**
2003 National Percussion Festival and Honor Band of America



Clowes Memorial Hall, Butler University

Indianapolis, IN



2003 Festival: Call for Audition Tapes

Application Deadlines

Concert Bands and Percussion Ensembles:
June 14, 2002

Honor Band of America (High School):
June 29, 2002 (Early Bird \$25 application fee)
September 14, 2002 (Final \$40 application fee)

2003 Festival Dates

March 20-22, 2003, Indianapolis, Indiana

NEW VENUE in 2003!

Clowes Memorial Hall, Butler University

Concert Band performances for the 12th annual Festival will take place in Butler University's beautiful Clowes Memorial Hall (shown left). Marriott Downtown Indianapolis will be the Official Festival Hotel.

The National Concert Band Festival and National Percussion Festival are non-competitive performance opportunities showcasing the nation's finest ensembles. Audition tapes are evaluated by a panel of esteemed conductors and educators. All auditioning ensembles receive written and taped commentary from the listening panel and those attaining the highest level of excellence are recommended for invitation. The Festival offers valuable educational input for all auditioning ensembles and a "positively life-changing experience" for those invited to perform.

Dr. Mallory Thompson, Director of Bands, **Northwestern University**, will conduct the 2003 Honor Band of America. All students auditioning for the Honor Band of America receive written evaluation from leading applied faculty to help them reach new levels of performance.

How to Apply

The complete application/audition packet for the 2003 National Concert Band Festival, National Percussion Festival and Honor Band of America is bundled with the April/May 2002 BOA Newsletter. You can also visit www.bands.org to learn more, and to download an application packet and audition requirements. Call toll free 800.848.BAND

Band audition tape listening panel for 2003:



Gary Green
University of Miami



John Lynch
Northwestern University



John Whitwell
Michigan State University



Dr. Mallory Thompson
Northwestern University
2003 Honor Band of America, Conductor



The BOA National Percussion Festival is endorsed by the Percussive Arts Society
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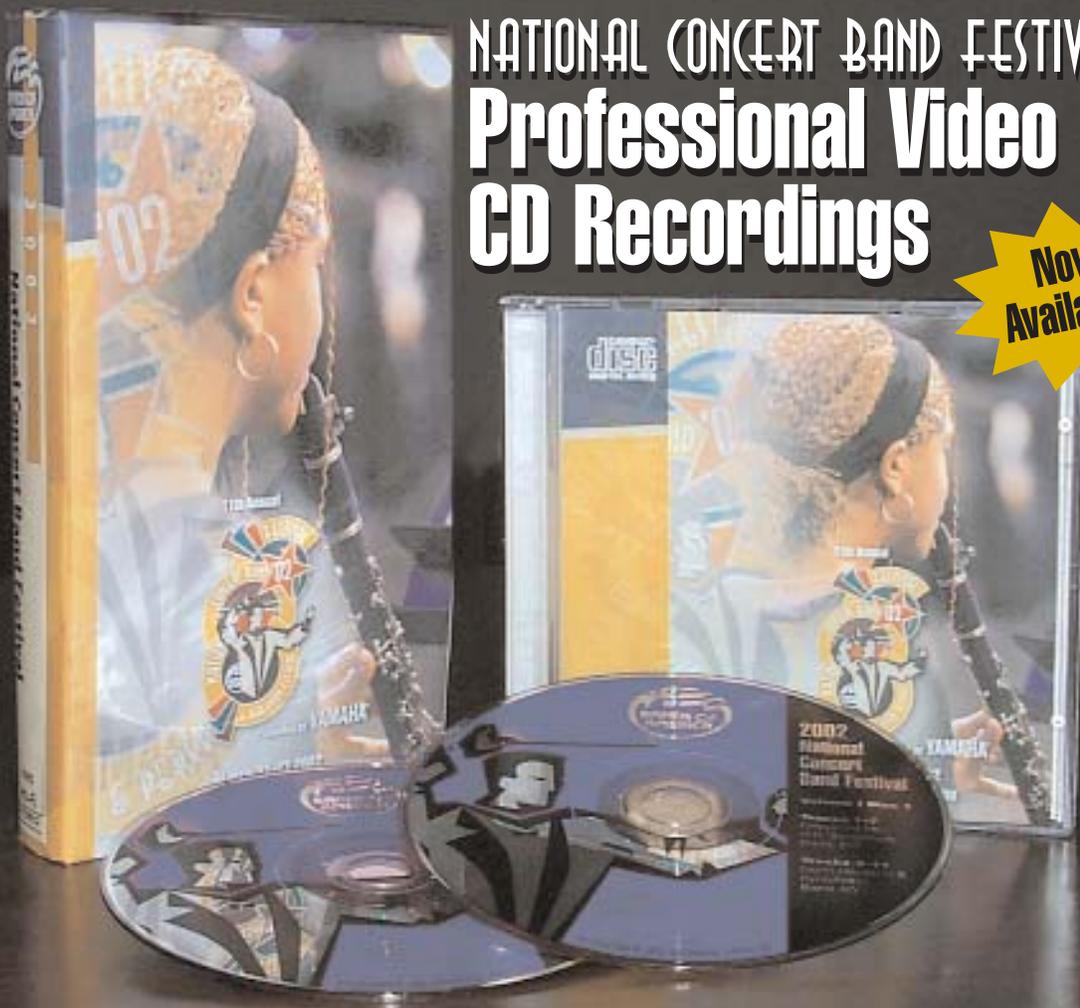
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University of
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2002 Honor Band of
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Eddie Daniels
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