

2005  
30<sup>TH</sup>

# BANDS of America

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Directors session with Larry Livingston among the BOA Network Premium Membership streamed video now online.

**BOA  
Championship  
Pull-Out Poster  
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Bands of America, Inc.  
39 W. Jackson Place, Suite 150  
Indianapolis, IN 46225

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BY GARY MARKHAM

# THOUGHTS ON COMPETITION AND THE JUDGING PROCESS

**The beginning of the fall season stirs thoughts about marching band and competitive events. Music competition in general has always concerned and fascinated me on many levels as a band director, music supervisor and Chief Judge.**

In my role as Chief Judge for Bands of America, I have the unique opportunity to observe behavior and discuss issues about competition with students, directors and parents across the country. I often worry about keeping the competitive aspect of our programs in check and in proper perspective. I believe this is important for the educational health of our students and programs and the professional growth of our teachers.

While much has been written on this topic, most opinions have sited “competition” itself as the problem or the solution. The reality is that competition in education is only a tool for motivation and evaluation – one tool among a broad repertoire of strategies that inspire and assess musical performance and program success. Does the competition itself motivate every individual in the band? Is the placement or score in competition the sole way to evaluate band program achievement? Research has indicated that this is not the case and common sense should tell us that there should be many other indicators. Bands of America has always maintained a philosophy that the point of competitive events is the offering of an opportunity to do one’s very best in an educational atmosphere that also generates the appreciation of other’s hard work. So with this in mind, it is not “competition” itself that needs scrutiny, but the way we use that

strategy in our programs and how we react to competitive results.

We should look at some of the realities in marching band competitions to properly place perspective on the meaning of the activity. First, rating and ranking in band competitions is at best a subjective venture. While judge training and experience has improved significantly over the past several years, the numerical scores are still subject to tolerances and perceptions that vary. In any one specific contest the evaluation is only a single snapshot of the band program’s achievement. No one placement or score should be interpreted as the total truth. Additionally, scores and placements also vary with the number of bands and quality of the band performances in the contest. These contest dynamics influence scoring. If the *goal* set for the band is a higher number each time demonstrating improvement, we may experience disappointment and frustration trying to realize success with this goal. The number received in a subsequent contest could have been forced lower than a previous one because of the ranking and rating priority in a contest with many more or higher quality bands. It’s therefore difficult to make direct comparisons from one contest to the next, especially if the judges and participants change. Perhaps in a perfect world we could realize the goal, but it is unlikely. The result many times is a criticism of judge inconsistency when in fact the judge may be very consistent in their ranking and rating process from contest to contest. The advice would be to reconsider the goal, or educate students, staff and parents to the realities of the judging process and contest dynamics.

Judges have two main responsibilities of equal importance in a band contest. First, the tape commentary about the performance should provide **accountability for evaluation, constructive criticism** and **useful information** that encourages improvement in a particular caption. Second, judges must rank and rate each band in the contest. This means they must first decide the hierarchy in their caption based on the performances and then to determine the degree of difference numerically between groups. Judges have many tools to aid in this process including score sheets, a criteria reference rubric, and a judging guide paper that focuses on the caption philosophy and comparison questions. For the director and staff these tools are ways to focus instruction and insure coverage of all performance components. The front of each judging sheet is the “What” part of the curriculum; the criteria reference rubric on the back is “How” well it is being accomplished. The guide

would be a valuable tool for band directors and staff to understand the judging process. These guides are available on the BOA web site with the judging manual.

Another area of eternal debate is the use of the achievement equation: What + How = Achievement. Examples of these considerations in the performing music caption are:

- Pure musical challenges – these are substantive demands placed on performers by the music composition itself
- Environmental challenges – circumstances that performers must face to hear others in order to accomplish ensemble responsibilities
- Physical challenges – body movement and effort required while performing the music.

The debate generally centers on whether a particular group is receiving enough numerical credit for “What” they are attempting to do in a caption. Designers, staff and directors generally want more credit because the content in the show has difficulty or extraordinary challenges for the performers. The truth is that judges do consider the substance and challenge in their caption, but are more reluctant to give high credit just for the attempt. It’s not enough just to choose to play the *Hindemith Symphony*; the performance should also be a respectable rendition. While high expectations in choices are admirable, those same high expectations must also be for performance quality. Advice would be to create a wonderful, entertaining, and substantive program; be sure that you and the staff know how to teach it; and that the students have the ability and time to achieve it. Any breakdown in that process will certainly result in less than success.

The real key to healthy educational competitive activities includes:

- Director and staff understanding of the entire judging process
- Setting realistic goals that involve striving for excellence and giving the very best effort
- Understanding of contest dynamics and other influences on number management
- Complete communication to students and parents about all aspects of judging and competitive activities
- How the achievement equation is applied

**It is not “competition” itself that needs scrutiny, but the way we use that strategy in our programs and how we react to competitive results.**

- An appreciation that other groups also work diligently
- A realization that competitive results are not the only measure of program achievement
- Educate administrators, parents, and students about the types of evaluation that indicate program improvement and educational value.

Recent Bands of America Championships have been imaginative displays of marching band ingenuity, innovation, exploration and creativity, serving as an inspiration to us all. Each band contributes a unique

perspective to the activity. Exploration with electronic ideas, creative textures in music writing, innovation in percussion writing, as well as, new visual territory. Overall, bands have improved dramatically and that has been a result of the intelligent application of instructional and design strategies with realistic goals. Students learn so much more during the journey than with the competitive result. Obviously, evaluation decisions in each caption are extremely difficult, but judges are great supporters of extraordinary performances. The end result is a wonderful educational experience for everyone involved in the activity. The real winner is the band activity itself and the positive influence it has for students.



### Gary Markham

Mr. Markham is currently Supervisor of Music for the Cobb County Public Schools. He is Chief Judge for Bands of America and Camp Director for the BOA Summer Symposium.

Mr. Markham is the former Director of Bands at Robinson Secondary School in Fairfax County, VA. He has many years’ experience in music education, and serves nationally as clinician, guest conductor, adjudicator and consultant. Mr. Markham received his B. S. degree from Mansfield State University, M. Ed. degree from Penn State University, and will receive his Ph. D in conducting and music supervision at George Mason University.

In addition to serving as the Chief Judge for BOA, he is Judge Education Director for Drum Corps International, and an author of “Band Expressions” published by Warner Brothers. He is member of MENC, GMEA, ASBDA, NAJE, NBA, College Music Society, Association for Supervision and Curriculum Development, and many others including Phi Beta Mu.

In 1987 Mr. Markham received the “Certificate of Excellence” from the Virginia Music Educator’s and in 1991 a “Commendation of Professional Excellence” from the Fairfax County Board of Education. He is a 1992 recipient of the John Philip Sousa Foundation’s “Sudler Order of Merit” and the Robinson Symphonic Band is the 1992 recipient of the “Sudler Flag of Honor.”

Fall Championships 2005

2005  
**30<sup>TH</sup>**



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end field trip or recognition for your students to attend and observe many of the finest marching bands in the nation.

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

**Join us as we celebrate 30 years of Bands of America at the 2005 Grand National Championships!**

Directors, treat yourself to performances from 100 bands from across the nation in America's most exciting marching music event—the 30th Annual Grand National Championships presented by Yamaha. Grand Nationals also makes for a perfect year-

**FINALS TICKETS.** Upper Deck Premium and Super Section seating is sold out, Lower Deck Super Section seating is sold out. Very limited Premium Section seating in other areas remain and are expected to sell out soon, so order yours today. See the diagram below for location of various Finals ticket types and visit the store at [www.bands.org](http://www.bands.org) for seating details.

Press Box seats are also available for Finals and Semi-Finals. Other Semi-Finals tickets and Prelims tickets are General Admission. See ticket prices below.



**SCHEDULE**

**WEDNESDAY**

**THURSDAY**

**FRIDAY**

**SATURDAY**

Nov. 9  
**Indianapolis Power & Light Company IPS Marching Band Tournament**  
RCA Dome  
*The Indianapolis Power & Light Company IPS Tournament kicks off Grand Nationals for the fourth consecutive year. See page 6 for more info.*



Nov. 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.*

Nov. 11  
**Prelims 2**  
RCA Dome  
*45 of 90 bands perform.*  
**Grand National Expo**  
**Student Leadership Workshop with Dr. Tim Lautzenheiser**  
Indiana Convention Center  
*5-7 p.m. Open to all high school student leaders.*

**Celebrate America!**  
Pan Am Plaza  
*~8:45-9:45 p.m.*  
*Live performances, free fireworks spectacular and more!*

Nov. 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 online at [www.bands.org](http://www.bands.org) or by phone at 800.848.2263.**

Finals Reserved seat tickets range from \$55-\$18 (\$125 for Press Box). Semi-Finals tickets are \$25 (\$75 for Press Box), Prelims are \$15 per day (Thursday OR Friday), \$24 for two day Prelims pass (Thursday AND Friday). Tickets for the IPL IPS Marching Band Tournament are \$10 each.



# GRAND NATIONALS FINALS LIVE WEBCAST

Sat., Nov. 12, 7-11 p.m.\* on [www.bands.org](http://www.bands.org) for Premium Members of the BOA Network

**B**ands of America will stream live video and audio of the 2005 Grand National Championships Finals online at [www.bands.org](http://www.bands.org) for BOA Network Premium Members.

Premium Memberships on [www.bands.org](http://www.bands.org) start at \$39 per year and gives members access to a wide library of multimedia including educational online clinics and BOA events. See page 10 for more Premium Membership streamed video that is offered.

The Finals program will include 12 finalist performances, Class Champion and exhibition performances, the Grand Finale and awards ceremony.

\*Times approximate pending final schedule.



## How to View the Webcast

To sign up for BOA Network Premium Membership online go to [www.bands.org](http://www.bands.org) and click on the "BOA Login" button to get started. Free basic BOA Network members can upgrade to Premium Membership.



Indianapolis Convention and Visitors Association

## 2005 Grand National Bands

As of Aug. 10, 2005, subject to change

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

# JUDGING CLINIC FOR DIRECTORS AT GRAND NATIONALS

**BOA Judging Clinic and Behind-the-Scenes Tour, Sat., Nov. 12, free for Semi-Finals ticket holders**

**B**and directors are invited to learn more about Bands of America Championships and the Bands of America adjudication system first-hand at the 2005 Grand National Championships.

Your ticket to Saturday's Semi-Finals also admits you to the Judging Clinic and Behind-the-Scenes Tour. Directors, Assistant Directors and staff are invited. Space is limited; maximum of four representatives per school. Band Booster representatives and other band staff are welcome to attend the Behind-the-Scenes Tour.

The Directors and Boosters Behind-the-Scenes Tour will be from 10-11 a.m. BOA officials will explain the registration process, what you can

expect when enrolling in a BOA Championship, and guide a tour of the contest flow in the RCA Dome.

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

You must have a Saturday Semi-Finals ticket to enter the stadium and **pre-register** with Bands of America for the Tour and Clinic access pass.

**Register for the Tour and Clinic online at [www.bands.org](http://www.bands.org) or call 800.848.BAND.** Registration is limited and available on a first-come, first-served basis.



With the support of the  
ARTS COUNCIL OF INDIANAPOLIS  
and City of Indianapolis

www.bands.org

## Indianapolis Power & Light Company IPS Marching Band Tournament Will Open Grand Nationals

For the fourth consecutive year, Bands of America will kick off the Grand National Championships by hosting the Indianapolis Power & Light Company IPS Marching Band Tournament, **Wednesday evening, Nov. 9**, in the RCA Dome in Indianapolis.

Indianapolis Power & Light Company is title sponsor of the 2005 Indianapolis Public School event. The Tournament is also being supported by the Arts Council of Indianapolis and the City of Indianapolis.

New this year is the IPL Spirit Award, which will be awarded to the IPS school who shows the most support, school spirit and sportsmanship during the Tournament. "The Spirit Award will help build excitement in the IPS schools for their bands and attendance at the Tournament as a show of support for these young performers," says **Crystal Grave**, Marketing and Public Relations Manager for BOA.

Tickets for the IPL IPS Marching Band Tournament are \$10 each.

## Celebrate America! to Feature Exciting Exhibition Bands

Grand National exhibition bands **Riverside Community College Marching Tigers**, **Jacksonville State University Marching Southerners** and **Los Aquiluchos de Puebla** marching band from Puebla, Mexico will perform at Celebrate America, presented by **Indy Office Solutions, Friday, Nov. 11** as part of Grand Nationals. All three bands will also perform in exhibition during Grand Nationals in the RCA Dome.

After the excitement of Friday's Grand National prelim performances, spectators and the Indianapolis community can join BOA for a free outdoor celebration on Pan Am Plaza located directly across the street from the RCA Dome. BOA and DCI announcer Dan Potter will emcee the celebration that will also include the directors' draw for Semi-Finals Saturday performance times live on a giant screen, followed by a spectacular 15-minute fireworks display over downtown Indianapolis.

Celebrate America! is presented as a free "thank you" to BOA fans and Indianapolis area residents. Be sure to add it to your Grand National schedule of festivities!



# Student Leadership Workshop

with **Tim Lautzenheiser**

Part of the **Grand National Championships**



**Friday, Nov. 11, 2005**  
**Indianapolis, IN**  
**Indiana Convention Center**  
**5-7 p.m.**

The two-hour Student Leadership Workshop with Tim Lautzenheiser at Grand Nationals is open to all high school band leaders. Students do not need to be a member of a Grand National performing band to attend the workshop (Grand National band members are also encouraged to attend!).

Tim Lautzenheiser has been conducting Student Leadership Workshops throughout the nation for over 20 years.

Students in your program who have demonstrated their willingness and ability to be leaders will experience the greatest impact of the workshop, and will be able to bring energy and enthusiasm back to your school and your program!

The workshop is designed for student leaders grades 9 through 12 and all participants will be actively involved....this is not a lecture type situation...through activities, examples and valuable information, students will be exposed to:

- Setting high standards of excellence
- Fundamentals of self-discipline
- Effective communication principles
- Value of risk
- Behavior modification vs. motivation
- Dealing with insecurities

The anticipated outcomes of the workshop are:

- Independent carry through
- Sensitivity to peers
- Development of a positive attitude
- Understanding of I/me vs. We/us
- Understanding consequences of complacency
- Increased level of cooperation
- Commitment to self-improvement

Tim Lautzenheiser is a former college music educator who through the years has found the importance of attitude/approach to be one of the key factors in the successful development of any program or person. Tim was the first recipient of the Mr. Holland's Opus Award acknowledging his dedication to young people. Tim presently holds the Earl Dunn Distinguished Lecturer position at Ball State University and is the Educational Director of the Selmer Company.

**To Register:** Download a brochure with registration forms at **www.bands.org** on the Grand National Web pages or call **800.848.2263**.

**Registration Fee** is \$30 per student, or \$25 per student for groups of 10 or more registering from the same school by Nov. 1. After Nov. 1, all fees are \$30 a person. One director may observe at no cost for every 10 students enrolled.





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## Bands of America 2005

# REGIONALS & SUPER REGIONALS

presented by **YAMAHA®**

### Use BOA Scoresheets and Adjudication System for Your Local Band Contest

Did you know that you can add the high-quality Bands of America Adjudication System and Scoresheets to YOUR show this fall?

This System allows your band program the full one-time use of one Adjudication Sheet per caption, the Criteria Reference Scale with wording for each sheet, and one Tote Sheet per caption as well.

The License Agreement fee is \$100 per contest. In order to receive permission for use of the Bands of America Adjudication System please refer to the **Adjudication Sheet License Agreement** located on page 49 of the Bands of America Adjudication Handbook, which can be downloaded from <http://bands.org/public/resourceroom/adjudication/>.

If you have any questions before filling out the Adjudication Sheet License Agreement, feel free to contact the Bands of America office at **800.848.2263** or e-mail **Alyson Petts** at [alyson@bands.org](mailto:alyson@bands.org).

September 17, 2005  
**Oxford, OH**  
**Miami University**

September 24, 2005  
**Massillon, OH**  
**Paul Brown Tiger Stadium**

September 24, 2005  
**Bowling Green, KY**  
**Western Kentucky University**

October 1, 2005  
**Houston, TX**  
**Rice University**

October 1, 2005  
**La Joya, TX**  
**Coyote Stadium**

October 8, 2005  
**Towson, MD**  
**Towson University**

October 8, 2005  
**Long Beach, CA**  
**Long Beach City College**  
**Veteran's Mem. Stadium**

October 15, 2005  
**Arlington, TX**  
**University of Texas at Arlington**

October 15, 2005  
**Pontiac, MI**  
**Silverdome**

October 22, 2005  
**Flagstaff, AZ**  
**Northern Arizona University**

Oct. 21 - Oct. 22, 2005  
**SUPER REGIONAL**  
**St. Louis, MO**  
**Edward Jones Dome**

October 29, 2005  
**St. Petersburg, FL**  
**Tropicana Field**

October 29, 2005  
**Indianapolis, IN**  
**RCA Dome**

November 4-5, 2005  
**SUPER REGIONAL**  
**San Antonio, TX**  
**Alamodome**

November 4-5, 2005  
**SUPER REGIONAL**  
**Atlanta, GA**  
**Georgia Dome**

### Come to Watch, Bring Your Students

Bands of America Championships offer incredible learning experiences not only for those who perform, but also for those who observe. What could be more motivating than to enjoy one or two days of outstanding performances by other fine band programs? For younger band programs, BOA Championships give students a chance to witness what others their own age are accomplishing.

Directors, you can spark your creative fire by seeing what other programs are doing. Whether you bring students or not, BOA Championships are events you don't want to miss.

**Visit [www.bands.org](http://www.bands.org) for Student Group Ticket information.**

### You can still enroll your band in many 2005 BOA Championships

#### Special invitation to bands for the California and Arizona Regionals

There are still performance spots available in all BOA Regional and Super Regional Championships *except* for the Indianapolis and San Antonio (Super Regional).

Contact Bands of America today at 800.848.BAND for information on how to enroll your band.

### See who's enrolled online at [bands.org](http://bands.org)

You can find info on all the 2005 Regional and Super Regional Championships, including who is enrolled, at [www.bands.org](http://www.bands.org).

### Get results & recaps at [bands.org](http://bands.org)

Sign up for BOA Network membership and you'll have access to Championship results and recaps after the event. Basic membership is free and sign up is easy. See page 10 for more info on BOA Network membership.

**Order tickets and see ticket prices online at [www.bands.org](http://www.bands.org).**





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## Other Premium Membership Programs



### “Best of the Best”

Grand National Champions through the years, ‘79-present featured monthly.



### Michael Cesario

Considering Coordination in Show Design.



### David Starnes

Music General Effect: A Judge's View



### Honor Band of America & Honor Orchestra of America 2005 Concert

...and MORE!

## How to Sign up for BOA Network Membership

**Premium: \$39 a year includes Unlimited Video Viewing | 10% discount on online souvenir purchases from bands.org | Forums | eNewsletter | Championship Recaps and Results | Chat**

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

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

# BOA NETWORK ONLINE AT BANDS.ORG

## NEW MULTI-MEDIA CONTENT FOR PREMIUM MEMBERS



### Larry Livingston

#### Beyond Measure 7: Lessons That Linger

This 90-minute video program was recorded live at the Bands of America 2005 Summer Symposium. Livingston's directors session was one of the best-received clinics at the Symposium, and discusses:

- For whom are we doing this?
- What do we want for them?
- What objectives best serve that goal?
- How do we realize these objectives? With pedagogies that must be developed.

Livingston shares his methods for successful rehearsals, teaching and music-making and shares a wealth of resources.

Visit [bands.org](http://bands.org) for the fall release date of this program.



### 2005 Grand National Finals

#### Live Webcast, Sat., Nov. 12

While there's nothing like experiencing the BOA Grand National Finals in person, our live Webcast is the next best thing!

Presented online in it's entirety on [bands.org](http://bands.org), including all 12 Finalist performances, exhibition and Class Champion performances, the Grand Finale Multi-media presentation and the Awards Ceremony.

Last year more than 11,000 viewers watched the live Webcast, so sign up early for Premium Membership and beat the Saturday night rush!



### 2005 Super Regional Finals

#### Delayed Broadcasts: San Antonio, Atlanta, St. Louis

Bands of America will stream Finals performances from *all three* of the 2005 BOA Super Regionals: **San Antonio, Atlanta and St. Louis.**

These will be delayed broadcasts (not live) available by end of Nov. 2005. **Visit [bands.org](http://bands.org) for specific release dates.**

This will mark the first time that BOA has offered streamed video of all three Super Regional Finals online. Super Regionals are two-day events with up to 60 bands each. The three 2005 Super Regional performing bands include some of the finest high school bands in the nation.

Sign up today for BOA Network Premium or Free Basic Membership  
**[www.bands.org](http://www.bands.org)**

# a HEAD ABOVE the REST

Mike McIntosh  
Bluecoats Percussion Director/Arranger

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- > SOFTER FEEL



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BY TED PIECHOCINSKI, J.D.

# THE COPYRIGHT MONSTER & MUSIC EDUCATORS: WE CAN ALL COEXIST

## PART 2

This article is a continuation. Part 1 appears in the April/May 2005 *Bands of America Newsletter*. You can also read the full article online at [www.bands.org](http://www.bands.org).

### Mechanical License:

If you are planning on making multiple copies of your band's performance(s) and either selling the resulting CDs as fund-raisers or are just wanting to give your students mementos of a successful season or school year, **You must take steps to acquire mechanical licenses for these CDs.** A mechanical license gives you permission to record and duplicate performances on CD (and DVD, which we'll discuss next) or other means of audio duplication. Here are the quick tips for acquiring mechanical licenses:

- a. Most publishers have agreements with the Harry Fox Agency (HFA, [harryfox.com](http://harryfox.com)) in which HFA serves as the clearing house for mechanical licenses. However, HFA does not typically deal with requests for less than 500 pressings; therefore, for requests of less than 500 copies (common in school music programs), you must contact the rights holder (usually the publisher) for each song you intend to include on the CD.
- b. Currently, there is a set rate for mechanical licenses based on the length of the prospective recording for the CD: for recordings less than five minutes long, the rate per CD pressed, per song, is 8.5¢. If over five minutes in length, the rate is 1.65¢ per minute or portion thereof.

The "good" news in this issue is that, once a commercial recording has been made of any song, permission for anyone else to record that song cannot be denied. This is the concept of "compulsory license"<sup>v</sup>. The bad news is, of course, that it takes time to a) find the proper parties from whom to request mechanical licenses, and b) to give publishers sufficient time to respond regarding your license request.

The answer is (simple as it sounds) to plan ahead; go after the proper permissions/licenses with plenty of time to spare. Publishers are not usually swayed by panic-induced requests brought on by your own procrastination. Be nice to them.

Keep in mind, too, that, even though a piece you want to include on a CD (or DVD) is a public domain work, **that does not mean that the arrangement you bought is PD.** A published arrangement of a public domain composition is still copyrighted by the publisher (to the extent that they have changed/alterd the public domain composition) and, therefore, you need to seek permissions for these arrangements, too.

When you contact publishers about these mechanical licenses, feel free to ask them to give you a reduced mechanical rate or, better yet, gratis. Some publishers will be so glad you even sought them out for permission that they may well agree to a gratis license for the usage.

### Synchronization License:

Where mechanical licenses deal with audio recordings only, synchronization licenses are required anytime you want to combine music audio with images.

The most typical instance of synchronization usages in school music programs arise when the music director wants to videotape a performance. By putting audio (the music being performed) together with images (the ensemble performing), a need for a synchronization license exists.

As in making an audio recording of a rehearsal for teaching purposes, so too can you videotape (the term is an anachronism since "taping" is often done these days direct to DVDs) a rehearsal. The problem comes when you want to make multiple copies of a taped performance and either give them away or sell them as fund-raisers. As with requests for mechanical licenses, it is up to you to contact publishers or whomever the rights holder might be (start with the publisher), and ask for permission to do the video taping and duplication you desire and ask for a synchronization license.

Unlike the set/statutory rates for mechanical licenses, there are no set fees for synchronization licenses. While fees may therefore vary greatly,

it is not inconceivable to see publishers ask for synchronization fees of about 17-25¢ per song, per tape/DVD duplicated. Unlike the provision for compulsory licenses described above, there is no such provision for synchronization licenses. A publisher can simply deny this right with or without any explanation. Again, when you write to a publisher to ask for a synchronization license (most often just referred to as a synch license), you lose nothing by asking for a greatly reduced rate or, even better, a gratis usage. Doing the right thing by seeking out permissions will often win you the praise and respect (not to mention a price break on licenses) from publishers.

**Simple rule #3:** It does not matter whether or not you will be charging a fee for students or community members to have copies of CDs/DVDs; it is irrelevant; if you want to use something (i.e. music) that is owned by another (i.e. a publisher), **ASK FOR PERMISSION.**

### Internet Considerations:

In this very brief foray into the world of copyright for music educators, we must make at least one slight mention of materials found on the Internet. While not addressing peer-to-peer file-sharing issues in this article, it must be understood and remembered that, just because you find information, text, lyrics, music, and images online, that does not mean they are free and yours for the taking. Using a terrific image or artwork reproduction on your programs or as part of your ensemble logo may well be a violation of copyright.

Here's the bottom line: whether found on the Internet, a CD, or on printed music, if the material is copyrighted, it is up to you to seek permissions and/or proper licenses for proposed usages. The continued strength of our music industry, yours and mine, is based on mutual recognition, respect and regard for copyright ownership.

*17 USC 115; the declaration of taking a mechanical license under the compulsory license allowance should only be used if you are denied permission to include the recording or if your request was simply ignored. Under compulsory license, you still have to pay for each CD pressing made and there are very strict reporting and notification requirements that, if botched, can result in you being liable for copyright infringement. The concept of compulsory license only works as to making audio recording duplications; it has no bearing on acquiring print rights, permission to arrange, or synchronization licenses.*



**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.



Seated left to right: Ruby Chou, Michelle Duskey, Alia Sabur; Standing left to right: John Plucker, Alex Han, Enrique Trinidad, Daniel Cathey.

## Yamaha Young Performing Artists at BOA Summer Symposium

The Yamaha Young Performing Artist (YYPA) national awards concert was held June 27 at Braden Auditorium at Illinois State University, as the kick off event in the 2005 BOA Summer Symposium concert series. Winners enjoyed an all-expenses paid weekend of rehearsals, master classes, a special awards dinner, concerts and social events. The weekend culminated with a taped live recital/concert, where the winners performed for the Summer Symposium's audience of more than 2,000.

Since 1989, the Yamaha Young Performing Artists program has acknowledged outstanding U.S. musicians ages 16 to 21 while providing vital career experience and exposure. These musicians come from classical, jazz and contemporary musical backgrounds. Judged by national celebrity musicians, nine applicants successfully singled themselves out from hundreds of others, triumphing over the demanding taped audition process and winning for 2005.

The 2005 Yamaha Young Performing Artists:

**Daniel Cathey,**  
Percussion  
Wichita, KS

**Carolyn Jantsch,**  
Tuba  
Ann Arbor, MI

**Ruby Chou,** Piano  
Sandy, UT

**Stephanie Jeong,**  
Violin  
Philadelphia, PA

**Michelle Duskey,**  
Oboe  
Monroeville, PA

**John Plucker,** Horn  
Fairbanks, AK

**Alex Han,** Saxophone  
Scottsdale, AZ

**Alia Sabur,** Clarinet  
Philadelphia, PA

**Enrique Trinidad,**  
Flute  
Carolina, Puerto Rico

# ANNOUNCING: THE INVITED ENSEMBLES

## OF THE 2006 NATIONAL CONCERT BAND FESTIVAL & NATIONAL PERCUSSION FESTIVAL

*presented by* **YAMAHA®**

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**Directors, you don't  
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prices online at  
[www.bands.org](http://www.bands.org) and  
mark your calendars  
for March 23-25!**

The BOA National  
Percussion Festival is  
endorsed by the



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

The performing ensembles for the 15th Annual Bands of America National Concert Band Festival and National Percussion Festival presented by Yamaha have been invited following a national taped audition process.

Applying ensembles received written evaluation of their audition tapes from a panel of three music educators that included **James Keene, Paula Crider** and **Linda Moorhouse**. The ensembles were recommended by the audition panel to receive invitations to perform at the festival.

"The level of music excellence being reached by the auditioning bands continues to elevate each year, and this year exemplified that trend," said **Richard Crain**, Coordinator of the National Concert Band Festival.

### **2006 BOA National Concert Band Festival Invited Ensembles**

**Cy-Springs H.S. Symphonic Band**, Cypress, TX, Russell Holcombe, Director  
**Dobyns-Bennett H.S. Symphonic Band**, Kingsport, TN, Lafe Cook, Director  
**Douglas Anderson School of the Arts Symphonic Band**, Jacksonville, FL, Mark Cole, Director  
**Edmond Memorial H.S. Wind Ensemble**, Edmond, OK, Lynn Ann Feroli, Director  
**Fayette County H.S. Wind Ensemble**, Fayetteville, GA, Kenneth Beard, Myra Rhoden, Directors  
**Georgetown H.S. Wind Symphony**, Georgetown, TX, Charles Aguillon, Director  
**Harrison H.S. Wind Ensemble**, Kennesaw, GA, David Vandewalker, Director  
**Rancho Bueno Vista H.S. Wind Ensemble**, Vista, CA, Eric Weirather, Director  
**Leon H.S. Symphonic Band**, Tallahassee, FL, Josh Bula, Director  
**Lewis-Palmer H.S. Wind Symphony**, Monument, CO, Raleigh Eversole IV, Director  
**Lockport Township H.S. Wind Symphony**, Lockport, IL, Brian Covey, Director  
**Madison Central H.S. Wind Ensemble**, Richmond, KY, H. Brent Barton, Director  
**McLean H.S. Symphonic Band**, McLean, VA, James Kirchenbauer, Director  
**Northern Nash H.S. Wind Ensemble**, Rocky Mount, NC, Erik Harris, Director  
**Oak Ridge H.S. Wind Ensemble**, Conroe, TX, Jack Allen, Director  
**Starr's Mill H.S. Wind Ensemble**, Fayetteville, GA, Scott King, Director  
**Stephen F. Austin H.S. Honors Band**, Sugar Land, TX, Ryan Agard, Director

### **2006 National Percussion Festival Invited Ensembles**

**Carlton J. Kell H.S. Percussion Ensemble**, Marietta, GA, Richard Dietrich, Director  
**Cy-Springs H.S. Percussion Ensemble**, Cypress, TX, John Nelson, Russell Holcombe, Directors  
**West Boca H.S. Percussion Ensemble**, Boca Raton, FL, Drew Tucker, Director



Photos courtesy of Jolesch Photography

# AUDITION DEADLINE EXTENDED TO SEPT. 30

## FOR 2006 HONOR BAND OF AMERICA AND HONOR ORCHESTRA OF AMERICA



### Honor Band of America

**Ray Cramer,  
Conductor**

Former Director  
of Bands, Indiana  
University

Members selected by taped audition, this honor ensemble is open to all outstanding high school wind and percussion players.

#### Repertoire will include:

*Lincolnshire Posy*—Percy Grainger

*Awayday*—Adam Gorb

Premiere 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 alumni perform in professional symphonies and top military bands, teach music in schools nationwide, are finishing a wide variety of college degrees and are embarking on illustrious and diverse careers that span the spectrum of business and professional enterprise.



### Honor Orchestra of America

**Benjamin Zander,  
Conductor**

Boston Philharmonic

Orchestra and New England  
Conservatory Youth Philharmonic  
Orchestra



### Christopher O'Riley, Guest Soloist

Pianist, Host of radio's  
*From the Top*

Honor Orchestra of America members are selected by taped audition. This full orchestra is open to all outstanding high school string players.

#### Repertoire will include:

*Fantasy Overture from "Romeo and Juliet"*—Tchaikovsky

*Piano Concerto No. 2, Mvt. 1*—  
Rachmaninov

*Symphonic Metamorphosis*—Hindemith

Winds and percussion interested in performing with the Honor Orchestra of America should download and apply using the Honor Band of America form for winds.

**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** Marriott Downtown Indianapolis, Official Hotel of the National Concert Band Festival.

## About the ensembles

**The Honor Band of America and Honor Orchestra of America will present a shared concert on Sat. evening, Mar. 25 at Clowes Memorial Hall, Butler University, Indianapolis.**

The Honor Band of America is part of the National Concert Band Festival, and the Honor Orchestra of America is held in conjunction with the Orchestra America National Festival.

Both the Bands of America National Concert Band Festival and the Orchestra America National Festival will be held in **Indianapolis, IN, March 23-25**. The Honor Band and Honor Orchestra selected members must arrive in Indianapolis Wednesday, March 23 for an evening orientation meeting and rehearsals Thursday, Friday and Saturday.

All Honor Band of America and Honor Orchestra of America auditioning students **receive written evaluation of their audition tape**. Selected members enjoy:

- The opportunity to work with a world-class conductor and guest soloist
- Master Classes
- Sectionals with professional musicians
- Professional CD and DVD recording package of the Honors Concert
- Exclusive member pin, Festival patch, certificate
- ...And more. See Festival Package Pricing and inclusions online at [bands.org](http://bands.org) and [orchestraamerica.org](http://orchestraamerica.org)
- **Visit [orchestraamerica.org](http://orchestraamerica.org) for string audition excerpts**

**Download applications at [www.bands.org](http://www.bands.org) and [www.orchestraamerica.org](http://www.orchestraamerica.org)**



# ORCHESTRA AMERICA NATIONAL FESTIVAL

## Festival Evaluators

### Richard Aulden Clark

Director of Instrumental ensembles, conductor of the Butler Symphony Orchestra, Butler University. Clark is founder, conductor and artistic director of the Manhattan Chamber Orchestra.

### Franz Anton Krager

Associate Professor of Conducting and Director of Orchestras at the University of Houston Moores School of Music. Krager is also Artistic Director for the Virtuosi of Houston, Director of Orchestral Studies & Resident Conductor for the Texas Music Festival.

### Larry J. Livingston

Professor of Conducting and Dean of the Thornton School of Music, University of Southern California, 1986-2002 and a distinguished educator, lecturer and administrator.

### Anthony Maiello

Professor of Music and Director of Instrumental Studies at George Mason University. He has served as Associate Conductor of the McLean Orchestra.

March 23-25, 2006  
Indianapolis, Indiana

Hilbert Circle Theatre • Hyatt Regency Downtown  
Held in cooperation with the Indianapolis  
Symphony Orchestra

## BAND DIRECTORS, PLEASE SHARE THIS OPPORTUNITY WITH YOUR SCHOOL'S ORCHESTRA DIRECTOR!

Outstanding full and string high school orchestras can still apply for the Orchestra America National Festival, a non-competitive national festival held in cooperation with the Indianapolis Symphony Orchestra.

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.

There are no ratings or rankings, so directors and their orchestras are free to stretch themselves, reaching for new heights, striving for innovation, growth and excellence, instead of focusing on a rating or placing.

Festival highlights include:

- **Indianapolis Symphony Orchestra private command performance for participants**
- **Concert Performances & Clinics**
- **Scheduled Audience Time**
- **Master Classes**
- **Social Events for Students and Directors**
- **Gala Awards Banquet**

## THE APPLICATION PROCESS

All auditioning orchestras receive taped and written critiques from the evaluation committee. Evaluators then recommend the orchestras that demonstrate an exemplary level of excellence to receive an invitation to perform at the Festival.

## APPLICATION REQUIREMENTS

Application consists of the completed Application Form submitted with audition recording on CD and \$250 application fee. Specific requirements for application and audition tapes are included in the **Application/Audition Packet that can be downloaded from [www.orchestraamerica.org](http://www.orchestraamerica.org), or call 800.848.2263.**

## Bands of America Values Statement

Bands of America is committed to creating positively life-changing experiences for everyone within and connected to this organization. We therefore adopt the following values:

**People** – We are only as good as our people. We embrace loyalty and will recruit, recognize and reward talented, performing and committed people. We are committed to the growth of the team that serves Bands of America as well as those we serve.

**Passion** – People want to be inspired by something they can believe in, something that confers meaning in their lives and in their work. Fueled by our passion we are committed to achieve excellence.

**Innovation** – Bands of America operates with an entrepreneurial spirit, values creativity and celebrates courageous innovation.

**Integrity** – We are committed to a high standard of integrity, a strong ethical framework and a deep and abiding sense of respect for employees and others with whom we interact. We keep our promises and we deliver on what is promised. We are fair in all our actions and are committed to open and honest communication.

**Diversity** – At Bands of America, equality is afforded everyone regardless of his or her unique place in the diversity spectrum. Gender, national origin, race, color, creed, religion and socio-economic class diversity offer opportunities to broaden our cultural experience.

**Leadership** – We lead through positive action. We are committed to serving others for the greater good of society.

**Lifelong Learning** – Bands of America is committed to lifelong learning and nurtures the pursuit of music making by creating and providing quality opportunities and experiences for everyone.





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2005 Tournament of Roses a reality**



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**Preferred Travel Partners**

# HIGHLIGHTS FROM THE SUMMER SYMPOSIUM

presented by **YAMAHA®**

The 30th annual Bands of America Summer Symposium presented by Yamaha, held June 27-July 2, was the second largest in BOA's history with 1,650 high school students and 250 band directors.

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

Participants were treated each evening to world class performances from a wide variety of artists, including the **Ahn Trio**, the **U.S. Air Force Band of Mid-America**, **Lalo Dávila y sus Amigos**, the **Yamaha Young Performing Artists** and top drum and bugle corps at the **DCI Central Illinois Summer Music Games**.

Directors and students had the opportunity to work with many of the finest music educators in the field.

"I really cherished the opportunity to exchange ideas with my peers and to learn from our profession's best," said **Jessica Heidbreder**, Band Director at **Johnston H.S., Johnston, IA**.

"It has increased my awareness of possibilities for my band program and shown me ways to approach this medium," said **Richard McAnulty**, Band Director at **Arlington H.S., Arlington, TN**.

We asked directors what they would say to their students and fellow teachers who ask why they should attend the BOA Summer Symposium. "You won't find a better opportunity to network with your peers and find such an outstanding level of professional development opportunity anywhere," said **Russel Chevalier**, **Skiatook H.S., Skiatook, OK**. "It really is a life-changing experience; my students have blossomed into incredible performers," said **Patsy Simmons**, Band Director at **LaSalle H.S., Cincinnati, OH**.



Photos courtesy of Jolesch Photography

The Ahn Trio presented an inspiring master class for Summer Symposium Orchestra Division students.



Concert Band is one of seven student divisions.



**Greg Bimm** (left), Director at **Marian Catholic H.S., Chicago Heights, IL** and **Alfred Watkins** (right), Director at **Lassiter H.S., Marietta, GA** participated in a panel discussion about healthy competition, as well as presenting other clinics.



Veteran BOA Student Leaders pushed themselves to new heights on the ropes course.



**Larry Livingston**, former Dean of the School of Music at University of Southern California, presented sessions for directors.

**2006 Summer Symposium Dates:**  
June 26-July 1 • Illinois State University, Normal, IL

Mark your calendars now and look for online enrollment to be active by Oct. 1, 2005 on [www.bands.org](http://www.bands.org). Enroll online by Dec. 31, 2005 and save with our special online discount fee.

Go to [www.bands.org](http://www.bands.org) to see all the VIDEO & PHOTO coverage from the 2005 Summer Symposium!

## Fred J. Miller Endows Revelli Foundation Scholarship

THE REVELLI FOUNDATION is proud to announce the creation of the Fred J. Miller Scholarship. Fred J. Miller, Inc. has been a corporate sponsor of Bands of America since 2003 and is also the Official Uniform Sponsor of BOA.

The endowed Fred J. Miller Scholarship will be an award of \$1,000, given to an outstanding student selected from a band performing at the Bands of America Grand National Championships, beginning in 2006. Band directors will have the opportunity to nominate two high school seniors who plan to pursue a degree in music education from their band by writing a letter of recommendation. Nominated students will also write an essay regarding why they would be worthy recipients of the scholarship.

"Offering this scholarship is our way of giving back to the students of today," says Mike Miller, Vice President, Fred J. Miller Inc. "It is rewarding for us at FJM to recognize

## J. D'Addario MX1 Bass Head Joins Family of MX Heads

IT'S BEEN FIVE years since J. D'Addario's entry into the marching market. They've listened to their customers and artists, taken their feedback and expertise, and used it to shape their design philosophies and manufacturing methods. They designed and built their crimping machine which produces the most consistent and durable snare heads available.

When their MX1 bass head received awards and strong reviews from teachers and corps leaders, they knew their ideas had struck a chord and quickly identified the need for additional products that would compliment the unique features,

all the hard work, dedication and determination that is devoted to this performing activity.

The Revelli Foundation is a non-profit charitable foundation whose mission is to generate awareness and support for the perpetuation of music education in America. Founded as an affiliate of Bands of America in 1993, The Revelli Foundation accomplishes its mission by providing scholarships for students who wish to pursue a degree in music education, chair endowments, commissions' new musical composition and arrangements for band and orchestra, and makes grants in support of programs and events presented by Bands of America. Since it was founded, The Revelli Foundation has awarded nearly \$50,000 in scholarships to support students pursuing collegiate study as music education majors.

Other scholarships awarded at the Bands of America Grand National Championships include: the Mark Jolesch Scholarship (\$2,000), the Yamaha Corporation of America Scholarship (\$1,000), the NAUMD Scholarship (\$1,000), and the Tom L. McLeRoy Scholarship (\$2,000).

sound, and appearance of the MX1 bass head. The MX White Snare Batter and MX White Tenor heads where introduced in January 2005 to considerable praise.

The unique "thin weave" construction of the MX White snare head makes it softer feeling and more responsive, but stronger than competitor products as it uses a greater number of fibers. The MX White tenor heads are designed with an advanced hoop concept that prevents pull-outs without diminishing the resonant properties of the head. Endorsed by top drum corps and marching bands such as the Bluecoats, USC Trojans, and the University of North Texas Green Brigade, the MX White heads are already redefining industry standards of quality and innovation.

## Thank you

Thank you to our sponsors and partners whose support helps make Bands of America events possible.

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Indianapolis, IN 46225-1010

**Directors, share this feature article with your students!**

# THE FIVE STAGES TO PEAK PERFORMANCE

By Jon Skidmore, Psy.D.  
Performance Coach/Clinical Psychologist

Steve, the drum major of his high school band, was sitting on a bus en-route to a marching band competition. His excitement suddenly vanished as a disturbing thought entered his mind, "Did I wash my gloves?" In an instant he was out of his seat searching through his backpack. When he found his white gloves, he saw gray smudges on the palms and panicked. He had forgotten to wash his gloves! The image of him dropping the baton at the finale flash through his mind. He tried to avoid the impending tragedy by washing his gloves in the sink at a gas station. But, to no avail. His anxiety increased. To make a long story short, what he feared most occurred. He dropped the baton at the finale.

Like so many musicians Steve wanted to perform well. He was well prepared. But he was not aware of the danger of his "clean gloves superstition." In an attempt to cope with the anxiety of performing Steve developed this ritual. And it let him down.

As part of the 2005 Bands of America summer symposium I presented, "Preparing for Peak Performance." A great performance is a comprehensive process that has five stages. Understanding and mastering each stage is necessary to have a great performance. This article outlines these five stages.

## The Five Stages of Peak Performance

A student in my Psychology of Music Performance class wondered why she wasn't excited about preparing for her senior recital. As we explored her concerns the cause became evident. The conversation went something like this.

I asked, "What is your goal?"  
She answered, "Do my senior recital."  
"Why are you doing a senior recital?"  
"They are making me."  
"How are you "being" in relationship to your recital?"  
"I am hating it!" she exclaimed.

No wonder she avoided practicing! No wonder she was becoming more anxious every day! With some coaching she realized that her main goal was to be a great piano teacher. What motivated her was her love of music and the joy of sharing this love with her students. She reconnected with her love of music and her foundation or attitude towards her senior recital changed. Her senior recital was a great experience.

Stage one explores the following three questions: What is your goal? Why are you pursuing this goal? How are you committed to "being" as you pursue this goal? Choose three words to describe how you want to "be" when you perform. Don't choose "doing" words such as "great," "perfect," or "fantastic." To have a great performance you must start by "being" how you want to be and the "doing" naturally follows. So, write down three words that describe how you are committed to being when you perform. For example: Bold, Confident and Expressive.

Trigger words: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Stage two is all about preparation, both musical and mental. In this stage the musician focuses on skill acquisition and mastery. Practice, Practice, Practice! Evaluate, critique, experiment, observe and adjust. Listen to feedback from teachers and coaches. But you must also prepare psychologically. How are you preparing mentally? Are you using visualization? Is your attitude positive or negative? Are you taking breaks and developing the skill to relax your body? Is your practice time effective? If you could put your thoughts and images about your next performance into a script for a movie would you have a triumph or a tragedy?

In stage two your focus is on what you need to do to be completely prepared to perform. It is helpful

to identify what needs to be worked on and follow a schedule to complete it. When you plan your work and work your plan, your plan works!

The most important part about stage two is declaring your preparation complete. With every performance there will come a time when you don't have time to do any more preparation. But what if there are things that still need attention? Call them complete. You are done preparing. You don't want to walk out on stage wishing that you had two more days to prepare. Declaring your preparation complete builds your confidence in your preparation and it opens the door to getting set to perform, the next stage of preparation.

Stage three is where you get yourself mentally, physically and musically set to perform. This is often where musicians psych themselves up or psych themselves out! I recently coached a percussionist who was standing back stage pre-performance looking at his marimba thinking, "You are not going to beat me." He was already psyched out.

The goal of stage three is to be mentally set so you can confidently and freely walk out on stage. Practice time is over and now your attention shifts to "instrument specific demands" such as choosing the right reed. And anything else, such as uniforms, costumes, make-up, transportation, food and warming up that needs to be done so you can do what you are prepared to do. Pre-performance routines are important. They focus the mind and ready the body. Rituals have a magical quality and are potentially destructive. Just as with Steve the young drum major. Think of the twenty-four hours prior to your next performance. In a perfect world what kind of routine or schedule would you want to follow to be set for your performance?

Because of the uncertain nature of live performing the only thing you want to set in stone when it comes to pre-performance routines is the breath you take just prior to stepping out on the stage. Everything else needs to be optional. This simple but powerful breathing exercise includes the trigger words from stage one. You are back stage, ready to go on, you focus on your breathing and repeat your trigger words and then you take your first step on stage.

**To have a great performance you must start by "being" how you want to be and the "doing" naturally follows.**

As a child you probably remember hearing the phrase, Ready, Set, Go! Ready is all about stage two. Set is all about stage three. And Go! Is all about stage four.

When stages one, two and three are complete, stage four is like a child stepping into a sandbox, they are free to play. The peak performance is like the experience of play. It includes limited self-awareness, a present focus of attention. There is a sense of ease or flow. You are in the groove. There are no thoughts of victory or defeat! Things are working fine. If your attention shifts off the performance you bring it right back. The performance starts with the first step on the stage and doesn't end until you step off the stage.

Every performance must end, which brings us to stage five. There are musicians who have bludgeoned themselves post-performance to the point of never returning to the stage. This is an unfortunate and unnecessary tragedy. Can you look at and learn from your performance? Or do you bash yourself and the performance? An effective post-performance debriefing makes a big difference. The debriefing is simple, ask yourself the following questions: What worked? What didn't work? And what will I do next time? Most

often the post performance debriefing is focused on what you did or didn't do on stage. Consider exploring how you were being on stage. Were you being confident, bold and expressive? It is also important to do a debriefing on each of the five stages. What worked and didn't work about how you approached each stage.

A violinist was disappointed with her orchestra chair audition. After debriefing each stage she realized that she had psyched herself out during stage three when she was sitting outside the conductors office listening to the other violin players audition. She decided that next time she would go to a practice room and do visualization until it was her turn to audition.

Understanding the five stages of a performance and having mastery of the essential performance skills frees a musician to step up, risk and have fun.

*Jolesch Photography*



### **Dr. Jon Skidmore**

Dr. Skidmore (shown above working with a leadership student at the Bands of America Summer Symposium) is committed to getting the psychological skills of peak performance into the hands of performers of all ages and all stages. He started singing in first grade and has been singing ever since. He received his doctoral degree in Clinical Psychology from the Chicago School of Professional Psychology. Currently he is on the faculty of the Brigham Young University School of Music where he teaches the Psychology of Music Performance. He also has a full-time psychological practice in Orem, Utah. He has produced a video called, "Are There Really Rattle Snakes in Your Sandbox?"<sup>sm</sup> and a CD called "Relax the Body/Focus the Mind." He welcomes your questions and comments. He can be reached at 801-426-2685 or at [drjonpsydm@mstar2.net](mailto:drjonpsydm@mstar2.net).



**INDIANAPOLIS, INDIANA  
SUMMER 2006**

## **Bands of America's Summer performance opportunity and internship program**

**B**ands of America is proud to offer a unique and exciting new ensemble called SYNERGY! This group will feature 20 top-notch college age musicians from across the country. The busy summer schedule will include performances throughout the Indianapolis area and beyond. In addition, members will be given the opportunity to hone their teaching skills through work with Indianapolis Public School students, as well as learning from some of the premier figures in music education.

SYNERGY is an internship program. As such, members will be paid a small stipend, receive a housing allowance and a small per diem. Please read on for details on this positively life-changing opportunity. Audition details can be requested from the contact information listed to the left.

### **PERFORMANCE**

This 20-person troupe will perform as a fun and exciting marching ensemble, playing popular tunes complimented by original visual designs. Venues will include festivals, conventions, local attractions, sporting events, museums, parks and more.

In formal settings, members may find themselves in a big band set-up, performing for Indiana's elite at fundraisers and banquets. Performances will include audiences of all ages. SYNERGY is designed to entertain, motivate, educate and advocate.

### **EDUCATION**

SYNERGY members will work within Indianapolis Public Schools to provide instructional support in the classroom and on the marching field. They will have one-on-one interaction with students as they teach private lessons and small group lessons. Performance is only half of the SYNERGY initiative.

### **AUDITION LOCATIONS TO INCLUDE:**

**BANDS OF AMERICA  
GRAND NATIONAL  
CHAMPIONSHIPS  
Nov. 9-12, 2005  
Indianapolis, IN**

**MIDWEST CLINIC  
Dec. 13-17, 2005  
Chicago, IL**

**TEXAS MUSIC  
EDUCATORS  
ASSOCIATION  
CLINIC/  
CONVENTION  
Feb. 15-18, 2006  
San Antonio, TX**

**CONTACT:  
Dean Westman  
Educational Director  
Bands of America  
39 W. Jackson Pl.,  
Ste. 150  
Indianapolis, IN  
46225-1010  
800.848.BAND  
dean.w@bands.org**

Members will truly make a difference in students' lives throughout the course of the summer.

## **TO APPLY**

Bands of America is currently searching for enthusiastic brass, percussion and saxophone/woodwind players who are capable of performing at a professional level. Special consideration will be given to multi-talented performers who can improvise and/or double on other instruments. Students must be at least 19 years of age to be eligible to apply, and can be college students, graduate students, recent graduates and young teachers/professional performers. Live auditions will be announced in the coming months. Video taped auditions will also be accepted. Applicants must be available full time from early-May to mid-August 2006. Contact the Bands of America's Educational Director by phone or email for more information!

### **AUDITION REQUIREMENTS**

Prospective SYNERGY members need to possess the attributes of a great performer. In addition to proficiency on their instruments, qualified applicants should be able to demonstrate their skills in acting, vocal production and movement.

### **ACTING & VOCAL REQUIREMENTS**

An engaging personality is a must, and the ability to utilize the face and body as expressive tools is also necessary. In terms of vocal production, applicants should possess vocal skills that are consistent and at a proficient level.

### **MOVEMENT REQUIREMENTS**

Movement will play a major role in every SYNERGY performance. Applicants should have experience performing drill, body movements and dancing while playing their instrument. Additional skills in color guard (flag, rifle, saber, props), various dance styles and other performance-related talents are a plus and will be taken into consideration.

### **PHYSICAL HEALTH**

Performers in SYNERGY will have physically and mentally demanding responsibilities. As such performers must be capable of performing the musical and movement responsibilities described above.

### **INSTRUMENTATION WILL INCLUDE:**

Trumpets, Mellophones, Trombone/Euphonium, Tuba, Saxophone (doubles on other woodwinds), Percussion.

Additional instrumentation: Synthesizer, Bass, Vocalist, Dancer (doubles as a musician).

We're especially interested in those with multiple proficiencies, i.e. tuba players who also play percussion, a vocalist who is also a dancer, a french horn player who is also a jazz pianist, etc.

# NAMM TO BE TITLE SPONSOR OF DCI TELEVISION BROADCAST ON ESPN2

DRUM CORPS INTERNATIONAL (DCI) has announced that NAMM, the International Music Products Association, will be the Title Sponsor for "DCI on ESPN2" program slated to air in September on ESPN2. This is the first prime time broadcast of the program on commercial television, and will be available to more than 88 million households.

The two-hour program is scheduled to air in primetime on Tuesday, Sept. 6, 2005. Additionally, the program will be rebroadcast later in the year as two one-hour specials. Airdates and times for the rebroadcasts will be announced when available.

"We're very honored that NAMM has decided to be part of our first national cable program," said DCI Executive Director, Dan Acheson. "Without the

strong support of NAMM members, and now NAMM, we would have a difficult time offering the amazing performance opportunities to young people that we do. And now with an alliance with NAMM, we will be able to deliver an even more compelling example of the benefits of participation in music and the arts."

## DCI ON ESPN2

A mainstay on PBS stations for the past 30 years, the Sept. 6 program will feature highlights from the 2005 World Championships at Gillette Stadium in Foxboro, MA. These highlights will be drawn from the performances of the elite corps competing for the coveted Drum Corps International championship trophy. Included in the telecast will be "behind-the-scenes" features providing captivating insights, profiles and perspectives of this highly competitive and unique display of world-class athleticism and extraordinary musical talent.

Drum Corps International and its SUMMER MUSIC GAMES Tour are made possible by the generous support of A.J. Wright, Pearl Corporation, Yamaha Band and Orchestra Products Division, Disney's

Magic Music Days program at the Walt Disney World Resort, Dynasty USA, Fred J. Miller, Inc., Stanbury Uniforms and The Band Hall. Additional funding has been provided by the Friends of DCI program.

For additional information on the ESPN2 broadcast, the 2005 World Championships, the Summer Music Games tour, Drum Corps International or the competing groups, go to [www.dci.org](http://www.dci.org) or contact DCI at 630.628.7888.

## ABOUT NAMM

The International Music Products Association, commonly called NAMM in reference to the organization's popular NAMM trade shows, is the not-for-profit association that unifies, leads and strengthens the \$16 billion global musical instruments and products industry. NAMM's activities and programs are designed to promote music making to people of all ages. NAMM is comprised of approximately 9,000 Member companies. For more information about NAMM, interested parties can visit [www.namm.com](http://www.namm.com) or call 800-767-NAMM (6266).

# BE PREPARED FOR ANYTHING.

## THE NEW MULTI-APPLICATION MALLET SERIES

The new Vic Firth Multi-Application series features eleven mallets. Each model creates its own unique sound, and was designed with some of the very best drum corps. These mallets are great for drum corps, marching band, indoor marching, concert and solo playing. Personalize your sound today and enjoy the uncompromising quality you've come to expect from Vic Firth.



**VIC FIRTH**  
WHEN IT MATTERS, ASK FOR VIC FIRTH

## Bands of America Reception & Session for Directors at Midwest Clinic

BANDS OF AMERICA will host two functions for band directors at the Midwest Clinic in Chicago, Dec. 13-17, 2005.

BOA will host a directors reception to celebrate its 30th anniversary, Thursday evening, Dec. 15 in the Imperial North suite of the Chicago Hilton and Towers. The reception will be co-sponsored by **Yamaha, Jolesch Photography, FJM** and **Vic Firth**.

Space is limited. Directors can RSVP online at [bands.org](http://bands.org) or by calling 800.848.BAND.

BOA will present a panel discussion on Friday, Dec. 16 entitled **The Pursuit of Excellence: Tips on Providing a Positively Life Changing Experience for your Students**. The session will explore the ins and outs of cultivating a positive atmosphere for your students and making a powerful impact on their lives through music education.

The panel will consist of **Dean Westman**, Educational Director for Bands of America and former director at Stephen F. Austin H.S., TX; **Greg Bimm**, director at Marian Catholic H.S., IL; **Frank Troyka**, director at Cypress Falls H.S., TX and **Joseph Lapka**, Center Grove H.S., IN.

Stop by BOA's Midwest booths 121, 123, 125 for more details. ☺



Top: L.J. Hancock Scholarship recipients, Bottom: IPS Scholarship recipients

Photos courtesy of Jolesch Photography

## Revelli Scholarships Help 79 to Attend Summer Symposium

THE REVELLI FOUNDATION congratulates all of the scholarship recipients who attended the 2005 Bands of America Summer Symposium! The Foundation is extremely proud of all its scholarship winners – a total of 79 students and directors received partial or full scholarships to attend camp this year. The Revelli Foundation is grateful to the many individuals, corporations, associations and foundations that supported the L.J. Hancock Summer Symposium Scholarship Fund and the Indianapolis Public Schools (IPS) Summer Symposium Scholarship Fund.

One L.J. Hancock scholar, **Sarah Walker**, of **Boone County HS, Florence, KY** wrote in her scholarship essay:

“Why wouldn’t someone want to go to a BOA camp? There are just so many things you get a chance to experience! A chance to learn new technique, to meet new people from across the nation, even to help yourself, and others, become well-rounded members of their units! And, a chance to participate in learning something you (already) love to do!

“BOA camp has been a dream of mine for some time. Only people who wish to truly do better at their chosen field go to BOA camps. I’m in awe of the things achieved by those who’ve gone away for a life-changing week!”

Bands of America and The Revelli Foundation congratulate Sarah and all the students and directors who benefited from scholarships awarded to the 2005 Summer Symposium. For more information about The Revelli Foundation and the Summer Symposium scholarship programs, please contact **Ms. Terri Dillon, Executive Director, 866-738-3554**. ☺



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

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President and CEO

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

**[www.bands.org](http://www.bands.org) • [boainfo@bands.org](mailto:boainfo@bands.org)**

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



A photograph of a band performing on a stage. The band members are silhouetted against a dark background with several spotlights shining down on them. The stage floor is highly reflective, showing the silhouettes of the performers. The text "The power behind the performance." is written in a white, glowing, handwritten-style font across the upper middle of the image.

The power behind  
the performance.

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Providing reliable energy at some of the lowest rates in the entire nation.

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