

2005 30TH BANDS of America

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Ray Cramer
 Director of Bands,
 Indiana University
 Conductor, 2006 Honor
 Band of America



Benjamin Zander
 Conductor, Boston
 Philharmonic Orchestra
 and New England
 Conservatory Youth
 Philharmonic Orchestra
 Conductor, 2006 Honor
 Orchestra of America



Christopher O'Riley
 Piano Soloist
 2006 Honor Orchestra
 of America



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BANDS OF AMERICA 2005
SUMMER SYMPOSIUM
POSITIVELY LIFE-CHANGING

presented by **YAMAHA®**



Free interactive brochure on CD-ROM or download from bands.org. See video on each Symposium division online now on www.bands.org.

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.

We offer a national faculty, national experience and BOA national standards.

"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.

Dream Team Faculty

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 expertise and their love of music and performance.

Leadership for all students

Leadership is incorporated into every student division curriculum. The Dual Leadership Track for new and returning campers begins in the Leadership Weekend Experience extends throughout the entire week, with daily programming across all divisions for every student.

Concerts and Events

World-class concerts and events every evening bring the entire Symposium population together and set the BOA Summer Symposium apart from any other type of summer camp experience.

Yamaha Young Performing Artists
Monday, June 27, 2005

Air Force Band of Mid-America
Tuesday, June 28, 2005
 Captain Donald Schofield, Conductor

DCI Central Illinois Summer Music Games
Friday, July 1, 2005



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!

DIRECTORS WORKSHOPS

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 focuses on the total program and the detailed components that go into a successful program. Monday's opening session kicks off the week concentrating on the comprehensive band program. The Directors' week then helps you with the details and how to deal with specific elements of your band program.

Highlights include:

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.

Pedagogy

Renowned faculty offer their expertise on woodwind, percussion and brass pedagogy.

Marching Band Programming

Draw on the expertise of the Directors faculty, including Alfred Watkins, Richard Saucedo, Greg Bimm, David Starnes in sessions throughout the week.

Jazz and Percussion

Jazz pedagogy with Shelly Berg, Lou Fischer, Steve Houghton, from Rhythm Section to the popular Chopmonster series.

Composer/Conductor Panel

With David Maslanka, David Holsinger, Jack Stamp, Ken Bloomquist, Paula Crider and more.

Directors Band

The Director band provides the setting for sessions with conductors and composers with dialogue about composers' expectations and the challenges conductors face in interpreting works. Also, Linda Moorhouse, NBA President, presents a Harmony Director session with the Directors Bands.

Real-Life Issues

From time-saving and problem-solving techniques with Gary Smith, director emeritus, University of Illinois Marching Illini, to drill design with Bob Buckner, Western Carolina University.

The Cavaliers In Residence

Sessions with Cavaliers staff including Dave Bertman, Jeff Fiedler, Bruno Zuccala, Richard Saucedo and Bret Kuhn; sessions with and observation of The Cavaliers in action.

Judging Sessions

Bands of America judges will present sessions on judging, philosophy and the BOA adjudication system.

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

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.

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:

- Schedule a private arranging/show design lesson
- Play along in a reading session as we review and critique the latest in new literature
- Get the latest info on what's "hot" and how to use it
- Take an "insider's" tour to learn the "what, how, and why" of DCI drum lines
- 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:

- 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
- Interact with/exchange ideas with instructors from across the country

DIRECTOR TRACK FACULTY INCLUDES:

Ruben Alvarez
Shelly Berg
Dave Bertman
Greg Bimm
Kenneth Bloomquist
Bob Buckner
Jim Campbell
Rick Clary
Paula Crider
Jeff Fiedler
Vic Firth
Lou Fischer
David Gregory
David Holsinger
Steve Houghton
Bret Kuhn
David Maslanka
Linda Moorehouse
John Pollard
Richard Saucedo
Gary Smith
Jack Stamp
David Starnes
Alfred Watkins
Dean Westman
Bruno Zuccala
...and many members of the student division faculty also present Directors Sessions

"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

CONCERT BAND



The concert band division at the Bands of America Summer Symposium presented by Yamaha provides an unsurpassed comprehensive instrumental experience.

The curriculum is designed to challenge high school instrumentalists at all levels. Students get to rehearse and perform in a full ensemble, plus much more, including:

- Exposure to nationally-renowned conductors
- Training from leading applied faculty on their instrument
- Chamber music opportunities or music theory
- A wide range of quality literature to play
- Master classes...and more

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

Instrumental Applied Faculty:

Michael Burns, Bassoon, University of North Carolina, Greensboro

Judith Dicker, Oboe, Illinois State University

Amy Gilreath-Major, Trumpet, Illinois State University

Bil Jackson, Clarinet, Principal, Colorado Symphony and University of Northern Colorado

Lynn Klock, Saxophone, University of Massachusetts

Wendy Kumer, Flute, The Flute Academy

Joe Neisler, Horn, Illinois State University

Don Palmire, Euphonium, U.S. Army Band

Steve Parsons, Trombone, Illinois State University

Charles Villarubia, Tuba, Boston University and Rhythm & Brass founding member

See video on each Symposium Division online at www.bands.org.

Directors can request a CD-ROM of the video brochure, or download the complete video brochures from bands.org.



Student Workshops

JAZZ BAND

Jazz at the Bands of America Summer Symposium delivers hands-on learning for students - techniques that you can put to use as soon as you get home.

The faculty roster reads like a who's who in jazz and jazz education! Collectively, the jazz faculty have authored more than 35 textbooks, published over 30 jazz pedagogy articles and as composers and arrangers have written over 100 big band charts distributed by leading jazz publishers.

As performers and directors, the faculty have performed on over 500 recordings, in over 100 Broadway shows and have toured with major artists.

Dr. Lou Fischer, Director of the **Capital University** Big Band, is the **BOA Jazz Coordinator**. The faculty includes:

Doug Beach, Elmhurst College

Shelton Berg, University of Southern California

Bob Briehaupt, Capital University

Jim Culbertson, Decatur MacArthur H.S., IL

Steve Houghton, Jazz Drummer, author, educator

Ron McCurdy, University of Southern California

Mary Jo Papich, Highland Park H.S., IL

Rex Richardson, Virginia Commonwealth University

Stan Smith, Capital University

Mike Tomaro, Duquesne University

Bret Zvacek, The Crane School of Music, NY

We deliver a curriculum with a fine-tuned music teaching philosophy. Our curriculum includes improvisation, master classes for all instruments, jazz history, jazz ensemble, leadership and exposure to world-class musicians.

Students get to share and learn with other musicians like you, from all over the country.

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

Student Workshops

ORCHESTRA

Orchestra at the Summer Symposium is a unique opportunity for high school string players to share with students who share their passion for music-making in a national setting.

The student Orchestra Division at the Summer Symposium was launched with a pilot program in 2002.

While attention is given to fundamental music-making, students have classes in **improvisation, master classes with university studio faculty, alternative performance opportunities, audition tips** and **private practice time.**

From applied faculty on each instrument to the ensemble conductors and alternative string specialists – our faculty all have a desire and commitment to keep the students' needs foremost in mind. The top ensemble will offer a **full orchestra** experience with winds and percussion from the concert band and percussion divisions.

Faculty includes:

Nancy Campbell, Viola, Lexington, KY

Kevin Geraldi, University of North Carolina at Greensboro

Christian Howes, Violin, Yamaha artist

Andrew King, Division Coordinator, Carmel H.S., IN

Cathy Morris, Violin, Yamaha artist

Laura Talbott, Violin, Indian Hill Music Center, MA

Patricia White, Cello, Valparaiso University



Yamaha artist
“Christian Howes is arguably the most intriguing young violinist in jazz.”

–Minneapolis Star Tribune

The Orchestra Division offers a summer learning experience for string players at all levels. Orchestra America is an operating division of Bands of America. The name Bands of America is known for presenting quality, positively life-changing experiences for bands for three decades. We bring the same commitment to providing a valuable and fun educational experience for string students in the Orchestra Division.



Leadership is the theme of the BOA Summer Symposium and incorporated into every division.

Go online at bands.org to view sample schedules for each division.



Student Workshops

WORLD PERCUSSION SYMPOSIUM

Marching, Concert, Drumset

The World Percussion Symposium at the Bands of America Summer Symposium presented by Yamaha is the ultimate experience for high school percussionists.

Connect with others who share your passion for percussion. Experience the full spectrum with experts on all major instruments.

Work with a faculty of percussion greats, including:

James Campbell, Division Coordinator, University of Kentucky

David Collier, Illinois State University

Lalo Davila, Middle Tennessee State University

Vic Firth, Boston Symphony Orchestra, Vic Firth, Inc.

Mark Ford, University of North Texas

Thom Hannum, University of Massachusetts

Robert Parks, Centre College

John Pollard, L.D. Bell H.S., TX

Matt Savage, University of North Carolina, Chapel Hill

The Cavaliers

World percussion students choose one of three tracks: marching, concert—including percussion ensemble—or drumset. The Symposium is unique because it lets students customize their schedule by choosing electives like Latin percussion, concert percussion, rudimental drumming, drum set, electronics, hand drumming and more. Clinics with guest artists and world-class drum corps make for an unforgettable week.

The **Drum Instructor Academy**, part of the Directors Workshops, offers intensive professional development for percussion teachers.

Student Workshops

MARCHING BAND



Talk about a positively life-changing experience! 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.

Faculty includes members of the **Carmel High School Marching Band** teaching staff:

Andy Cook
Chris Kreke
Mike Pote
Richard Saucedo, Division Coordinator
Ray Ullibarri
Jeff Young
...and other members of the Carmel H.S. and Cavaliers teaching staff

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

Bands of America is recognized as the premier organization for the nation's marching arts world. Who better to bring you a complete, national-level experience in color guard!

The Color Guard Division at the BOA Summer Symposium offers extensive instruction and technique classes in all levels of **flag, rifle and sabre**.

Students get daily dance and movement sessions from trained dance and marching professionals, and performance opportunities throughout the week.

We select many of the finest color guard educators in the world, chosen not only because of "what" they teach, but "how" they teach. Faculty includes:

Stephanie Click
Michele Dershimer
Stacey Flannery
Susie Harloff
Matthew Humphrey
Jay Logan
Mary McWilliams

Larry Rebillot,
Division Coordinator
Michael Shapiro
Michael Sloan
Derek Smith
Jonathan Smith
Vincent Thomas

Students also get hands-on experience from talented young performers from top drum and bugle corps who are in residence during the Symposium week.

Our special "**Master Class**" for advanced students offers intensive instruction in all areas of color guard. And as in all of our divisions, leadership is a key element incorporated throughout the curriculum.

Send individual students, or bring your entire guard. Students go home as greater performer and leader.

The **Color Guard Instructor Academy** offers teaching techniques and an exchange of ideas for color guard instructors at all points in their careers, from beginning instructors to seasoned veterans.

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

View video on each Symposium Division online now at bands.org and request the CD-ROM video brochure.



George N. Parks

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 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!



George N. Parks

Student Fees

Full Fee - \$460
Deadline: May 20, 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

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

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

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

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

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

Learn more about Summer Symposium Supervision, Medical Staff, Transportation and Registration online at www.bands.org.

LEADERSHIP IS THE THEME OF THE ENTIRE BOA SUMMER SYMPOSIUM EXPERIENCE

Our 2005 Leadership Weekend Experience

Faculty includes:

Fran Kick, Division Coordinator

Frank Crockett

Tim Lautzenheiser

Alf Grigg

Scott Lange

Doug McCullough

Michael Pritchard

Frank Troyka

Jamie Weaver

Learn more about Leadership and the Leadership Weekend Experience on pages 8 and 9.

EARLY LESSONS IN LEADERSHIP

by Fran Kick

Remember the first time you can recall actually being a leader? For most of us, the first experience of “being in charge” occurred when we were in elementary school. Many teachers would designate one person each day to be the “helping hand.” Usually every person in class got a turn at being this person. Their name would be written on the board somewhere. Perhaps a construction paper cut-out of their hand with their name on it would be prominently displayed for all to see and recognize that they were the class leader for that day.

Think of all the things you got to do if you were selected.

You always got to be at the front of the line when walking to and from the classroom with your class.

You were the one who got to leave class for special trips to the office (like bringing that day’s class attendance report to the office, taking a note to the school secretary, or delivering the lunch count to the cafeteria).

You sometimes got to pick a friend to go with you on special errands for the teacher. This way you could bring your friends in on the adventure of getting more paper from the teacher’s supply closet. Perhaps even stopping for an extra drink of water from the water fountain on the way there and back.

You would sometimes get to make the final decision whenever something would need to be decided for the entire class.

You would be the “go to person” whenever anyone needed something or someone.

You might even be responsible for picking your successor to be the “helping hand” for tomorrow.

The list could go on, depending on who you had for an elementary teacher, but many of the same lessons were learned at an early stage in our life about leadership, or more specifically about “being a leader.” It was all about YOU! Being selected,

designated, recognized, always first or in front of others, being excused for special trips, errands, and responsibilities, getting to bring your friends in on it whenever you could, making the final decisions for others, being the person everyone went to and being publicly acknowledged as the leader.

Hmmm... Perhaps that’s why so many people think of leadership in these same terms later on in life. After all, we tend to live what we learn early in life.

In fact, between early childhood and middle childhood we pass through a critically important developmental transition. During this – as well as subsequent developmental transitions – we’re increasingly sensitive to, and impacted by, the events and/or experiences in our life at that time. According to developmental scientists, transitional periods and associated events have the potential to impact behavior, influence cognition, and imprint a contextual frame of reference, which can last a lifetime. These are also referred to as “sensitive periods” when brain development opens a significant “window of opportunity” to learn. Pat Kuhl, a neuroscientist at the University of Washington states, “During sensitive periods environmental stimulation is highly effective in producing developmental change.” This has huge implications as to our understanding on how kids learn and grow as well as when and how the world influences that growth.

These developmental transitions, or sensitive periods, also occur as we move from one major period of value formation to the next:

0-7 years old	The imprint period	“Children see, children do”
7-12 years old	The modeling period	“I want to be like...”
12-18 years old	The socializing period	“Everybody else is doing it.”
18-25 years old	The integration period	“What and how am I going to do it?”

Our early experiences in peer group socialized settings, especially when it comes to leadership, may have a more lasting impact on our own ideas of what “being a leader” means in our mind than we’d care to admit. Leadership and its development in our students demands that we approach “learning leadership” in a

more developmentally dovetailed manner. Students need to recognize the imprinted images that have been burned into their brains – both good and bad, positive and negative, constructive and destructive. They can learn much by making meaning from and deconstructing the models of leadership they’ve seen in their life, experienced first hand, and wanted to be like.

They say “wisdom is created by reflecting upon the experiences we have” and certainly this is true when it comes to leadership. In their book, *Geeks & Geezers*, Warren Bennis and Robert Thomas write: “The one key asset all leaders share, whether young or old, is their adaptive capacity. The ability to process new experiences, to find their meaning and to integrate them into one’s life, is the signature skill of leaders and, indeed, anyone who finds ways to live fully and well.” Helping our students to see the leadership lessons in life might be the single most important responsibility we have today.

After all, we need students who can figure things out for themselves, pay attention, respond appropriately, put more into it so they can get more out of it. We need to focus on what they do want in a positive and constructive way rather than what they don’t want in a negative way, making things happen for themselves as well as the people around them.

As you begin to consider future leaders for your program, here are a few questions to ask in the interview or on the application that might help your students self-reflect a bit more broadly and deeply about leadership:


1. Think back to the very first time you can recall being a leader. Describe the reason, the setting, the things you did, the lessons that now apply or don’t

apply to your thoughts about leadership and being a leader.

2. Identify one of the first members you looked up to in our program as a leader. Who was it? What did he or she do that caused you to admire them as a leader? How did they help (or perhaps

sometimes hurt) the program in their attempts to lead? What one lesson did you learn from their example that you hope to bring to life as a leader yourself?

3. When was one time you didn't get sucked into the "everbody else is doing it" game? What were the circumstances involved? How did you keep from just going with the flow? What lessons did you learn from this situation that can apply to leadership?
4. What do you see as the biggest challenge you'll face as a leader? How do you believe you'll deal with this challenge? What will you do in advance to set yourself up for success in light of this challenge?
5. Upon graduating, what do you hope to gain by being a leader in our program? How will this help you later on in life?

These questions, and the others that they inspire you to ask, hopefully will bring some light not only to the students' perspective on leadership in your program, but your own as well. We all need to learn lessons along the way. Perhaps the most important thing we learned from our early elementary school days, is that ultimately leaders are "helping hands." The goal is to continuously help our students increase the level of self-awareness required to develop the personal leadership they need to KICK IT IN & TAKE THE LEAD! 

FRAN KICK, educational consultant, author and certified speaking professional, is the creator and presenter of KICK IT IN a series of self-motivational personal leadership presentations and materials. Fran is Coordinator of BOA's Leadership Weekend Experience.

Kick off the Summer Symposium

LEADERSHIP WEEKEND EXPERIENCE

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 is 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 students will learn...

Our goal is to instill the inspiration and insight needed to motivate your students, 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 your students 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 your students?

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

BOA's enhanced two-day program has a dual leadership curriculum—one for anyone who has attended the BOA Leadership Weekend Experience before and one for those who are attending for the very first time. In 2005, returning participants will learn 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. Your students will get more, do more and be more effective as a student leader in band and in life!

"Do students have to attend the full symposium week in order to attend the Leadership Weekend?"

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

Come for the weekend, stay for the week!

Join us for an incredible eight days of leadership learning and have a positively life-changing experience!



Bands of America 2005

REGIONALS & SUPER REGIONALS

presented by **YAMAHA®**

Schedule Update

There are still spots in several 2005 Bands of America Championships.

With the number of professional and high profile collegiate stadiums we utilize, BOA's fall schedule has become increasingly difficult to finalize pending college football conference and NFL schedules. See the latest schedule information and enrollment updates below.

TICKETS: Tickets for all the BOA Championships are available online now at www.bands.org.

September 17, 2005

Louisville, KY

SITE CHANGE:

Previously published as Papa John's Stadium, this site will move due to scheduling conflict. Limited spots available. Bands interested in enrolling should call BOA for more info or visit www.bands.org for the latest updates.

September 24, 2005

Massillon, OH Paul Brown Tiger Stadium

SITE CHANGE: This Regional was previously published as Youngstown, OH, now confirmed for Massillon. The only BOA show in Ohio this fall! Limited spots remaining.

September 24, 2005

Murfreesboro, TN Middle Tennessee State University

SITE TENTATIVE

Limited spots available; call right away for more info.

October 1, 2005

Houston, TX Rice University

Limited spots available; call right away for more info.

October 1, 2005

La Joya, TX Coyote Stadium **DATE CONFIRMED**

BOA returns to the South Valley with a full Bands of America Regional Championship. A limited number of good performance times still available.

October 8, 2005

Towson, MD Towson University **SITE CHANGE, TO BE CONFIRMED**

Previously published as Rutgers in Piscataway, NJ, now changed to Towson.

October 8, 2005

Long Beach, CA Long Beach City College Veteran's Mem. Stadium **NEW SITE!**

This date previously published as Las Vegas, also see Oct. 22, Arizona.

October 15, 2005

Arlington, TX University of Texas at Arlington **SITE/DATE CONFIRMED**

Limited spots available.

October 15, 2005

Pontiac, MI Silverdome

Your last chance to perform in the historic Silverdome which will not exist after February 2006!

October 22, 2005

Flagstaff, AZ Northern Arizona University **NEW SITE CONFIRMED!**

Previously published on Oct. 22 as Southern California, see new Oct. 8, Long Beach, CA.

Oct. 21 - Oct. 22, 2005

SUPER REGIONAL* St. Louis, MO Edward Jones Dome Friday performance times available.

October 29, 2005

St. Petersburg, FL** Tropicana Field Very limited performance times, call right away for more info.

October 29, 2005

Indianapolis, IN RCA Dome Currently a wait list for performance times, call for more info.

November 4-5, 2005

SUPER REGIONAL* San Antonio, TX Alamodome Limited Friday performance times available.

November 4-5, 2005

SUPER REGIONAL* Atlanta, GA Georgia Dome Friday performance times available.

**For more important Super Regional information, including enrollment, performance time scheduling and housing, please see the Fall Championship info sheet in the application packet in the January/February 2005 Newsletter, or download from www.bands.org.*

***See housing bureau information on St. Petersburg show online at www.bands.org.*

Why you should consider the Super Regionals

The Bands of America Super Regional Championships offer the closest thing to a Grand Nationals experience without traveling far from home.

You and your band will enjoy the weekend in one of America's great cities. During the two-day show, there will be time for your students to experience the culture and rich history that our host cities have to offer.

BOA continues the "Pursuit of Excellence." We encourage bands to use our events to build programs and provide positive feedback to your students. Bands are encouraged to watch other bands

to see what your peers are doing musically and performance-wise in the controlled environment of three of America's outstanding domed stadiums.

Holidays & Testing Dates

To assist you in scheduling, we have compiled the 2005-2006 holidays and SAT, PSAT and ACT Testing Dates. The schedule is available online at www.bands.org in the Regional Championship area. Band performance times are by postmark date, with random draw determining times for applications with the same postmark. Some Regional dates do fall on holidays or testing dates. BOA will not make schedule changes due to testing date/performance time conflicts. We strongly encourage affected directors to help your students choose an alternate testing date based on the information we provide online and on the application form.

Fall Championships 2005

2005

30TH

INDIANAPOLIS, IN

presented by YAMAHA®

GRAND NATIONAL CHAMPIONSHIPS



Nov. 9-12, 2005 RCA Dome & Indiana Convention Center Indianapolis, IN

All eyes are on Indianapolis Nov. 9-12, 2005 for the "Greatest Show on Turf," the 30th annual Bands of America Grand National Championships presented by Yamaha.

One hundred bands from 22 states will perform over the four-day event.

Riverside Community College Marching Tigers from Riverside,

California and **Jacksonville State University Southerners** from Jacksonville, Alabama will perform in exhibition, both in the RCA Dome and on Pan Am Plaza as part of Friday night's Celebrate America!

"Grand Nationals is the must-see Championship showcasing America's outstanding marching bands," says Camilla Stasa, BOA's Director of Band Relations. "We encourage band directors to make the trip and experience it first-hand, whether as an exciting trip for themselves, staff and family, or with a group of students."

2005 Grand National Bands As of April 12, 2005, subject to change

- Adair County HS, KY
- American Fork HS, UT
- Archbishop McNicholas HS, OH
- Avon HS, IN
- Avon HS, OH
- Bassett HS, VA
- Bellbrook HS, OH
- Ben Davis HS, IN
- Broken Arrow Sr. HS, OK
- Brunswick HS, OH
- Campbell County HS, KY
- Carlisle HS, OH
- Carmel HS, IN
- Carroll HS, OH
- Cary HS, NC
- Castle HS, IN
- Center Grove HS, IN
- Centerville HS, OH
- Clayton HS, NC
- Cleveland HS, TN
- Collins Hill HS, GA
- Columbus North HS, IN
- Creekview HS, TX
- Croatan HS, NC
- Davenport Central HS, IA
- Daviess County HS, KY
- East Lake HS, FL
- Eastern HS, KY
- Etiwanda HS, CA
- Fairborn HS, OH
- Farmington Harrison HS, MI
- Federal Hocking HS, OH
- Fort Mill HS, SC
- Francis Howell North HS, MO
- Gibson Southern HS, IN
- Gilbert HS, SC
- Green Jr.-Sr. HS, OH
- Greenwood HS, KY
- Hart County HS, KY
- Herschler HS, IL
- Indian Hill HS, OH
- Jackson Academy, MS
- James F. Byrnes HS, SC
- Jenison HS, MI
- Kings HS, OH
- L.D. Bell HS, TX
- Lake Central HS, IN
- Lake Park HS, IL
- Lakeland HS, MI
- Lawrence Central HS, IN
- Lebanon HS, OH
- Limestone Community HS, IL
- Livonia Franklin HS, MI
- Lone Oak HS, KY
- Louisville Male HS, KY
- Marian Catholic HS, IL
- Mariner HS, FL
- Marion Local HS, OH
- Mars HS, PA
- Meade County HS, KY
- Metamora Township HS, IL
- Milford HS, OH
- Milford HS, MI
- Mt. Juliet HS, TN
- Normal West HS, IL
- North Hardin HS, KY
- Northmont HS, OH
- Norton HS, OH
- Norwell HS, IN
- Ooltewah HS, TN
- Owasso HS, OK
- Plymouth-Canton Ed. Park, MI
- Portage Central HS, MI
- PSJA North HS, TX
- Reeths-Puffer HS, MI
- Richland HS, TX
- Ronald Reagan HS, TX
- Seminole HS, FL
- South Brunswick HS, NJ
- South Lyon HS, MI
- Springboro HS, OH
- Springfield Shawnee HS, OH
- Thousand Oaks HS, CA
- Tippecanoe HS, OH
- Troy Athens HS, MI
- Warren Local HS, OH
- Waynesville HS, OH
- West Clermont Local School District, OH
- West Johnston HS, NC
- Western Brown HS, OH
- Westminster HS, MD
- Whitehall HS, PA
- William-Mason HS, OH

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

LEADERSHIP ENROLLMENT OPEN TO STUDENT LEADERS FROM ALL BANDS

Student Leadership Workshop

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!

ORDER TICKETS TODAY!

Order tickets online at www.bands.org or by phone at 800.848.2263.



2005 Hall of Fame Inductees from left to right: Greg Bimm, Bob Buckner, Richard Crain, Gayle Crain.



Bands of America Hall of Fame

2005 inductees honored at National Concert Band Festival

Bands of America, Inc. (BOA) recently inducted four individuals into the 2005 Bands of America Hall of Fame. The Bands of America Hall of Fame recognizes individuals who have greatly impacted Bands of America, the nation's band activity and music education. Hall of Fame recipients will be recognized permanently in the Bands of America "Hall of Fame" in its corporate headquarters in Indianapolis, Indiana.

The members were inducted at this year's ceremony held during the 2005 Bands of America Honor Band of America and Honor Orchestra of America concerts, Saturday, Mar. 12, 2005, at Clowes Memorial Hall on the campus of Butler University in Indianapolis, IN. This year's inductees include: Greg Bimm, Bob Buckner, and Richard and Gayle Crain. Each of these luminaries has contributed significantly to the history of Bands of America and to bands in America.



Greg Bimm

Greg Bimm has been Director of Bands at Marian Catholic High School since 1977. Under his direction, the Marian Band has grown from 70 to over 280 members, has earned over 600 awards and honors, and has become one of the premier high school band

programs in the United States.

Mr. Bimm's history with Bands of America dates back to 1981 when the Marian Catholic marching band came to the BOA Summer Workshop/Festival (now the Summer Symposium) to serve as the "lab band." Directors enrolled in the Directors Workshops observed marching teaching theory in practice with the Workshop faculty and the Marian Catholic Band.

Since then, the Marian Catholic bands have been among the most honored in BOA history. Marian has been named the BOA Grand National Champions seven times and is the only marching band to win the Grand National Champion title three consecutive years. They have participated in 21 consecutive Grand Nationals, numerous Regional Championships and the BOA Summer Nationals held in the 1980s, winning five Summer National titles.

The Marian Catholic Symphonic Band was one of only eight bands invited to perform at the first National Concert Band Festival in 1992 at Northwestern University and performed again in 1995 and 1998. Mr. Bimm is a member of the 2005 Summer Symposium faculty. Most recently, Mr. Bimm was part of the teaching staff for the Bands of America Honor Band that appeared in the 2005 Tournament of Roses Parade®.

Mr. Bimm is a current member and past chairman of the Bands of America Advisory Board and has served several terms on BOA advisory bodies. His input and expertise have been instrumental in guiding the direction of Bands of America programming. "Greg and the Marian Catholic band program serve as an inspiration and model for band directors across the nation," says Scott McCormick, BOA President and CEO.

Mr. Bimm has received five National Band Association Citations of Excellence and the NBA Certificate of Merit, was named the 1983 national winner of the ASBDA Stanbury award for young band directors, and received the Sudler Order of Merit from the John Philip Sousa Foundation in 1991 and 1997. In 1999, Mr. Bimm was among the first to be awarded the "Mary Hoffman" Award of Excellence by the Illinois Music Educator's Association and in 2000 was recognized for his contribution and support to art education by the Illinois Alliance for Arts Education. In 1994, Bimm was elected to membership in the prestigious American Bandmasters Association. Mr. Bimm holds degrees from Illinois State and Western Illinois Universities. His professional affiliations include ABA, ASBDA, IMEA, MENC, NCBA, NBA, Phi Beta Mu and Phi Mu Alpha. He has served on the Illinois High School Association Music Advisory Committee, and has served as Band Division chairman, District I and state equipment manager for IMEA. In constant demand, Mr. Bimm has performed as conductor, clinician, adjudicator, drill writer and music arranger throughout the United States and Canada.



Bob Buckner

Bob Buckner is currently in his fourteenth year as the Director of Athletic Bands at Western Carolina University in Cullowhee, NC. A graduate of WCU, Bob began his teaching career at Sylva-Webster High School in Sylva, NC where he produced nationally recognized marching, concert and jazz bands.

“Bob’s fingerprints are all over Bands of America,” says Scott McCormick, BOA President and CEO. “His contributions to the organization span the 70s, 80s, 90s and 00s.”

The Sylva-Webster High School Marching Band was the Bands of America National Grand Champion in 1979, with Bob as director. Bob served on the Bands of America Advisory Board for several terms. He was instrumental in the development of the Grand Nationals’ Prelims, Semi-Finals, Finals format and the early discussions that launched the National Concert Band Festival. He has been on the faculty of the BOA Summer Symposium since the early 1980’s and his innovations in drill design helped set the direction for modern marching bands.

After leaving Sylva-Webster, Bob founded a band design and consulting firm, United Music Enterprises. Now in it’s twenty-sixth year, this company continues to create championship marching shows for bands throughout the United States.

In addition to maintaining his business, Bob returned to teaching in 1987 at East Tennessee State University where he served as Director of Bands until 1991. He returned to Western Carolina University in 1991 to take over the athletic band program. The “Pride of the Mountains” Marching Band has grown from less than ninety members to its current membership of over three hundred and has thrilled thousands with their performances including Bands of America Regionals, Atlanta Falcon Football Halftimes, and the Bands of America Grand Nationals in 1998 and 2003.

Bob’s professional service includes serving as chairman of the Western North Carolina Bandmasters, serving as secretary of the North Carolina Bandmasters Association, as well as his service to Bands of America as both a Advisory Board and Adjudication Committee member.

Bob has served as an adjudicator, drill designer, guest conductor, and clinician throughout the United States, Canada, and Europe. He has served on the staff of the “Spirit of Atlanta” Drum and Bugle Corps and in 1993 was the drill designer for the DCI Division II National Champion “Carolina Crown.” In addition Bob wrote field shows for over twenty years for the United States Marine Drum and Bugle Corps. He has also served as a special consultant to the Walt Disney Company, where he started their popular “Future Corps” program and served on the Board of Advisors for “Magic Music Days.” He continues to consult with Pygraphics, Inc., the world’s leading drill design software producer. Bob was honored

by Western Carolina University in 2003 by being chosen for the prestigious Paul A. Reid Distinguished Service Award for faculty. On March 10, 2004, Bob was honored by the Music Educators National Conference as a Lowell Mason Fellow. Bob’s professional affiliations include the NCMENC, MENC, CBDNA, the North Carolina



Bandmaster’s Association and the Phi Kappa Phi Honor Society. Bob and his wife Donna reside in Waynesville, NC and are the parents of five adult children.

Richard and Gayle Crain

Richard and Gayle Crain have served as National Concert Band Festival coordinators for fourteen years, as well as constant resources for Bands of America programs. They have both also attended the Honor Band of America tours to Europe and Japan in 1997 and 1999 respectively. Richard currently serves as a frequent clinician, adjudicator, lecturer and evaluator of music programs throughout the U.S. and Canada and serves as the Region 9 Executive Secretary for the University Interscholastic League in Texas.

Richard Crain currently serves on a number of national musical organizations. He is Vice-President of the Midwest Clinic Board of Directors, serves as Executive Secretary of Phi Beta Mu International Bandmasters Fraternity, and has served as President of the Texas Bandmasters Association, Alpha Chapter of Phi Beta Mu and the Texas Music Adjudicators Association. Richard has been honored as Texas Bandmaster of the Year from the Texas Bandmasters Association and as Outstanding Music Educator from NFIAA. Spring High School, Spring, TX honored him with the naming of the Richard C. Crain Fine Arts Building. Before becoming a full-time music industry liaison, Richard served as the Director of Music for 21 years for the Spring Independent School District, and previously at Westfield H.S., and Belton H.S. in Texas.

Gayle Crain has served as a Festival Coordinating Assistant and band wife for over 43 years. Gayle serves on a number of national music association committees, and on the board of the Texas Bandmasters Spouses and is a past president. Before devoting her life to music, Gayle taught business, English and journalism courses at several Texas colleges and secondary schools. She received the Outstanding Occupational/Technical Teacher award for Spring ISD and was elected to the state board of the Vocational Office Education Teachers Association of Texas and as Secretary of the state board of the Office Education Teachers Association of Texas.

Bands of America Hall of Fame

2005

Greg Bimm

Bob Buckner

Richard and Gayle Crain

2004

Tim Lautzenheiser

Tom McLeRoy (1929-2003)

Kenneth M. Snoeck

2003

Col. Truman W. Crawford (1934-2003)

Frederick Fennell (1914-2004)

L.J. Hancock (1952-2002)

Larry McCormick

John P. Paynter (1929-1996)

Dr. William D. Revelli (1902-1994)

BY TED PIECHOCINSKI, J.D.

THE COPYRIGHT MONSTER & MUSIC EDUCATORS: WE CAN ALL CO-EXIST

Napster. Peer-to-peer file-sharing. RIAA lawsuits against 13 year-olds and grandmothers. Grokster before the U.S. Supreme Court.

We can hardly pick up a newspaper, news magazine, or a trade journal these days without finding an article about these and other issues facing the music industry. The articles might momentarily pique our interest but for the most part, music educators tend to disregard them as not relevant to their everyday lives. Nothing could be further from the truth. Issues of copyright impact music educators in a constant barrage of circumstances and situations: copies of original parts so that a pristine set can be kept; rights clearance from publishers in order to make CDs or DVDs as fund-raisers; permission for special arrangements, and simplifying parts or re-orchestrating arrangements in order to play a concert piece on the football field.

Many music educators have made strides in recognizing copyright issues and taking steps to acquire appropriate clearances and licenses. Unfortunately, there are still many other music educators who pay no heed to copyright concerns, either by feigning ignorance or through simple disregard for the issues and rationalizing with many excuses: “the kids are constantly losing their parts so I copy the originals;” “I don’t have time to contact all of those publishers to ask their permission;” “It’s OK to copy without permission because we’re not making any money from the copies.” There is no excuse for ignorance of copyright laws and the responsibilities of music educators to respect and uphold those laws.

It’s time to face this mythologized monster head-on and take steps to learn about and co-exist with the world of copyright.

There are three aspects of copyright-related issues that will be explored in this and the following issue of the Bands of America newsletters: 1) copyright basics, 2) recognition of copyright issues; and 3) how to approach music publishers to acquire appropriate licenses.

Copyright Basics

Not intending this article as a scholarly treatise on the law, here are what I consider to be the two most significant provisions of the U.S. Copyright Act:

Those who create (in copyright terms, a work is “created” when it is first set down in tangible form, which includes paper, computers, or any place the work is viewable or retrievable) a musical composition are instantly granted copyright protection for that work. The creator of that work is instantly granted a bundle of exclusive rights to that work including, the right to copy the work, make or authorize derivative works (i.e. arrangements), to initially perform it, and to distribute copies.¹

Creation creates rights; this part of the equation should be very clear. While creation and copyright ownership confer exclusive rights, they are immediately tempered by the most misunderstood and abused provision of the Copyright Act, the provision referred to as the “fair use” provision.² Despite the exclusive rights conferred upon creators and copyright holders, the fair use provision serves as exceptions to those rights. Does this seem to contradict the “exclusive” rights? Sure it does, but there is a reason: to recognize a fair use despite exclusive rights allows the fruits of those creative efforts to be used in ways that benefit society as a whole. In areas including criticism, research, and teaching, among others, copyrighted materials may be used without explicit permission. But, the fact that teaching and “educational usages” are recognized as a fair use has lent itself to gross abuse and misunderstanding. To think that any usage relating to a school is, therefore, automatically an “educational use” is ludicrous and wrong. The fair use exceptions must be construed carefully, not carelessly.

Fair use for “educational purposes” does not give educators carte blanche to copy and otherwise use copyrighted materials. Educational uses contemplated by the fair use provision include excerpts of copyrighted materials for analytical purposes (such as in music theory or music history courses), research, or purposes of music criticism. “Fair use” never applies to performances or the like. Even if performances can justifiably be linked to a classroom activity (i.e. rehearsals), that is not the kind of classroom use to which fair use applies. Fair use does not apply when the only rationale is simply to avoid purchase. Copying a school-owned CD (or concert band composition, published orchestra arrangement, etc.) for another teacher to use in her classroom is not a fair use even if it is, arguably, an educational use (if educational only because it is music being performed in a school

context); it is simply a way for the second teacher to avoid purchase of the copyrighted item. These are not difficult concepts but it is amazing that many teachers look the other way in analyzing these issues. The educational use exception in the fair use provision of the U.S. Copyright Act is simply not as broad as some educators like to pretend it is.³

Simple rule #1: Copying (by photocopy, audio duplication, or downloading) of copyrighted material simply to avoid purchase is invariably not a legitimate fair use.

Permissions

Copyright owners enjoy certain exclusive rights, including the right to determine when, if, and how their works may be copied and under what conditions, if any, derivative works (i.e. arrangements) may be made. Therefore, along with the concept, stated above, that copying to avoid purchase is not an allowable educational (or any other) use, today's music educator must be aware of and take proper steps to acquire proper permissions necessary to use copyrighted materials.

Permissions to perform music you have purchased need not be of great concern. If you have legitimately acquired (i.e. not photocopied from your buddy's music library in a neighboring school) a piece of music and your school district has acquired the typical blanket performance licenses for school music performance through ASCAP and/or BMI (performing rights organizations that collect performance money through licenses and then distribute those revenues to composers, arrangers, and publishers) performance is not a problem. Very rarely do music teachers have to be concerned with performance rights; the exception is in staging musicals, which require separate agreements with agencies such as Music Theater International and others who deal with "grand rights" aspects of staged musicals.

Purchasing a piece of music does not give you the authority to photocopy parts (unless a forward-thinking publisher has included a license giving you explicit permission to make copies). The truth in music print publishing is that music wears out through use. A great piece of music should be played often and, therefore, should wear out from such use and, much like a favorite shirt that we love can simply wear out from being worn with love, there comes a time to replace that shirt with another (of the same kind, of course!). Many music directors rationalize copying of parts because students lose parts too easily and, therefore, the director wants to keep a pristine copy in the files. THIS IS NOT AUTHORIZED; it is a violation of copyright; you do not have permission (unless explicitly given) to make unauthorized photocopies.

Simple rule #2: If you want to duplicate, arrange, or record⁴ a published work, or otherwise alter its fundamental character, you need to get permission from the publisher. Along with this rule goes the following: DO NOT ASSUME ANYTHING; WHEN IN DOUBT ABOUT THE RIGHTS TO A WORK, ASK!

School music program directors often offer CDs and even DVDs to students and their families, often to commemorate a school year and, in some instances, to sell them to the community as fundraisers. These are great ideas, for sure, in that they are great ways to make money for music programs and to create a legacy of the students' efforts. But, ANYTIME you want to do such projects (other than making one rehearsal tape for analytical or teaching purposes), *you must get permission*. The most typical kinds of permissions you will need to consider are Permission to Arrange, Mechanical License and Synchronization License. Permission to Arrange is discussed below, and the article continues with Mechanical and Synchronization License online at www.bands.org and will appear in the August/September *Bands of America Newsletter*.

Permission to Arrange

As a teacher, you are allowed to simplify parts in order for them to be more accessible to students; you could even assign parts for one instrument to another if you need to (for instance, you don't have a bassoon but want to provide a critical line in the tenor saxophone part). These are no problem. But, changing a concert band work for use on the football field often entails significant re-working of the form and instrumentation of the original work. This is more than simply tweaking the work and is, rather, a re-orchestration or arrangement of the original piece. In this case, you must get specific permission from the publisher in order to do this "special" arrangement. Adding percussion parts that are not in the original constitutes a new arrangement of work. Permission is required. Chopping an existing work into segments in order to fit into time constraints can easily alter the fundamental character of a work and, therefore, to avoid violation of the publisher's/copyright-holder's exclusive rights, permission must be sought and acquired.

Bands of America does a tremendous job of making sure that participating bands are performing music that they have the right (permission) to perform at BOA events. Their resource Web page has great links and tips to acquire permissions.

Got your interest and attention? Then read Part 2 of Ted Piechocinski's *The Copyright Monster and Music Educators* online at www.bands.org/resourceroom/ or in the next issue of the *BOA Newsletter*, August 2005.

Theodore J. Piechocinski, Associate Professor and Director of Music Business at Indiana State University, holds a Juris Doctor degree from the Cleveland-Marshall College of Law, an M.M. in saxophone performance from New Mexico State University, and a B.S. in music education from the University of Missouri-Columbia. He has worked as an Assistant Director of Law for the City of Cleveland (OH) and for many years within the music industry as Senior Vice President of Cherry Lane Music Company, President of MusicExpresso, a revolutionary, online publishing company, Vice President for Marketing and Business Affairs for Ludwig Music Publishing Company, and Director of Business Affairs for The FJH Music Company. In addition, he served three years as instrumental music director at Homestead High School in Ft. Wayne, IN. Prof. Piechocinski has published numerous articles and spoken to many groups across the country on issues of music copyright law, employment law, contracts, the music industry, and the business of music education.

¹ 17 USC 106

² 17 USC 107

³ *There are some nuanced exceptions and allowances for special, emergency circumstances that are described in a great pamphlet by the Music Publisher's Association, [The United States Copyright Law, a Guide for Music Educators](#) available online at mpa.org but no situation legitimizes copying to avoid purchase.*

⁴ *There are slight exceptions, including the opportunity for music directors to make a reference/rehearsal tape for analysis and teaching purposes.*

The bands and percussion ensembles that performed at the Bands of America National Concert Band Festival and National Percussion Festival presented by Yamaha, Mar. 10-12, 2005 in Indianapolis, experienced more than a three-day celebration

greater experience because of it. The hotel, travel arrangements, business dress, clinicians, evaluators and hosts were all the best that one could hope for. People behave differently when they are dressed up, sitting with outstanding musicians

and sharing an experience that has an elevated level of importance.

“Another reason the Bands of America Festival is unique and special is because of its non-competitive nature, once the ensembles have

been selected. After our audition tape was accepted, and I knew that we would be sharing the stage with the greatest musical ensembles in the country, I began the all important process of selecting literature and planning rehearsals. Because there would not be ratings or placements, we really stretched ourselves and took musical risks in literature selection. The students responded to the challenges and rehearsed more professionally than ever before. They were motivated to rise to the level of the musicians that they would be surrounded by in Indianapolis, and by the challenge of the literature that was put before them. If I had been concerned with the ‘ratings’ perhaps I would not have taken the risk.”

“The **Plymouth-Canton Educational Park’s** participation in the 2005 National Concert Band Festival and National Percussion Festival was truly evolutionary for our program,” said Director **Marc Whitlock**. “For months the staff and I prepared the students as best we could, both musically and verbally, for the experience they were about to encounter, but no words could prepare them for the aesthetic and musical rewards they were about to receive.

The experience elevated them to a new understanding of how incredible a music performance can be and the shared camaraderie of musicians from all over the country. Our students are still talking about the wonder of the Festival and how they wish it could have lasted even longer.

This was my third time attending the Festival and this was my best experience yet. It keeps getting better and better! I recommend this highly substantial experience to all educators and music students alike.”

For Mr. Whitlock’s PCEP wind ensemble students, the Festival provided a revelation—a pinnacle of understanding about the musical journey they had experienced leading up to the Festival.

“The journey was hard, but the pay-off was amazing,” says senior Richelle Dwenger. “I would not trade the countless hours of practices for anything.”

Students feel the experience of listening to other outstanding groups from across the nation opens their eyes. “All the performers and events inspired me to be a better musician,” said PCEP Junior Chuck Nahra.

Students also enjoyed the atmosphere created by lack of ratings or scores. “It was great ‘playing to play,’ not to try to ‘compete’ against other bands,” said Junior Jenna Olexsey. Added Junior Lauren Jasinski “Attending the Festival was an amazing experience because I’ve never had the opportunity to become completely immersed in such quality music or be surrounded by so many peers who are truly passionate about what we do.”

“It was wonderful to be proud of yourself and your band without needing a score or placement to be satisfied,” said senior Jamie Paffenroth. “Just being together, doing what we love and sharing it with people all around the country who feel the same way is what this Festival is all about.”

2005 NATIONAL CONCERT BAND FESTIVAL & PERCUSSION FESTIVAL:

A PRESTIGIOUS GOAL, AN UNFORGETTABLE JOURNEY

by Debbie Laferty Asbill

of musical excellence. This positively life-changing experience started from the moment of audition and will extend years into the future with the impact on those who participated.

The National Concert Band Festival and National Percussion Festival is recognized as the epitome of concert festivals in America. “It is simply the finest music festival available to bands, percussion ensembles and [starting next spring] orchestras in the country,” says **Andrew Gekoskie**, Director of Bands at **Langley High School, VA** and a participant in the 2005 Festival. “It offers a wonderful performance opportunity with a chance to interact and receive feedback from some of the finest wind conductors.”

“My ensemble came all the way from American Fork, UT to share the stage with the best percussionists in the country and were able to experience a wide variety of educational opportunities,” said **Michael Huestis**, whose **American Fork H.S.** percussion ensemble was invited to perform at the festival. The American Fork H.S. Wind Symphony was an invited ensemble at the 2004 National Concert Band Festival.

“BOA runs everything in a professional manner and the students and directors have a

2005 HONORS CONCERT A SMASHING SUCCESS

by Michael Boo



Watch streaming video of the Honor Band of America and Honor Orchestra of America concerts online, available to Premium BOA Network members at bands.org. Sign up today.



Photos courtesy of Jolesch Photography

Photo top: Festival Evaluator Anthony Maiello chats with students following the Opening Session; **Photo bottom left:** Robert McDuffie with the Honor Orchestra of America; **Photo bottom right:** All students participated in Master Classes, like this Tuba Master Class with Rhythm & Brass's Charles Villarrubia (left).

The 2005 BOA National Concert Band Festival Honors Concert was held Mar. 12, 2005 at Butler University's Clowes Memorial Hall in Indianapolis. The concert event saw the premiere performance by the Honor Orchestra of America who shared a program with the Honor Band of America.

The first-ever orchestra was a smashing success by any yardstick, with members representing 53 schools and 23 states, (as announced to the concert-goers by **Carl Grapentine**, long-time festival concert announcer and morning show host on WFMT radio in Chicago).

The inaugural orchestra was rehearsed and conducted by **Scott O'Neil**, Associate Conductor of the **Utah Symphony Orchestra**. After a rousing rendition of the "Star Spangled Banner," an equally rousing reading of Leonard Bernstein's "Overture to Candide" got the concert underway.

Robert McDuffie is one of the most active traveling violinists in the world today. He was the featured soloist during Mendelssohn's "Concerto for Violin in E minor, Opus 64."

The orchestra concluded with seven movements extracted from Ravel's setting of Mussorgsky's "Pictures at an Exhibition," with the orchestra rising to the challenge of pouring out their souls during the climactic "Great Gate of Kiev" finale.

"From sectionals, rehearsals and master classes to the final concert, this once-in-a-lifetime experience has greatly enriched the quality of my orchestra playing," said Paul A. Young, cellist from **Broad Ripple H.S., IN**, who will enter Indiana University this fall as a cello performance major. "In meeting many other great players and teachers I feel I have realized what it takes to be a leader within a group."

The Honor Orchestra of America and Orchestra America National Festival will be under the auspices of Orchestra America, an operating

division of Bands of America. How well will orchestras fit into the BOA family of events? Judging solely from this concert, apparently quite well.

Following intermission and the 2005 BOA Hall of Fame inductions (see more on page 18), the BOA Honor Band of America performed, rehearsed and conducted by **John Whitwell**, Director of Bands at **Michigan State University**. The band's brass section opened up the second half of the concert with Brian Balmages electrifying "Fanfare Canzonique," with an antiphonal brass choir in a balcony contributing to the soaring bone-rattling sonorities.

The Honor Band's program included Joseph Kreines transcription of Tschmesnokoff's "Salvation is Created," Mark Camphouse's "In Memoriam," written in memory of BOA band director and friend L.J. Hancock from Pennsylvania's Norwin High School, a percussion interlude of "Rainbows" from Alice Gomez's "Raindrops" suite, arranged by John Pollard, Honor Band of America Percussion Coordinator, and H. Owen Reed's landmark warhorse suite "La Fiesta Mexicana."

The concert concluded with E.E. Bagley's "National Emblem" in an edition penned by BOA friend and mentor Dr. Frederick Fennell. Dr. Fennell passed away in December and his loss was felt by all involved with BOA. In his honor, his favorite march was performed without conductor as his images were projected on an overhead screen.

"Being part of the Honor Band of America was not only one of the greatest experiences of my music career, but of the greatest experiences of my life," said Sam Atkins, alto saxophone from **L.D. Bell H.S., TX**.

Put Mar. 23-25, 2006 on your calendar. Those are the dates for the 15th Annual National Concert Band Festival, the next National Percussion Festival and the first-ever Orchestra America National Festival.



Call for applications/audition tapes

2006 NATIONAL CONCERT BAND FESTIVAL

& NATIONAL PERCUSSION FESTIVAL presented by YAMAHA®

**March 23-25, 2006
Indianapolis, IN
Clowes Memorial Hall &
Indianapolis Marriott Downtown**

Application Deadline: June 17, 2005

Read director and student comments from the 2005 National Concert Band Festival and National Percussion Festival on page 16.

The BOA National percussion Festival is endorsed by the



The Bands of America National Concert Band Festival is one of the premier educational events for America's finest high school concert bands and percussion ensembles. The Festival focuses a national spotlight on the core of our nation's band programs—the concert band. Likewise, the National Percussion Festival provides a national forum for performance and recognition for America's outstanding percussion ensembles.

The Festival is a celebration of musical excellence: a non-competitive event that combines world-class performance and evaluation opportunities with an exhilarating atmosphere of camaraderie in music.

Highlights for invited ensembles, selected by taped audition, include:

- Evaluation and post-concert clinic by leading music educators
- Master Classes led by professional musicians and leading applied faculty

1 The Indianapolis Symphony Orchestra will perform a private concert for Festival participants; **2** Clowes Memorial Hall; **3** Indianapolis Marriott Downtown.

- Private command performance by the Indianapolis Symphony Orchestra
- Gala Awards Banquet
- Required audience time guarantees a knowledgeable, enthusiastic audience for all ensemble concerts

Application Process

The National Concert Band Festival and National Percussion Festival audition process is a tool you can use to take your program to the next level. All auditioning bands and percussion ensembles receive taped and written critiques from the evaluation committee. The tape listening is "blind"—ensembles are only identified to evaluators by number.

Evaluators then recommend the ensembles that demonstrate an exemplary level of excellence to receive an invitation to perform at the Festival.

"Fam" Trip—Now for Interested Directors, Too!

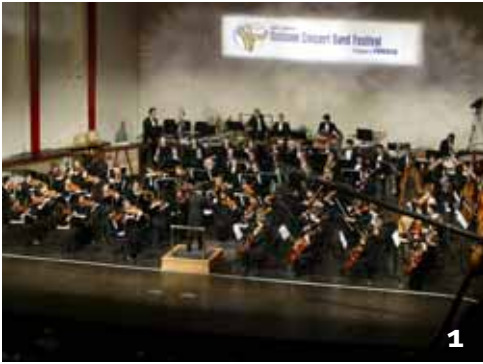
Bands of America will take directors of invited ensembles on a site inspection of the performance halls, warm up rooms, clinic rooms, and the Festival hotel, on Sunday, Nov. 13 in Indianapolis, coinciding with the BOA Grand National Championships. The philosophy of the event and Festival schedule, as well as costs, will be discussed. Transportation and housing for the "Familiarization Trip" is at the participant's expense.

NEW! Directors interested in auditioning in the future are welcome to join us for the Fam trip to hear about the Festival, tour the official hotel and concert halls. Limited space available contact BOA for more info at 800.848.2263.

Download the application packet with audition requirements, Festival Package prices and application from:

www.bands.org

or call 800.848.2263 to be mailed a packet.



1



2



3

1 The Honor Orchestra of America debuted at the 2005 National Concert Band Festival; **2** Indianapolis Symphony Orchestra's Anne McCafferty leads a cello master class for 2005 Festival students **3** Hyatt Regency Downtown

Tell your orchestra colleagues about this new opportunity!

2006 ORCHESTRA AMERICA NATIONAL FESTIVAL presented by YAMAHA®



**March 23-25, 2006
Indianapolis, IN**

**Hilbert Circle Theatre, home of the
Indianapolis Symphony Orchestra**

Hyatt Regency Downtown

Application Deadline: June 17, 2005

The Orchestra America National Festival will debut in 2006—a non-competitive national festival **held in cooperation with the Indianapolis Symphony Orchestra** for outstanding high school full and string orchestras.

Patterned after the successful National Concert Band Festival, the Orchestra America National Festival is a celebration of musical excellence, combining world-class performance and evaluation opportunities with an exhilarating atmosphere of camaraderie in music. The non-competitive atmosphere provides a place for growth, cooperative encouragement and mutual respect among school orchestra programs, students, parents and administrators.

Participating students experience an atmosphere of mutual respect for their peers while enjoying concerts from other outstanding orchestras.

Orchestra America will select no more than eight orchestras for invitation to the 2006 Festival. Orchestras will only be invited if they achieve a high standard of excellence.

Highlights for invited orchestras, selected by taped audition, include:

- Evaluation and post-concert clinic by leading music educators
- Master Classes led by professional musicians and leading applied faculty
- Private command performance by the Indianapolis Symphony Orchestra
- Gala Awards Banquet
- Required audience time guarantees a knowledgeable, enthusiastic audience for all ensemble concerts
- The 2006 Orchestra America National Festival will be held in conjunction with the National Concert Band Festival

Application Process

All auditioning orchestras receive taped and written critiques from the evaluation committee. The tape listening is “blind”—ensembles are only identified to evaluators by number. Evaluators then recommend the ensembles that demonstrate an exemplary level of excellence to receive an invitation to perform at the Festival.

Orchestra America is an operating division of Bands of America. Orchestra America will bring the same world-class standards of excellence to the National Festival and Honor Orchestra of America as its sister organization Bands of America has provided for the band world for three decades.

Download the application packet with audition requirements, Festival Package prices and application form from:

www.orchestraamerica.org

or call 800.848.2263 to be mailed a packet.

2006 HONOR BAND OF AMERICA HONOR ORCHESTRA OF AMERICA

Give your outstanding students these unforgettable opportunities



Ray Cramer
Conductor, 2006
Honor Band of
America

Honor Band of America

Since its inception in 1992, the Honor Band of America has earned a national reputation as one of the nation's finest student concert honor bands. The Honor Band has received international accolades in recent years, with a performance by invitation at the World Association of Symphonic Bands and Ensembles in 1997 and a concert tour of Japan in 1999. With the opportunity to rehearse and perform with renowned conductors, perform with world-class guest artists, premier new commissioned works for concert band and perform for a "dream audience" of outstanding high school musicians and educators from across the country, the Honor Band of America is a "must" for outstanding musicians.

Mr. Ray Cramer, Director of Bands at Indiana University will conduct the 2006 Honor Band of America. The Honor Band of America will perform

in concert, **Saturday evening, Mar. 25, 2006** at Clowes Memorial Hall, on the campus of Butler University.

The **repertoire** for the 2006 Honor Band of America will tentatively be as follows: *Lincolnshire Posy*—Percy Grainger, *Awayday*—Adam Gorb, the premier of a new work by Samuel Hazo, *Exotic Particles and the Confinement of Quarks*—Don Freund, *Dance of the Jesters*—Tchaikovsky/Cramer.

Honor Band of America: Launchpad for Success!

Honor Band of America members have hailed from across the nation, from band programs large and small. Today, many Honor Band of America alumni perform in professional symphonies and top military bands. Others are teaching music in schools nationwide, performing professionally, finishing up a wide variety of college degrees and are embarking on illustrious and diverse careers that span the spectrum of business and professional enterprise.



Benjamin Zander
Conductor, 2006
Honor Orchestra of
America

Honor Orchestra of America

After a remarkable debut performance on Mar. 12, 2005, under the baton of Scott O'Neil, Associate Conductor of the Utah Symphony Orchestra, members of the 2005 Honor Orchestra of America raved about the experience. "I'm definitely auditioning again for next year," "I can't wait to tell all the members in my school's orchestra they have to audition!" "I had so much fun, I don't want to leave!" are just some of the reactions after the concert.

The Honor Orchestra of America will perform **Saturday evening, Mar. 25, 2006**, sharing a concert with the Honor Band of America.

Visit www.orchestraamerica.org for application & audition excerpts, and for 2006 concert repertoire.

Announcing the conductor of the 2006 Honor Orchestra of America: Benjamin Zander

Benjamin Zander, conductor of the Boston Philharmonic Orchestra and the New England Conservatory Youth Philharmonic Orchestra, will conduct the 2006 Honor Orchestra of America. Learn all about Benjamin Zander online at www.benjaminzander.com.

Christopher O'Riley, guest soloist

From his unforgettable interpretations of classic and new repertoire to his groundbreaking transcriptions of Radiohead, pianist Christopher O'Riley has redefined the possibilities of classical music. As host of the most popular classical music radio show on the air today, From the Top (nationally distributed on Public Radio International), O'Riley works and performs with the next generation of brilliant young musicians.



Christopher O'Riley
Guest soloist with
the 2006 Honor
Orchestra of America

Highlights of Membership in the Honor Band of America and Honor Orchestra of America include:

- Written evaluation of audition tape for all applicants
- The opportunity to rehearse and perform under the baton of a renowned conductor
- The opportunity to perform with a world-class guest soloist in concert
- Instrumental master classes with world-class professionals
- Honor Band of America and Honor Orchestra of America reception for members and families
- Personalized certificate, patch and exclusive member pin
- Video and Compact Disc recording of the Honors Concert featuring both the Honor Band of America and Honor Orchestra of America
- Honor Band of America members and wind and percussion players in the Honor Orchestra of America are eligible for nomination for The Revelli Scholarship, a \$1,000 scholarship awarded to a National Concert Band Festival participating senior intending to pursue a career as a band director
- "Membership" in an elite "fraternity" that annually includes a select number of the most outstanding musicians nationwide

Requirements for Application

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

- **Wind players** submit audio recording (cassette tape or compact disc)
- **Percussionists and string players** submit **VHS video tape or DVD-R with video and audio.**

Download the Festival Information Sheet for more Honor Band of America and Honor Orchestra of America package details and fees. **Download Honor Band of America** info and application from www.bands.org and **Honor Orchestra of America** application from www.bands.org or www.orchestraamerica.org. Orchestra literature and audition excerpts will be online after May 15. Winds and percussion interested in the Honor Orchestra must apply using the Honor Band of America application and select preference of orchestra.

Two Application/Audition DEADLINE options:

June 30, 2005 [Early Bird, \$30 application fee]
Sept. 9, 2005 [Final, \$45 application fee]



www.bands.org



www.orchestraamerica.org

NEW!
ANNOUNCING THE BOA-CAVALIERS EXPRESS CAMP IN TEXAS



BANDS OF AMERICA, in conjunction with The Cavaliers and Drum Corps International, will present a unique two-day student camp this summer, that culminates with a performance of

participants with The Cavaliers at the DCI Southwestern Championship in the Alamodome, San Antonio.

The BOA-Cavaliers Express Camp will be held **Thurs. evening through Saturday, July 21-23 in San Antonio.**

The camp is open to all high school band members. Patterned after the wildly popular Marching Band Division experience with The Cavaliers at the BOA Summer Symposium, this camp gives serious marching

DEAN WESTMAN JOINS BOA AS NEW EDUCATIONAL DIRECTOR

DEAN WESTMAN WILL join Bands of America as Educational Director in



June 2005 after completing his fifth year as Director of Bands at Stephen F. Austin High School. As Educational Director, Dean will be responsible for the educa-

tional programming and personnel of BOA's events.

Dean was appointed as a director for the Bulldog Band in the fall of 1999, following four years as Assistant Band Director at Lawrence Elkins High School. Prior to moving to Texas, he taught at Waubonsie Valley High School in Aurora, Illinois.

band members an unforgettable opportunity to rehearse and perform with The Cavaliers, the reigning DCI World Champions.

Camp participants will perform music and drill with The Cavaliers from their 2005 show "My Kind of Town," by Cavaliers composer Richard Saucedo and staff. They will perform together at the DCI Southwestern Championship, **Saturday, July 23 in the Alamodome.**

The \$98 two-day camp fee includes:

- **Tuition and instruction from Cavalier & Carmel H.S., IN staff**
- **Ticket to the DCI Southwestern Championships**
- **Friday lunch and dinner**
- **Member t-shirt**
- **An unforgettable, unique opportunity to march with The Cavaliers!**

Visit www.bands.org to download a registration form. Registration is limited to the first 250 students to apply. For more information, visit www.bands.org or call **800.848.2263.**

In 2002, Dean was named the Texas Young Bandmaster of the Year at the Texas Bandmaster's Association Convention. He has served on the teaching staff for the Tenrikyo Aimaichi Marching Band from Nagoya, Japan; on the staff of the 2005 Bands of America Rose Parade Honor Band of America; and served for two years as the Brass Caption Head for the eight-time Drum Corps International World Champion Cadets Drum and Bugle Corps. He's also taught the DCI World Champion Santa Clara Vanguard and The Cavaliers Drum and Bugle Corps.

Under Dean's direction, the Stephen F. Austin Bulldog Marching Band placed 4th at the 2004 Bands of America Grand National Championships and is a five-time BOA Regional Champion.

Dean's ensembles have performed at Carnegie Hall, the Moores Opera House, the Meyerson, and the Midwest Clinic in Chicago.

FREE FOR ALL ON WWW.BANDS.ORG
 These video features below are available for everyone to enjoy at www.bands.org.



Pursuit of Excellence

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



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



2005 National Concert Band and Percussion Festival Performance Montage

Performance clips from each ensemble.

Honor Band in the Rose Parade

Video interviews from throughout the week in California.

Sign up for BOA Network Membership

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Higher Premium Levels include offline benefits like event tickets, DVDs and CDs, VIP seating and parking passes.

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Bands of America 2005

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NOW PLAYING FOR PREMIUM MEMBERS: SIGN UP TODAY



2005 Honors Concert featuring the Honor Band of America and Honor Orchestra of America

Enjoy streaming video of the full 2005 Honors Concert from the Bands of America National Concert Band Festival, recorded March 12 in Clowes Memorial Hall, Indianapolis, IN.

The Honor Band of America program, conducted by **John Whitwell**, Director of Bands at Michigan State University, includes *Fanfare Canzonique*—Balmages; *Salvation Is Created* (for Woodwind Choir)—Tschesnokoff, arr. Kreines; *In Memoriam*—Camphouse; *La Fiesta Mexicana*—Reed; *National Emblem*—Bagley, ed Fennell.

The Honor Orchestra program, conducted by **Scott O'Neil**, Associate Conductor of the Utah Symphony Orchestra, includes *Overture to Candide*—Bernstein; *Concerto for Violin in E minor, Opus 64*—Mendelssohn; and select movements from *Pictures at an Exhibition*—Mussorgsky, orch. Ravel.



BOA Honor Band at the Tournament of Roses Commemorative DVD

Premium members can view the complete 37-minute video from the Commemorative DVD. Experience the magic of creating this once-in-a-lifetime experience.



Frederick Fennell on "Lincolnshire Posy"

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



2004 Grand National Championship Finals Performances

2004 San Antonio Super Regional Championship Finals Performances

University of Massachusetts Minuteman Marching Band Grand National Exhibition

Coming in 2005 for Premium Members only:

The Canadian Brass Master Class

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...more feature videos added monthly

2005 Grand National Finals



**BOA thanks our Preferred Travel Partners
for helping make the BOA Honor Band's performance at the
2005 Tournament of Roses a reality**



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services of our Preferred Travel Partners—we do!**

Bands of America proudly recommends our Preferred Travel Partners. BOA's unique and special partnership with three of the leading group travel and tour operators in the United States, creates new and exciting opportunities for all bands who travel. Bands of America believes these three organizations represent the best in the business and are proud to have them join our family of sponsors. We invite you to consider these travel professionals when planning your next trip.

**For information on how to contact our Preferred Travel Partners,
visit www.bands.org or call 800.848.BAND**



Preferred Travel Partners



The Heat Is In The Beat! Yamaha Sounds of Summer

YAMAHA SOUNDS OF SUMMER camps are in full swing for 2005. With more than 40 percussion camps across the country, this is looking to be the most successful year to date. Sounds of Summer is an experience that promotes the enjoyment and dedication to the future of music through percussion. Many school music programs are in need of expert percussion instruction to prepare for parades, halftime shows and general marching band. Yamaha has recognized this need and makes our stable of world class percussion educators available to teachers and students nationwide regardless of program size or school budgets.

Sounds of Summer camps are open to percussionists of all skill levels, from junior high to high school. Non-percussionist band directors and educators are also welcome. Attending students are provided first-class instruction from the best marching percussion instructors in the country. Our instructors utilize Yamaha's "Marching Percussion Essentials" book which is rewritten every year to provide the most up-to-date techniques and contemporary percussion styles.

For specific camp dates, locations and attending clinicians please visit www.yamaha.com and find the Sounds of Summer information on the Band & Orchestral page.

BAND TOGETHER COLLECTS INSTRUMENTS, DONATIONS

THE 2005 BAND Together program collected many needed instruments for the Indianapolis Public Schools band programs, as well as over \$11,000 for the Indianapolis Public Schools Summer Symposium Scholarship Fund which was created by Bands of America to give urban Indianapolis students access and the opportunity to study with the finest music faculty at BOA's own Summer Symposium.

Bands of America partnered with Indianapolis radio station WTTS-FM (92.3), the Arts Council of Indianapolis, the City Market, IndianapolisMusic.net, IMC-Indy's Music Channel, NUVO and the City of Music to support music education in Indianapolis.

Band Together invited the community to donate gently used instruments and/or funds during March-Music in the Schools Month-to be earmarked for distribution in the Indianapolis Public School band programs. The program included musical showcases at local nightspots as well as the National Concert Band and Percussion Festival presented by Yamaha. Instruments donated to the program will be evaluated, repaired by IPS technicians, then go directly to IPS band rooms with demonstrated needs.



THE YEAR, KRISPY Kreme is celebrating its 50th year in the fundraising business. In 1955 there were not a lot of options for school fundraising. In the few southern states that had a Krispy Kreme store, you could buy a dozen doughnuts for around 50 cents and sell them for a dollar. That 50 cents a dozen profit would add up quickly to some serious money in 1955.

A lot has changed in the fundraising industry in the past 50 years, but Krispy Kreme has managed to stand the test of time. The reason is simple: Krispy Kreme products have a broad appeal and can be very profitable for the groups selling them. The Krispy Kreme fundraising program can help your group too. With 50 years of proven success, it's worth learning more for any group.

Log on to the Krispy Kreme Web site at www.krispykreme.com and register to be a band friend of Krispy Kreme, and they will send you a voucher for free doughnuts to help you with your first sale.



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

Bands of America Newsletter

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- April/May
- August/September

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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.

Bands of America News

FJM Named New Official Uniform Sponsor

FJM HAS PROUDLY taken on a new level of sponsorship with BOA as Official Uniform Sponsor. Also part of the BOA family as a Corporate Sponsor, Fred J. Miller Inc. (FJM) was the designer and manufacturer of the uniforms for the Bands of America Honor Band in the 2005 Tournament of Roses Parade®.

Several exciting things are currently happening at the offices of FJM. Preparations for *Images Emerald*, the

Pearl Wins Innovation Award, Launches New Products

THE PEARL CORPORATION was recently named "Most Innovative Acoustic Drum Company" in the 2004 *Modern Drummer* Consumer Awards. *Modern Drummer's* readership, over 100,000 strong, voted to determine the winner. Pearl Corporation and Adams Musical Instruments take pride in the quality and innovation that gives musicians the tools they need to succeed.

Pearl and Adams' new educational products for 2005 include the Carbonply Championship Series marching line, custom-colored marching hardware, multi-percussion marching mount, four Philharmonic snare drums, Elite Series concert tambourines, wood blocks, triangles and the new Adams Parsifal Bells/Glockenspiel.

newest and most unique catalog to date, are complete and it should be arriving within the coming weeks.

Along with the stylish new catalog comes the bold and innovative new FJM logo representing FJM's full 360-degree coverage of all the pageantry arts.

BOA has a long-standing tradition of advancing the role of music in the lives of students across the country, in the same way that FJM has provided clinics, uniforms and accessories to train and outfit those same groups for over 40 years.

FJM is proud to expand the association with Bands of America, and looks forward to assisting the organization in the musical and artistic development of today's youth.



Carbonply marching shells (pictured) use African mahogany in the snares and tenors to increase resonance and low frequencies, while carbon fiber is used to bring out the high frequencies, snare response, and increase projection. Projection and warmth combine to create a tonal blend previously unavailable in marching percussion. Look for these drums on the DCI tour this summer when the Santa Clara Vanguard and Phantom Regiment take the field.

Also new for 2005 are Reference Series drum sets, the Hide-Away djembe stand, bags for congas and bongos, new finishes and a complete Taiko lineup.

Find these innovations and more at www.pearldrums.com.

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To visit any of our sponsor's Web sites, go to www.bands.org, visit the Sponsor page in the Resource Room and click on the logos.

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