

BANDS of America

IN THIS ISSUE

- 2 BOA Summer Symposium:
Directors, Students, Concerts,
National Band Association
Biennial Convention and more

Tips You Can Use Today from Our
Symposium Student Division
Heads
- 8 What Makes Kids KICK IT IN and
Take the Lead, by Fran Kick
- 9 Leadership Weekend Experience
- 10 A Conductor's Perspective of the
2004 National Concert Band
Festival, by Frank Troyka
- 11 2005 National Concert Band
and Percussion Festival Dates,
Indianapolis Symphony Orchestra
in Concert and more
- 12 2005 Honor Band of America and
the NEW Honor Orchestra of
America
- 14 Interview: Utah Symphony
Orchestra Associate Conductor
Scott O'Neil

Center Insert:
**Application Packet for 2005
National Concert Band
Festival, National Percussion
Festival, Honor Band of
America and NEW! Honor
Orchestra of America**

20 Three New BOA Hall of Famers

BOA News:

New Scholarship Opportunity to BOA
Summer Symposium

Brass Students: Some Spots Still
Available in the Honor Band for the
2005 Tournament of Roses Parade

Pearl Rejoins BOA as Sponsor

Scott McCormick invited into ABA

BOA Clinics at Summer DCI Shows

New BOA Board Member

New Look for www.bands.org

Top: Frederick
Fennell, who will
present at the joint
NBA Convention
and BOA Summer
Symposium, page 2

Center: John
Whitwell, conductor
of the 2005 Honor
Band of America,
page 12

Bottom: Scott
O'Neil, conductor
of the 2005 Honor
Orchestra of
America, interview
on page 14



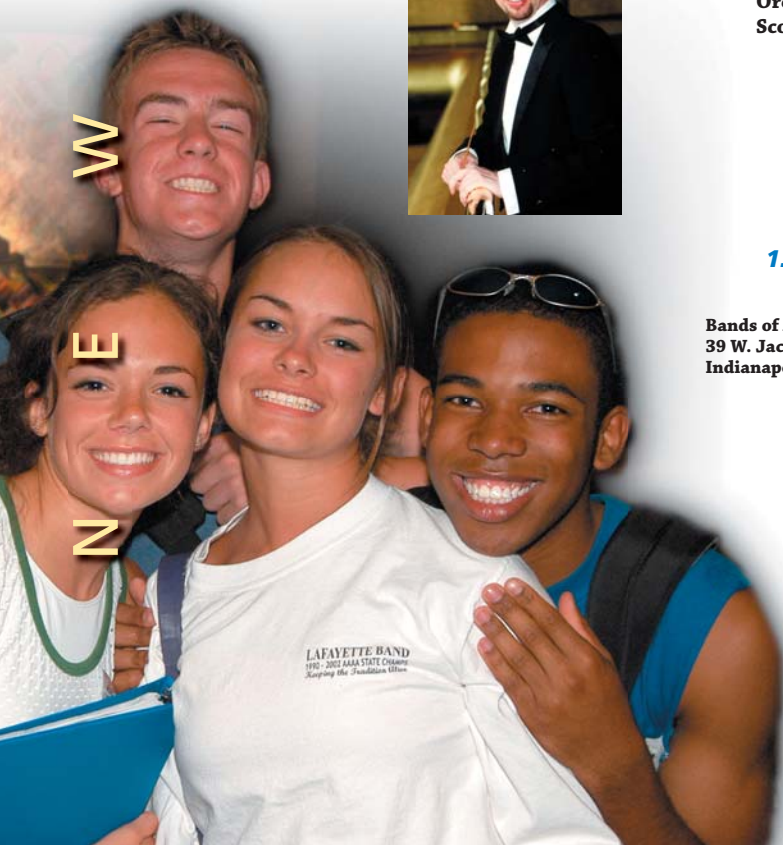
YAMAHA

National Presenting Sponsor

1.800.848.2263 • www.bands.org • boainfo@bands.org

Bands of America, Inc.
39 W. Jackson Place, Suite 150
Indianapolis, IN 46225

NON-PROFIT ORGANIZATION
U.S. POSTAGE PAID
PERMIT NO. 2145
INDIANAPOLIS, IN 46206



Register Online:
www.bands.org



Free Interactive Brochure!

We'll send you a free CD-ROM brochure with details on all of the Summer Symposium divisions and registration info. You can request the CD-ROM online at www.bands.org, or call 800.848.BAND. You can also download the interactive brochure from www.bands.org (high speed connection recommended for download).

BANDS OF AMERICA 2004 SUMMER SYMPOSIUM POSITIVELY LIFE-CHANGING

presented by **YAMAHA®**



June 21-26, 2004
Illinois State University, Normal, IL
Leadership Weekend Experience, June 19-20

The Bands of America Summer Symposium is *the* place to envision the future and to gain the strategies, tools and motivation to be successful. We have added new aspects to our high-energy curriculum for directors. Tailor the agenda to your interests and experience.

The BOA Summer Symposium will help you more effectively manage your time in and out of the rehearsal room and on and off the podium, through:

"One-on-One" Directors Lounges, including the new Conductors Lounge, joining the one-on-one consultation on programming, show design, literature, drill-writing and more.

Fresh and Relevant Curriculum with tracks and topics including rehearsal techniques, conducting, literature selection, marching band techniques and design, jazz band, pedagogy, technology, organization and administration and more.

National Band Association Biennial Convention: NBA and BOA join forces in 2004 to present the NBA National Biennial Convention in conjunction with the BOA Summer Symposium. BOA participants can enjoy all the sessions and concerts of the NBA Convention as part of their BOA experience.

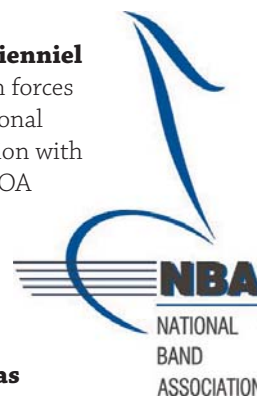
Frederick Fennell will serve as Master Conductor/Mentor for the



inaugural collaboration between talented young composers and conductors as part of the National Band Association Young Composers and Young Conductors Mentor Projects, held during the

Summer Symposium.

Fennell will also be a featured presenter of the BOA Summer Symposium. He joins Conductor Mentors **Thomas Fraschillo**, **James Keene** and **Frank Wickes**, and Composer Mentors **Mark Camphouse**, **Donald Grantham** and **Dana Wilson** for the NBA Young Composer and Conductor Mentor Projects.



Symposium Directors Schedule (Tentative Draft, more sessions to be added)

Directors Lounge Color Indicators: **Design** / **Conductor** (See faculty list on page 5 for list of Directors Workshop faculty names.)

Monday, June 21

Tuesday, June 22

Wednesday, June 23

Thursday, June 24

Friday, June 25

8:30-10:00 am	Registration A WORD ABOUT SATURDAY, JUNE 26: Saturday morning features wrap up sessions and ensemble performances by the students in Concert Band, Jazz Band, Orchestra and World Percussion Symposium.	Directors Band Masterwork-Lowell Graham Design 1-Bob Buckner Developing the Front Ensemble-Giff Howarth Chop Monster II-Shelly Berg (9:20-10:00 am) Bimm/Watkins Crider	Musicality in Conducting-Frank Wickes Design 2-Bob Buckner Creative Programming for Marching Band-David Starnes/Richard Saucedo Chop Monster III-Shelly Berg (9:20-10:00 am) Bimm/Watkins Fraschillo/Barton/Menghini	Director Band Masterwork-Gary Green or Frederick Fennell Color Guard Development & Rehearsal Techniques-Bruno Zuccala w/The Cavaliers Chop Monster IV-Shelly Berg (9:20-10:00 am) Buckner/Watkins	Color Guard Integration-Larry Rebillot Design II-Bob Buckner Legal Concerns for Band Directors-Barry Morgan Chop Monster V-Shelly Berg (9:20-10:00 am) Watkins/Zuccala
10:10-11:50 am	The entire Symposium will enjoy the Family Day Picnic Cookout for lunch on the Quad, followed by performances in the stadium by students in the Marching Band, World Percussion Marching Track, Color Guard and the George N. Parks Drum Major Academy.	Music: More than Conducting-Paula Crider Using a Variety of Musical Textures in Design-Richard Saucedo Jazz Rhythm Section-Berg/Fischer/Houghton Buckner/Starnes Graham	What Composers Want You to Know-Mark Camphouse Wilson, Grantham, Camphouse; Crain-Moderating Developing Good Intonation-Scott Weiss Jazz Piano-Shelly Berg (10:10-10:50 am) Jazz Guitar-Fred Hamilton (11:00-11:50 am) Buckner/Starnes Crider/Moorhouse/Gregory	Cleaning the Drill-The Cavaliers Staff Teaching through Concert Literature-Alfred Watkins Jazz Bass-Fred Hamilton (10:10-10:50 am) Jazz Drum Set-Steve Houghton (11:00-11:50 am) Bimm/Bertman Fraschillo/Gregory/Moorhouse	Evaluating General Effect-David Starnes/Mike Anderson Organizing Your Percussion Section-Dave Collier Jazz Rehearsal Techniques Bimm/Fiedler
12:00-1:20 pm		LUNCH	LUNCH	LUNCH	LUNCH
1:30-3:00 pm	Symposium Opening Session (1:30-2:10 pm) Directors Opening Session 2:20-3:00 pm	Tour of the Sousa Museum @ University of Illinois-James Keene (Noon-5:00 pm) Inside or Outside: It's All About Quality-Alfred Watkins Percussion One-Lamar Burkhalter Programming That Works...And Why-Charles Menghini Bimm/Rebillot Barton/Fraschillo/Moorhouse	New Techniques for Wind Band Performances-Minoru Otaki It's All About the Music-Tom Fraschillo Judging General Effect Music-David Starnes Caixa Percussion Trio Bimm/Zuccala Grimo/Wickes/Keene	Techniques for Music Ensemble-Bertman w/Full Ensemble Sight-Reading Value and Techniques Electronic Drums-Robin Horn Bimm/Watkins Crider/Fraschillo/Keene	Evaluating Visual Ensemble-Marie Czapsinski or Curt Costanza Developing Good Intonation-Scott Weiss Drum Corps Percussion-The Cavaliers Anderson/Buckner
3:10-4:50 pm	Efficient & Effective Rehearsals-Lowell Graham Chop Monster I-Shelly Berg Championship Drumline Technique-Jim Campbell Bimm/Watkins	Conductors & Music Making-Wickes, Fraschillo, Graham, Grimo, Menghini, Crider; Crain Moderating Movement for Musicians-Vincent Thomas	FEATURE: Perspectives from the Master-Frederick Fennell	Evaluating the Music Ensemble-Scott Weiss Design I-Bob Buckner Zuccala	Movement for Musicians II-Vincent Thomas Visual Judges Forum-Anderson, Costanza, Czapsinski, Suslik Bimm/Watkins
5:00-6:20 pm	DINNER	DINNER	DINNER	DINNER	DINNER
6:30-7:30 pm	Young Composer's Concert Directors Jazz Band	Directors Band - Watkins Directors Jazz Band	Directors Band-Alfred Watkins Directors Jazz Band	Directors Band-Alfred Watkins Directors Jazz Band	Directors Band-Alfred Watkins Directors Jazz Band
8:00 pm	Yamaha Young Performing Artists	Air Force Band of Mid-America	Saitama Sakae Wind Orchestra	Evening Concert to be announced	DCI Central Illinois Summer Music Games

Three Hours of Graduate Credit and Professional Development Credit:
Receive up to three hours of Graduate Credit through Illinois State University at no additional cost.

Drum Instructor Academy

The perfect experience for your percussion instructor! The curriculum gives participants, individuals and small groups, hands-on instruction. They can even

schedule a private arranging/show design lesson. Customize your own schedule from sessions on Latin Percussion, Concert Percussion, Drum Set, Electronics and Marching Percussion.

Color Guard Instructor Academy

For color guard instructors just starting out and looking to learn basics, as well as successful veterans wanting to stay current in the latest trends and techniques.

Meet and interact with instructors from across the country to exchange ideas. Receive private consultation time to discuss your upcoming fall show.

Booster Workshops

The only national forum and training space for America's band boosters. Gain new ideas, and learn methods that work for many of the strongest Band Booster organizations in America. June 24-26, 2004.

Concerts & Events

Monday, June 21, 2004

Yamaha Young Performing Artists

Outstanding young musicians selected from among hundreds of applicants ages 16-21 by a panel of national celebrity musicians.



Tuesday, June 22, 2004

Air Force Band of Mid-America

Lt. Colonel Steve Grimo, Commander and Conductor



Wednesday, June 23, 2004

Saitama Sakae Wind Orchestra

12-time Gold Medal winner in Japan's national concert band finals. With guest Yamaha artists, **Capitol Quartet**.

Friday, June 25, 2004

DCI Central Illinois Summer Music Games

Enjoy some of the world's top drum and bugle corps:



**The Cavaliers
Madison Scouts
The Cadets
Bluecoats
Colts
Kiwanis Cavaliers
Southwind
Capitol Regiment
Pioneer**

Thursday, June 24 concert to be confirmed, watch for a world-class concert!

Students

The Student Divisions of the Summer Symposium are about creating and providing "positively life-changing experiences" for all students.

We've assembled an outstanding faculty and staff whose abilities to teach, inspire and motivate are unmatched.

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

National experience: interact with peers from other programs from across the country, in a safe, away-from-home "university campus" experience.

BOA national standards mean students are assured the very best available resources.

Leadership for all students

BOA incorporates leadership training into all student divisions. Every student will participate in leadership and personal development workshops both inside the classroom and in interactive outdoor team-building sessions led by our team of leadership and motivational educators. Kick off the week with the Leadership Weekend Experience prior to the Symposium for the ultimate in leadership training. More on page 8.

Supervision

Students are supervised at all times. Classes and required activities run daily from approximately 8:15 am until approximately 10:30 pm, depending on the evening concert. Lights out is specified and announced at the evening concert and floor meetings are held before nightly bed check.

Capitol Quartet



Student Divisions and "Tips and Tricks"

We told you details of the benefits and curriculum for each of our seven student divisions in the last issue of the BOA Newsletter. In this issue, we've asked each of our Division Coordinators to offer a "tip," "trick" or suggestion that you and your students can put to use today.

Learn more specifics about each Student Division online at **www.bands.org**, or in your January/February *Bands of America Newsletter*.

Concert Band

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

Full band rehearsals, master classes, sectionals, chamber music or music theory and the chance to interact musically and socially with students from across the country and around the world.

Tip-Preparing for an Audition:

Before your BOA Summer Symposium Concert Division audition—or any audition—locate and acquire the audition material as soon as you are aware of what it is. Give those auditioning you the opportunity to accurately assess your placement by planning your audition preparation carefully. It will be helpful to have one or more knowledgeable individuals listen to your prepared materials for feedback, direction and advice on further preparation. Enter your audition prepared, with confidence, relax, play your best and, if your audition is for the BOA Summer Symposium, enjoy the week!

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



Gary Green
University of
Miami



George Boulden
University of
Kentucky



Scott Weiss
Lamar
University



Marguerite Wilder
Conductor,
Clinician,
Author

(IN) H.S. Band and The Cavaliers instructional staff.

Students will be able to put theory to practice when they get to learn and perform drill sets from the 2004

Cavaliers' show, alongside the Cavaliers members.

The marching band staff will spend an intense week with students providing info and skills to take home to their own programs including how to create balanced and musical sound at all dynamic levels, how to achieve a uniform look while marching, how to "clean" drill sets, what types of student leadership are necessary in a successful marching band, and more.

Tip-Stay Balanced!: One of the keys to ANY successful ensemble is playing in proper balance. Outdoors or indoors, balance (and the clarity that comes from having a balanced sound) is often the difference between good bands and great bands.

A good way to start is to make sure that each student in your ensemble hears someone other than themselves EVERYTIME they play. Students should be able to describe what they heard from themselves as well as from others after performing any musical passage.

In general, 1st part players should always be able to hear 2nd part players and 2nd part players should always be able to hear 3rd part players, etc. This helps to avoid the "top heavy" band sound typical of many school ensembles.

It is also important for everyone in the ensemble to listen for the instruments that often play the roots of chords (tubas, bass clarinets, bassoons, and baritone sax). Those playing other parts of the chords (3rds, 5ths, 7ths, 9ths, etc.) should make sure they can clearly hear the root of the chord in order to tune and balance their part of the chord.

A band that plays with a concept of proper balance will be better in tune and

CONCERT BAND

Tom Bough
George Boulden
Michael Burns
Kelly Cooper
Peggy Dees
Judith Dicker
Amy Gilreath
Gary Green
Lynn Klock
Ryan Krapf
Wendy Kumer
Joe Neisler
Don Palmire
Steve Parsons
Sean Powell
Todd Stalter
Steve Steele
Scott Weiss
Marguerite Wilder

ORCHESTRA

Karel Butz
Nancy Campbell
Kevin Gerald
Soo Han
Andrew King
Cathy Morris
David Murray
Laura Talbot-Smead
Patricia White

JAZZ BAND

Doug Beach
Shelly Berg
Lou Fischer
Michael Gould
Fred Hamilton
Steve Houghton
Ron McCurdy
Mary Jo Papich
Rex Richardson
Mike Tomaro
Bret Zvacek

WORLD PERCUSSION SYMPOSIUM

James Campbell
David Collier
Lalo Davila
Julie Davila
Dennis DeLucia
Ellis Hampton
Thom Hannum
Julie Hill
Robin Horn
Giff Howarth
Ian Murphy
Rob Parks
David Ratliff
Matt Savage
Amy Smith
Percussion One
Eric Willie
John Willmarth

MARCHING BAND

The Cavaliers
Trisha Colburn
Andy Cook
Baile Gren
Nate Holland
Chris Kreke
Scott Lindstrom
Mike Pote
Ed Rousch
Richard Saucedo
Rachel Tookalo

DRUM MAJOR ACADEMY

George Parks
Heidi Sarver
Scott O'Neil
...and the DMA Staff

COLOR GUARD

Michelle Dershimer
Stacey Flannery
Susie Harloff
Jay Logan
Larry Rebillot
Michael Shapiro
Michael Sloan
Derek Smith
Jonathan Smith
Vincent Thomas

LEADERSHIP

Fran Kick
Tim Lautzenheiser
Frank Crockett
Frank DiLallo
Dale LeFevre
Norm Logan
Kurt Podeszwa
Matt Savage
Mark Scharenbroich
Jon Skidmore
Frank Troyka
Jamie Weaver

DIRECTOR TRACK

Mike Anderson
Dave Bertman
Greg Bimm
George Boulden
Bob Buckner
Lama Burkhalter
Mark Camphouse
The Cavaliers
Caixa Perc. Trio
David Collier
Richard Crain
Paula Crider
Marie Czapinski
Fred Fennell
Jeff Fiedler
Tom Fraschillo
Lowell Graham
Don Grantham
Gary Green
Steve Grimo
David Gregory
Craig Harms
Don Hill
Robin Horn
Steve Houghton
Jim Keene
Bret Kuhn
Ed Lisk
Charlie Menghini
Barry Morgan
Linda Moorehouse
Larry Rebillot
Richard Saucedo
Drew Shanefield
David Starnes
Steve Suslik
Vincent Thomas
Bobbie Thorton
Alfred Watkins
Scott Weiss
Frank Wickes
Marguerite Wilder
Dana Wilson
Bruno Zuccala
...and more!

Jazz Band

Jazz is loaded with excitement and, like our students, is culturally diverse. Jazz at BOA is jam-packed with specifics on students' instruments, techniques, methods for focused rehearsals and individual practice time, Jazz history, improvisation and theory, higher education and career opportunities and more.

Our Jazz faculty are renowned as many of the finest jazz educators in the world.

Tip-Jazz Listening: Jazz is an aural music, so it is imperative that you listen to the music you are trying to play. The library is a great source to find recordings of this music. Also, you can encourage your director to loan you some of his/her favorites. I actually pass out a cd to each of my students in my band each Monday. The following Monday we rotate them. Think about that....After twenty weeks, everyone in the ensemble has listened to twenty weeks of recordings in the style of the music we are trying to play! It works!

Dr. Lou Fischer, BOA Jazz Division
Coordinator
Professor of Music, Capitol University

Marching Band

"Bands of America" is synonymous with the very finest marching bands in the nation. The Marching Band Division at the BOA Summer Symposium is the ultimate place to improve marching band skills.

Imagine rehearsing shoulder-to-shoulder with the five-time DCI World Champion **The Cavaliers Drum and Bugle Corps!** The BOA Marching Band faculty includes the directors and staff of the award-winning **Carmel**

will have better clarity than one that does not. Make sure your students are REALLY listening when they play.

STAY BALANCED!

Richard Saucedo, *BOA Marching Band Division Coordinator*
Director of Bands, Carmel H.S., IN and
Brass Arranger for The Cavaliers Drum and
Bugle Corps

World Percussion Symposium

Marching, Concert, Drumset

World Percussion Symposium students experience the full spectrum of percussion with experts on all major instruments.

The “WPS” is a one-stop, comprehensive experience. Students choose a track of emphasis—Marching, Concert, or Drumset—then customize their schedule choosing electives such as Latin Percussion, Concert Percussion, Rudimental Drumming, Drum Set, Electronics, hand drumming and more. Feature sessions with top artists, hands-on clinics and world-class drum corps create a well-rounded, unforgettable week.

Tips for Creative Cymbal Playing:

The musical qualities of a cymbal player are shared with those of any other musician in the band or orchestra. You must be able to produce a good sound on your instrument, have a strong sense of time, and possess musical creativity. Unlike other instrumentalists, percussionists must often interpret a music score because they lack specific information regarding their instrument choice. Learn the characteristics and limits of all the cymbals in your school's inventory and experiment with combining different size and weight cymbals to solve unique musical problems.

For instance, the cymbal excerpt from Tchaikovsky's *Romeo and Juliet Overture-Fantasy* depicts a sword fight. Select a China-type cymbal in one hand and a medium-weight cymbal in the other. The resulting combination of cymbal colors evokes the clash of swords.

A delicate technique is often required to perform soft passages. When the

music calls for extremely soft crashes, consider using a 16” cymbal held steady as a 14” cymbal moves to play the soft crash against it. You'll find that soft passages are easier to control using two cymbals of contrasting size.

Percussionists have the advantage of being able to make personal choices for each instrument they play. Using a creative imagination in interpreting standard band and orchestral literature will lead to fresh and energized performances.

James Campbell, *BOA World Percussion Symposium Coordinator*
Professor of Music, University of Kentucky

Color Guard

BOA is the leader in America's school marching activity and our Color Guard Division at the Summer Symposium offers a complete, national-level experience.

Students are exposed to many first-rate clinicians and multiple styles. Students participate in leadership classes, video tape critiques, hands-on classes on equipment, marching and movement, and observations with top drum corps color guards. Combine these elements with the full BOA Symposium of evening concerts and events, leadership emphasis and social activities for the entire 1,600-student body and you have a unique, fresh and unforgettable experience.

Tip—Spring Training for Color

Guard: Spring training is right around the corner and before you know it, marching band season will be here! Here are a few thoughts to help you and your color guard prepare for the upcoming season.

If you haven't had a chance to perform since marching band in the fall, you will soon be faced with auditions, selecting your new guard members and preparing for the next season. Taking this time to warm up your body to prevent injury and reinforcing proper technique will establish a great foundation for the upcoming year.

Start out slowly by taking walks, or extended stretches to your favorite music. This will let your body prepare itself for the road ahead. Use isolations

and isometric exercises to increase your flexibility and strength in the specific body parts that we use in color guard. They can be both effective and FUN!

Involve equipment technique exercises regularly while you practice on your own; don't just spend time on fun routines or interesting equipment tricks or tosses! Explore these areas after a good, solid warm-up. Repetition of the exercises early will allow for the mastery of your basic skills, giving you the chance to concentrate on the more interesting aspects of being a color guard performer later. Start with basic exercises, focusing on technique rather than on a number of repetitions. Think about posture, hand placements on equipment, release points, rotation, free hands, and timing. Gradually increase your endurance with larger amounts of repetitions such as 50 or 100 times and reaching these goals without breaks or changes in technique. Expect only your best efforts every time you practice!

Spring training can make a new team good and a good team great. Good luck this year, have fun and enjoy!

Larry Rebillot, *BOA Color Guard Division Coordinator*



At least three of the six drum majors for the BOA Honor Band in the 2005 Tournament of Roses Parade will be selected

from BOA Summer Symposium “DMA” students. If your students missed the March 15 application deadline for the BOA Honor Band at the 2005 Tournament of Roses, please call 800.848.2263 to see if late applications are still being accepted.

George N. Parks Drum Major Academy

George N. Parks is the expert in the world of drum major training and the George N. Parks Drum Major Academy is the definitive camp for drum majors and students aspiring to lead their band.

Conducting, 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 simply no better place to begin your education in becoming a supportive asset to your band director than at the George N. Parks Drum Major Academy.

The Drum Major Academy at the BOA Summer Symposium gives you not only George Parks and his incredible staff, but also the unmatched national experience of the full Bands of America Symposium. Join more than 600 drum majors from all over America at BOA!

Tip-Auditions: Four Key Qualities

There are four key qualities band directors look for when selecting drum majors: attitude, musicianship, coordination and personality.

Attitude is a major factor in determining a drum major's potential for success. Characteristics include enthusiasm, open mindedness, optimism, self-discipline, pride and dedication.

Musicianship is extremely important. Strong musicians are more likely to grasp the musical concepts that help develop good conductors. Selecting a student with strong rhythm skills is very important. While many directors hesitate to remove their better players from the playing ensemble, having a strong musical drum major often proves to be worth the trade-off.

A student's **coordination** can perhaps be best evaluated by their individual marching style. A lack of coordination adversely affects the drum major's ability to handle many of his/her duties. Since the band is a mirror of the drum major, a poor individual image affects the image of the entire band.

The drum major's **personality** plays a vital role in establishing successful working relationships with the director, staff and band members. Personality is also a key factor in determining the drum major's ability to project confidence and control as a performer. However, pressures and responsibilities of the position, combined with the potential for individual recognition can bring about many changes in a student's developing personality. Students must keep that drum major "ego" in check. With proper guidance, the director can help the students mold and develop a personality that will help him/her succeed as a drum major and throughout life.

George N. Parks, *George N. Parks Drum Major Academy*

Orchestra

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

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

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

Andrew King, Director of Orchestras at Carmel H.S., Carmel, Indiana, is BOA's Orchestra Division Coordinator.

Tip-String Tensions (courtesy of D'Addario Bowed Strings): Heavier tension strings sound louder and can be played louder than lighter tension strings. However, they are less responsive and therefore more difficult to play softly.

Lighter tension strings are easier to bow, especially when playing softly. Their main disadvantage is that they will not play as loudly as higher tension strings. However, they can be played closer to the bridge, which offsets some of this disadvantage.

We recommend starting with the medium tension strings, which have been optimized for the majority of instruments. However, you may want to adjust the tensions for your particular instrument. For example, if you want more volume and projection, try the heavy tension set. If you want to improve the bowing response for soft notes, try the light tension set. If only one string has a problem and seems mismatched to the other strings, try increasing or decreasing the tension for that particular string (all of the strings in our sets are available individually).

Tip provided by D'Addario Bowed Strings. *D'Addario is an Associate Sponsor of Bands of America.*

Register online at
www.bands.org

To register by fax or mail, download a registration form at www.bands.org or call 800.848.2263.

Fees and Registration for all Divisions

Student Fees

Full Fee - \$445
Deadline: May 21, 2004*

Commuter Full Fee - \$330
Deadline: May 21, 2004*

Leadership Preview add to Full Week - \$195
Deadline: May 21, 2004*

Leadership Preview Weekend Only - \$295
Deadline: May 21, 2004*

Director Fees

Full Fee - \$670
Deadline: May 21, 2004*

Free Ride! - Bring 12 or more students from your school and attend at no cost!
Deadline: May 21, 2004*

Tuition Free (Bringing 6 or more of your students) - \$355
Deadline: May 21, 2004*

Commuter Full Fee - \$535
Deadline: May 21, 2004*

Commuter Tuition Free (Bringing 6 or more of your students) - \$230
Deadline: May 21, 2004*

Collegiate Fees

Full Fee - \$520
Deadline: May 21, 2004*

Commuter Full Fee - \$420
Deadline: May 21, 2004*

Booster Fees

Full Fee - \$225
Deadline: May 21, 2004*

*After May 21, add \$50 late fee.

What Makes Kids KICK IT IN and TAKE THE LEAD?

Are you leading kids rather than teaching them to lead? Generational Differences in Leadership by Fran Kick

How do kids today (a.k.a. the Millennial Generation) perceive and understand leadership? Much of it may depend on how they experience leadership during high school – especially via organizations like band. Improving the performance product while nurturing the leadership process requires that we work with students, rather than just *do* things for students or to students. How are you teaching the future leaders in your program, and ultimately in our world, to KICK IT IN and TAKE THE LEAD?

Born after 1980, kids today have a somewhat different and sometimes similar view about what it takes to make things happen. While that may seem to be obvious, what today's kids have experienced and the times in which they are experiencing it are vastly different. Today's teens and their younger brothers and sisters will comprise the largest single generation the world has ever seen. Millennials and their impact upon the world demands that we, as teachers and directors, develop our own abilities to lead them as well as to nurture their abilities to lead themselves and others.

Most directors do a good job at leading students but need to focus more on nurturing leadership in others. It's not entirely our own fault as we tend to lead others as we have been led. That can be good or bad depending on who influenced you as you were growing up. It's important that we don't assume today's kids will be like the kids before them (i.e. Xers), or even worse, assume they'll be like us when we were kids. If we don't address the differences that challenge this generation, we will miss some important opportunities in teaching them, leading them, and nurturing their growth as effective leaders.

There's a new generation of leaders growing up in our midst. We see them at rehearsals, on our high school campuses, and in our own backyards. What if, historically speaking, they are destined to be the next "greatest generation?" Could current events force them to be the international equivalent to America's

original founding fathers? 9/11 was unquestionably a defining date for every currently living generation. If historically compared to the attack on Pearl Harbor, Black Tuesday, John Brown's raid/execution, and the Boston Tea Party, where does that put today's kids? Each of these historical events came unexpectedly and fundamentally changed the way the world operated. Each of these defining events became generational markers with multi-generational significance. Catalysts of societal change catch us off guard by suddenly knocking the wind out of one historical era and triggering the next.

The biggest problem with *leading* kids rather than *teaching them to lead* is that they'll always depend on someone else for direction. Sure, in the short-term it might be easy to do things for them (or have it done for them via a large staff of outside consultants, etc...). It might even result in a more immediate and even higher level of excellence. But what about in the future? If we're always pulling the proverbial strings for students so they can achieve a higher level of quality here and now, what happens when we're not pulling the strings? When a large staff of outside consultants isn't there to make them great or fix everything? How will kids learn to do it on their own, especially when what they've learned is that there will always be someone there to do it for them? That's what happens when we do too much for kids or to kids versus with kids. I bet you've seen the parenting implications of this in your band. We all know the students who have had parents always taking care of everything and now can't do things for themselves.

"The more we do for kids and to kids, the less they'll do on their own."

Please don't misunderstand, I'm not suggesting that outside high quality consultants, instructors, and teachers are ruining the leadership development of students today in band! There's no

question that bringing the student-teacher ratio down does improve the level of education. Exposing kids to expertise and additional resources designed to enhance their performance creates a powerful opportunity—bringing kids in touch with "how to make it better, what they can do to improve, here's another approach to take," and all the other lessons to be learned.

The key, however, is to create the conditions where we're doing things *with* students rather than doing things *for* students (or even worse *to* students). Consider how private lesson teachers coach and mentor during a lesson versus just drill and kill. They observe, help the student become more aware, offer guidance, provide feedback, bring additional resources specific to the student's needs, model, interact with and play along, constantly nurturing the students to do it on their own. Now consider the instructional dynamic when mentoring a new student teacher. All the same approaches apply plus an additional goal of teaching the student teacher how to teach. By keeping this dual private lesson/student teaching focus in mind, we can bring more students into the leadership process as well as improve the product of performance.

Some additional tips to try:

Bring kids in on it. Whenever possible allow students to know the "what and how" we'll be working on in rehearsal. Share plans, goals and objectives in advance.

Operationally and logistically let kids do whatever they can do to help set things up, make things happen, and clean things up.

Set up some student leader sessions so you can help them have a jump-start on their parts as well as the 2nd and 3rd parts for their instrument.

Show student leaders how to run a sectional. Offer some step-by-step approaches, share some rehearsal strategies, and role-play in advance with them so you can mentor their early efforts.

Plan to have consultants, instructors, and teachers "float" during sectional time so that you can observe and offer feedback later one-on-one to each student leader.

Check-off each student leader on their part first (and the 2nd and 3rd parts for their instrument) so that they can then check off members of their section.

Wrap up each rehearsal with a reflective summary as to what went well, what still needs work, and what's up for the next rehearsal.

Set up some debriefing time with student leaders so they can also share with you what went well, what still needs work, what they need help on.

Sometimes out of expediency, we strive to improve the performance product while sacrificing the leadership process. While this might increase some short-term gains here and now, there are long-term consequences. We need kids who understand both the process and the product. We need to help kids figure things out, set things up, make things happen, clean things up, and learn throughout the process. Not just in rehearsal, but in life. Let's lead a future generation and teach them to lead in the future because they might just have to change the world – or at least clean it up. ☺



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 presents over one hundred programs every year across the country to thousands of college/university, high school and junior high school/middle school students, plus the many educational professionals who work with them. In addition, he works with association/convention and corporate organizations who are actively engaged in the learning process.



Bands of America Leadership Weekend Experience

June 19-20, 2004, Normal, IL

The BOA Leadership Weekend Experience is an intensive two-day interactive learning lab for leaders who want to really make things happen. This two-day preview program is actually the first part of the 29th annual Bands of America Summer Symposium presented by Yamaha which continues June 21-26, 2004 at Illinois State University in Normal Illinois.

Who should attend? All of your band's section leaders, band officers, drum majors, and any student with a position of leadership as well as those who aspire to be a leader in band and in life.

Students will learn how to focus on the experiences and beneficial outcomes needed to take the lead. The goal is to instill the inspiration and insight needed to motivate yourself and others, rather than needing to be "carrot & stick" into doing "what needs to be done, when it needs to be done, whether you want to do it or not, without being asked."

How do we do that? Bringing you face-to-face with the best-of-the-best sharing their best in an environment that's energizingly enthusiastic, down-to-earth, student-centered, real, practical and professional. We offer a nonstop balanced, sound approach to leadership education that allows participants the opportunity to reach beyond where they thought they could go.

Who will be there with you? You'll work with a team of music and leadership educators from across the U.S. experiencing both "what it takes to lead" and "how you can make things happen" not just in rehearsal, but in life!

"Do I 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 you learn will be built upon during

the full Symposium week. How? With our newly designed dual leadership curriculum!

New Dual Leadership Program! In 2004, BOA expands the two-day program with a dual leadership design - one for anyone who has attended the BOA leadership preview weekend before and one for those who are attending for the first time. And it doesn't stop there. This summer's symposium will even extend the dual leadership format throughout the entire week, with daily programming being planned across all sections of camp, every day, for every student. We cover subjects such as leading yourself, increasing cooperation with others, understanding group goal dynamics, dealing with the pressure to perform, maintaining motivation within yourself and others.

All experientially based and activity oriented! Both the BOA Leadership Weekend Experience and the new week long dual leadership curriculum includes unforgettable, hands-on learning experiences for team building, problem solving and interactive insight that'll get more than just your adrenalin pumping! In 2004, you'll do less "sitting and listening" and more "going and doing" than ever before!

Come for the weekend, stay for the week! Join us for an incredible eight days of leadership learning and create a positively life-changing experience for yourself! ☺

Leadership Faculty 2004

Frank Crockett, Certified Experiential Trainer/Facilitator
Frank DiLallo, Licensed Professional Counselor/Author
Fran Kick, Educational Consultant/BOA Leadership Coordinator
Tim Lautzenheiser, Speaker/Author
Dale Le Fevre, New Games Facilitator/Author
Norm Logan, Band Director, Farmington, MI
Kurt Podeszwa, Director, Timber Pointe Outdoor Center
Matt Savage, Drum Circle Facilitator
Mark Scharenbroich, Guest Speaker/Author
Jon Skidmore, Clinical Psychologist/Performance Coach
Frank Troyka, Band Director, Cypress Falls, TX
Jamie Weaver, Band Director, Carrollton, TX/SWAG Coordinator

Featured Guest Clinician: Over the past 25 years, Mark Scharenbroich has connected with students and educators in more than 3500 schools throughout North America.

Traveling more than two million miles, Mark has presented as far north as the Arctic Circle to as far south as the Panama Canal.

Mark has authored and performed in several award winning films and video programs. He was awarded an Emmy for his performance in the television special, "Doing Great," a prime time ABC series. His prenatal video, "Is This Your First?" is one of the most widely used programs in hospitals nationwide.

As an author, film director and performer, Mark helps us all rediscover the simple acts that have a big impact on the lives of our students.



Some of the evaluators at the National Concert Band Festival. Left to right, sitting: H. Robert Reynolds, Richard Crain, John Whitwell, Harry Begian, Col. Arnald Gabrieli; standing: BOA President L. Scott McCormick, James Keene, Anthony Maiello, Craig Kirchhoff, Composer Cynthia McTee, Eugene Corporon.

A Conductor's Perspective

A participating director's view of defining moments at the BOA National Concert Band Festival by Frank Troyka

Fourteen of America's finest high school concert bands, 10 percussion ensembles and a specially-invited orchestra performed February 26-28 at the Bands of America National Concert Band Festival. We asked Frank Troyka, Director of Bands at Cypress Falls High School, Texas, who performed at the Festival, to share thoughts on his, and his students' experience.

Twenty years of teaching may not sound like much to many of my colleagues and mentors, but it's long enough to amass some truly significant experiences and to reflect on those that were defining moments. Many of them were solitary moments of realization and others were shared experiences that contributed to the developing culture of my band program. My students, their parents, my associates, and I just experienced one of those defining moments by way of this past February's 13th Annual BOA National Concert Band Festival.

My history with the Festival is as old as the event itself. I attended the very first National Concert Band Festival held in March of 1992 at Northwestern University where I had expected to be something of a fly on the wall, just an observer who wanted to see for himself the new direction Bands of America was going with its

fledgling concert initiatives. Instead, I was asked to serve as the personal liaison to Dr. Frederick Fennell during his week with the Honor Band of America. I saw the Festival from the inside and, with icons like Dr. Fennell, John Paynter, and William Revelli so closely involved, I got a pretty strong idea of where BOA was headed with its new concert events. Without hesitation, I applied that Spring to bring my band to the 2nd annual festival and was fortunate to have received the invitation. Now, over a decade later, the National Concert Band Festival continues to do what it did from the very beginning, but on a much grander scale. It is unquestionably the single most significant musical experience I have ever shared with my students.

Out-of-state trips for our band are something we all look forward to with great anticipation. From the teacher's perspective, I have two primary criteria that a trip such as this must satisfy. First, there has to be an educational opportunity not available to us locally. Second, the performance itself must be a memorable experience by way of the audience, the venue, and those hosting the event. From the student perspective, the criteria are usually much broader and less prohibitive! Recent trips have taken us to San Antonio, Dallas, Corpus Christi (always a favorite because of the beach!), and Orlando.

"Being my senior year, a guy's got to wonder what his last band trip will be like. Trips to the beach and even Disney World are hard to top, but you always want your senior year to be special." This was the sentiment bassoonist Young Park expressed to me in a letter written shortly after our return from this year's Festival. "When I first heard that our trip was to Indianapolis, my first thought was, Hmmm, that's different." I appreciated his polite diplomacy!

From the moment we arrived in Indianapolis, late on a Wednesday night, everyone got the message that this was going to be a first-class experience. The Marriott Hotel, our home for the Festival, foretold of the grandeur and national scope of the event. Among master classes, the concerts by the Canadian Brass and the Honor Band of America, the student social, the concerts we attended as part of our audience responsibility, and our rehearsals, we had one of the busiest trips we've taken. Our schedule was rigorous, to say the least. I was a bit concerned that so hectic a schedule and such limited free time might take its toll by our performance on Saturday. Such was not the case!

My students thrived on the excitement of so much activity. They found themselves visiting

personally with many students from other bands around the country as well as the master class faculty and the members of the Canadian Brass. How could I have ever orchestrated such opportunities on my own?

Then came our performance. There were no trophies, no ratings, no judges, but somehow the energy level and anticipation we felt was at a fever pitch. I knew it would be. The panel of evaluators comprised the most learned, most influential educators and mentors of the band movement, and there were hundreds of educated listeners from other performing bands as well. Their response was overwhelming.

As we finished our performance,

still on stage receiving the generous approval of the audience, we all shared in the unspoken realization that this experience surpassed anything we had ever done. Perhaps Young Park summed it up best. "I think that to say my senior band trip was special is an understatement. It was something I haven't felt before. A new kind of experience in my life."

My sentiments precisely. 🎵



Frank Troyka teaches at Cypress Falls High School in Houston, Texas and may be contacted by e-mail at ftroyka@aol.com.

Revelli Scholarship awarded to future music educator

Jennifer Climer, from **Athens High School, Athens, Ohio**, was awarded the 2004 Revelli Scholarship during the Gala Awards Banquet at the BOA National Concert Band Festival, Saturday evening, February 28.

The \$1,000 Revelli Scholarship is awarded annually to a senior in a National Concert Band and Percussion Festival ensemble, or Honor Band of America member, planning to attend college as a music major and on to a career as a music educator. The scholarship is presented by The Revelli Foundation and carries forward the work and vision of its namesake, Dr.



Revelli Scholarship recipient Jennifer Climer (right) with Revelli Foundation Executive Director Terri J. Dillon (center) and BOA President Scott McCormick.

William D. Revelli.

Climer, a senior, has been trombone section leader of the concert, marching and jazz bands since her freshman year, and has been field commander of the marching band for two years. Principal trombone of the Ohio All-State Orchestra for two years, she was selected for the 2004 Honor Band of

America.

"I want to share my passion of music with students," says Climer. "I want to show future generations how music can affect their lives and how rewarding it is to be involved in the fine arts."

Climer was nominated by her band director, **David Turrill**. 🎵



The Indianapolis Symphony Orchestra will perform for the 2005 BOA National Concert Band Festival.

"The epitome of concert festivals in America." Col. Arnald Gabriel

Applications available for the 2005 National Concert Band and Percussion Festival

The application packet for the 2005 Bands of America National Concert Band Festival and National Percussion Festival, presented by Yamaha, is included in the center of this newsletter and available by download from www.bands.org.

The 2005 Festival will be held **March 10-12** at Clowes Memorial Hall on the Butler University campus and other world-class facilities in **Indianapolis, Indiana**.

All auditioning ensembles receive taped and written evaluation from a panel of expert conductors and educators. The audition process itself is designed to offer valuable educational input for program growth.

The National Concert Band Festival is the epitome of concert festivals, a three-day, non-competitive celebration of musical excellence. Bands selected by taped audition to receive an invitation perform at the Festival receiving taped and written evaluation, receive a post-concert clinic, participate in student master classes, and more. The 2005 Festival features a special private concert for Festival students, directors and parents by the **Indianapolis Symphony Orchestra**. Learn more in the application packet.

The National Percussion Festival is a non-competitive performance and evaluation opportunity that shines a national spotlight on concert percussion ensembles.

How to Apply: Applying ensembles send in audition tape/CD and completed application and fee. **Deadline to apply for ensembles is June 14, 2004.** The application packet includes details on all aspects of the Festivals, package pricing and inclusions, and Honor Band of America and new Honor Orchestra of America information, as well as all application forms. 🎵

2004 Regional Championship Schedule

Schedule as of 3/23/04.
Visit www.bands.org for the
latest info.

Louisville, KY
STADIUM CONFIRMED:
Papa John's Cardinal Stadium
September 18, 2004

Massillon, OH
Paul Brown Tiger Stadium
September 18, 2004

Pontiac, MI
Silverdome
September 25, 2004

NEW SITE! Murfreesboro, TN
Middle Tennessee State
University
September 25, 2004

Youngstown, OH
Youngstown State University
October 2, 2004

Houston, TX
Rice University
October 2, 2004

NEW SITE! New Brunswick, NJ
Rutgers University
October 9, 2004

**NEW! BOA South Texas
Championship (A Bands of
America sanctioned show)**
La Joya Coyote Stadium
La Joya, TX
October 9, 2004

Arlington, TX
University of Texas at Arlington
October 9, 2004

SUPER REGIONAL
St. Louis, MO
Edward Jones Dome
October 15-16, 2004

St. Petersburg, FL
Tropicana Field
October 16, 2004

SUPER REGIONAL
Atlanta, GA
Georgia Dome
October 22-23, 2004

Las Vegas, NV or Phoenix, AZ
Site to be determined
October 23, 2004

Indianapolis, IN
RCA Dome
October 30, 2004

NOW a SUPER REGIONAL!
San Antonio, TX
Alamodome
October 29-30, 2004

Regional Championships

presented by **YAMAHA®**

Enroll today!
Online or by
mail or fax

Visit www.bands.org
to enroll online
or to download an
application, or call
800.848.BAND.

Questions? Call us!



Now, three BOA Super Regionals

JUST ADDED: San Antonio Super Regional for 2004

Your band can still enroll in BOA's two Super Regional Championships: **St. Louis** on October 15-16 and **Atlanta** on October 22-23.

Also, due to overwhelming response and enrollment, we've **expanded San Antonio to a Super Regional** again in 2004.

Sixty bands can enroll in each Super Regional. "Currently, we have Friday performance times available in both the St. Louis and Atlanta events," says Camilla Stasa, BOA's Director of Band Relations.

Super Regional bands have the opportunity to reap the benefits of both adjudicator input on their performance and observation of dozens of outstanding bands from several states.

Friday times also offer a perfect opportunity for bands who might want the evaluation and benefits of participation, but might not feel ready for high level competition. BOA offers an "Input Only" option at Regionals and Super Regionals, which gives a band taped and written comments and scoresheets, but scores are not published and the band is not eligible for awards.

"We know that a two-day event presents special considerations for bands," says Stasa. "Some bands for whom an overnight trip is out of the question, or who have a Friday night halftime commitment, can perform on Friday and are able to return home Friday night," says Stasa.

Sites confirmed for Papa John's Cardinal Stadium; Murfreesboro, TN; and Rutgers University

Additional sites and stadiums have been confirmed for the 2004 BOA Regional Championships.

For the first time, BOA will present Regionals at Middle Tennessee State University in Murfreesboro and in the Papa John's Cardinal Stadium in Louisville.

BOA will also return to Rutgers University in New Brunswick, New Jersey.

See the full schedule on the left. Performance spots are available in several Regionals. Contact BOA at 800.848.BAND for more information.

Just Added: BOA South Texas Championship

BOA has added a 15th show to its 2004 schedule, in La Joya, Texas, October 9.

The BOA South Texas Championship presented by Yamaha and South Texas Music Festivals (a Bands of America sanctioned show) is BOA's fourth show in Texas this fall, joining shows in Houston, Arlington and San Antonio. The event format, adjudication and procedures are the same for a sanctioned show as for a BOA Championship although the application and entry is different (see application for details).

"This is an exciting opportunity for BOA to serve the bands in 'the Valley' at a great facility closer to home," says BOA President Scott McCormick. "We're committed to providing BOA national-level adjudication and educational opportunities for south Texas bands."



Grand National Championships

presented by **YAMAHA®**

2004 Grand National Enrolled Bands (As of 4/1/04, includes bands currently on the "Wait List.")

Arlington HS, NY	Jackson Academy, MS
Avon HS, IN	Jenison HS, MI
Avon HS, OH	Kennesaw Mountain HS, GA
Ayala HS, CA	Kings HS, OH
Bassett HS, VA	Lafayette HS, KY
Bellbrook HS, OH	Lake Central HS, IN
Bellevue West HS, NE	Lake Park HS, IL
Ben Davis HS, IN	Lakeland HS, MI
Boiling Springs HS, SC	Lawrence Central HS, IN
Boone County HS, KY	Lebanon HS, OH
Brentwood HS, TN	Limestone Community HS, IL
Brunswick HS, OH	Lincoln Community HS, IL
Campbell County HS, KY	Lone Oak HS, KY
Carlisle HS, OH	Louisville Male HS, KY
Carmel HS, IN	Loveland HS, CO
Carroll HS, OH	Marian Catholic HS, IL
Cary HS, NC	Marietta HS, OH
Castle HS, IN	Mars Area HS, PA
Center Grove HS, IN	Meade County HS, KY
Centerville HS, OH	Milford HS, OH
Central Crossing HS, OH	Milford HS, MI
Chesaning Union HS, MI	Montague HS, MI
Chippewa HS, OH	Mt. Juliet HS, TN
Cicero-North Syracuse HS, NY	Normal West HS, IL
Clayton HS, NC	Northmont HS, OH
Clinton HS, TN	Norton HS, OH
Clinton-Massie HS, OH	Norwell HS, IN
Collins Hill HS, GA	Ooltewah HS, TN
Cordova HS, TN	Plymouth-Canton Educational Park, MI
Cumberland County HS, KY	Portage Central HS, MI
Davenport Central HS, IA	South Brunswick HS, NJ
Decatur Central HS, IN	Springboro HS, OH
Durand Area HS, MI	Stephen F. Austin HS, TX
East Lake HS, FL	The Woodlands HS, TX
Eastern HS, KY	Tippecanoe HS, OH
El Toro HS, CA	Tuscola HS, NC
Elizabeth Forward HS, PA	Victor J. Andrew HS, IL
F. J. Reitz HS, IN	Warren Central HS, IN
Fairborn HS, OH	Waterford HS, OH
Farmington Harrison HS, MI	Wayne County HS, KY
Firestone HS, OH	Waynesville HS, OH
Flour Bluff HS, TX	Webster HS, NY
Francis Howell North HS, MO	West Carteret HS, NC
George Washington HS, VA	West Clermont Local School District, OH
Godwin Heights HS, MI	West Genesee HS, NY
Grandville HS, MI	West Johnston HS, NC
Grayson County HS, KY	Western Brown H.S., OH
Greeneview HS, OH	Westminster HS, MD
Hart County HS, KY	William Mason HS, OH
Herscher HS, IL	
Indian Hill HS, OH	

29th annual Bands of America Grand National Championships November 4-6, 2004 RCA Dome, Indianapolis, IN

More than 90 bands from 21 states are enrolled in the three-day BOA Grand National Championships, which includes exhibition performances, workshops and special events.

Grand Nationals is even more than the ultimate marching band championship, it's a celebration that includes a kaleidoscope of events:

- **Student Leadership Workshop with Tim Lautzenheiser**, registration open to all high school students
- **Celebrate America!** on Pan Am Plaza with collegiate performances and multi-media presentations
- **Indianapolis Public Schools Marching Band Exhibition**—Hosted by Bands of America in the RCA Dome to open the Grand National event
- **Expo** with more than 75 booths, featuring DCI Village, colleges, music and band products, games and more
- **Directors Judging Clinic and Behind-the-Scenes Tour** for Directors, Instructors and Boosters
- **University of Massachusetts Minuteman Marching Band** in exhibition

Additional special events to be scheduled in the coming months.



Grand Nationals (and Regional!) tickets on sale now at www.bands.org

Order early for best available seats, including new "Super" Seating

Grand National tickets are on sale now online at www.bands.org. Finals reserved center seating and seating inside the 15 yardlines sells out quickly. We recommend ordering your tickets as early as possible. You can also order by phone at 800.848.2263, or by downloading an order form from bands.org to mail or fax. Remember: tickets not ordered together cannot be seated together.

New this year: "Super" Section Finals Seating

Due to the increasing demand for center seats, BOA has created a new "Super" seating section for Saturday evening's Championship Finals. By purchasing this ticket type before it sells out, you can guarantee yourself one of the best seats inside the 30 yardlines. This new Super Section is located inside the 30 yardlines, rows 21-34 of the Lower Deck and rows 1-9 of the Upper Deck. The "Premium" ticket type includes all other rows in between the 30's. Please contact BOA with any questions BEFORE placing your order.



Now: two national honors ensembles for your students in 2005

Honor Band of America

New! Honor Orchestra of America

- Video and Compact Disc recording of the their concert performance
- “Membership” in an elite national ensemble—a wonderful addition to a resume and list of honors



2005 Honor Band of America Conductor
John Whitwell
Director of Bands
Michigan State University



2005 Honor Orchestra of America Conductor
Scott O'Neil
Associate Conductor
Utah Symphony Orchestra

You'll find an interview with Mr. O'Neil on page 14 of this newsletter and his full bio in the National Concert Band Festival Application Packet.

Share these incredible opportunities with your students

2005 marks the 14th anniversary of the BOA Honor Band of America at the National Concert Band Festival. 2005 also marks the debut of the BOA Honor Orchestra of America.

Honor Band of America and Honor Orchestra of America members will hail from across the nation, from music programs large and small. The Honor Band of America recognized as one of the nation's premier honor ensembles, which has performed by invitation at the World Association of Symphonic Bands and Ensembles and toured Europe and Japan. 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.

The Honor Orchestra of America will be patterned after the successful Honor Band of America. We anticipate that the Honor Orchestra of America will likewise include such talented members.

Selected members receive:

- The opportunity to rehearse and perform under the baton of renowned conductors: Mr. John Whitwell conducting the Honor Band of America and Mr. Scott O'Neil conducting the Honor Orchestra of America.
- The opportunity to perform with a world-class guest soloist in concert
- Instrumental master classes with renowned professionals
- Honor Band and Honor Orchestra of America member reception and party
- Personalized certificate, patch and exclusive Honor Band of America or Honor Orchestra of America member pin

How to apply

Applicants must send in an audition tape with completed application. All auditioning musicians receive written evaluation of their audition tape. Applications for both ensembles are included in the center insert of this newsletter and are available for download from www.bands.org.

All audition tapes will be evaluated in September 2004. Applicants will be notified of acceptance status in October 2004.

See the forms for application and audition requirements.

Winds and Percussion for the Honor Orchestra of America


Wind and percussion students must submit an application for the Honor Band of America. Selection and placement of winds and percussion in the Honor Orchestra of America will be made from the Honor Band of America applicants.

Application Deadlines

June 28, 2004 (Early Bird Deadline \$30 application fee) and September 4, 2004 (Final Deadline \$45 application fee).

Share this incredible opportunity with your school's string students

Honor Orchestra of America members will hail from across the nation, from music programs large and small. The ensemble will be patterned after the Honor Band of America, recognized as one of the nation's premier honor ensembles. We anticipate that the Honor Orchestra of America will likewise include such talented members.

While BOA is reaching out to America's school orchestra directors, you as a band director are much more familiar with BOA and our national reputation for excellence. We hope you will share this unforgettable opportunity with your school's orchestra director so that your school's string students can likewise enjoy the benefits of participation in such a world-class ensemble. 



**Preferred Travel
Partners**

Proud partners in coordinating arrangements for the BOA Honor Band at the 2005 Tournament of Roses



**Bands of America invites you to use the professional
services of our Preferred Travel Partners—we do!**

Bands of America'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**



Proudly Recommends Our Preferred Travel Partners

From elementary music room to Utah Symphony Orchestra:

An interview with the Utah Symphony's Scott O'Neil

with Debbie Laferty Asbill

Scott O'Neil joined the Utah Symphony staff as Assistant Conductor in August 2000 and was appointed Associate Conductor in February 2002. He has guest conducted the Houston Symphony, Florida Philharmonic, Annapolis Symphony, Tulsa Philharmonic, Houston Youth Symphony, and the Portland (ME) Symphony.

Mr. O'Neil will conduct the debut Honor Orchestra of America in 2005, in concert as part of the BOA National Concert Band Festival. Starting in 2006, the Honor Orchestra of America will perform at the BOA National Orchestra Festival.

BOA: You have a background in band, the marching activity and with BOA.

Mr. O'Neil: My father was a high school band director so I always related to conducting and that aspect of music. I think all conductors are educators at some level.

I started out with Suzuki violin in the second grade. My main instrument is piano. When I got into high school, my first conducting experience was as sophomore drum major of the marching band. Our band director sent me to the George N. Parks Drum Major Academy as a sophomore, and then two more times. That was actually a big part of my learning and my experience as a conductor.

At my school, outside of drum majoring, I didn't have any opportunity to conduct the band or orchestra. I wanted to conduct badly enough that I started writing brass choir arrangements for my friends so that I could conduct.

When I got into college, a friend of mine, appropriately named Chris Music, had marched with the Garfield

Cadets Drum and Bugle Corps. He was going to go back and march his age out year and encouraged me to go with him, but I didn't play a brass instrument. His answer was essentially, "You don't have to, they'll teach you." I went to Cadets with literally a month's worth of playing Euphonium.

It was pretty messy the first weekend I was there, there was no formal audition process, you go in and they hear you play, but their attitude is as long as you keep getting better they won't cut you. They kept giving me goals: if you can do this by the next rehearsal, we won't cut you. It was one of the most important influences I've had as far as demanding a certain type of discipline and a certain attitude of looking at obstacles as opportunities.

Tell me more about your view of obstacles as opportunities.

I define obstacles as anything that tends to convince you that you don't want what you originally believed you wanted. If you convince yourself that you

want something so badly nothing will stand in your way, there are no obstacles. With something like my experience with a drum corps, you have no choice, you either do what they ask, or you're gone. You may think, "I can't do that," but you must. Then you start getting through those things you thought you couldn't do. Don't fear adversity. Adversity is the catalyst that will get you to the next level. The natural tendency for most of us when you come across an obstacle is to find some way around it, but when you participate in an activity where there is no way past it except through it, you must master it. You must conquer it.

I think many musicians do the same level of repertoire over and over again, when the truth is that real progress isn't doing something you can already do. Real progress is doing something you couldn't do before. When you accept that, you take on more adversity and you grow faster.

Why do you teach at the George N. Parks Drum Major Academy?

I seek out people who do whatever they do the best, and George is better than anyone else at what he does. I've found that when you are around those types of people, their commitment to quality and their mastery of their subject rub off on you.



I participated in three years of the Drum Major Academy (DMA) in high school and the following year George asked me to teach. I taught one year and intended to continue teaching, but then marched drum corps in 1989 when I had the opportunity and didn't have a chance to teach again at George's camps until recently. Occasionally when I was home in Ohio and there was a DMA nearby, I would stop by and I would help as a guest clinician.

You get into being a professional musician and there is a bit of a grind to it. You're doing this every day for many, many hours a day and I found myself needing something to renew me, so I called up George two years ago and said "I'd really like to teach with you again, I feel like I have something to offer." Unfortunately, last summer my schedule of conducting didn't permit me to be at the Bands of America Summer Symposium or any of George's other clinics. Luckily, this year my schedule allows me to be at the BOA Summer Symposium.

As a conductor, where do you look for inspiration and role models?

While it's not a big part of my orchestral career, I do take teaching at George's camps more seriously than a hobby. I like to study people who excel in lots of different areas. In my own

conducting, In addition to great conductors, I look at other areas like coaches and generals for role models. Take coaches Vince Lombardi and John Wooden, for example. The thing that they did best was got themselves and their players to execute fundamentals better than anyone else.

John Wooden would recruit a hot shot high school player who said "Look, I can do all these things" and he'd say "Yes, but can you shoot a free throw? Now can you shoot 10 in a row." Vince Lombardi's style wasn't about complex schemes and out-thinking his opponents, it was about teaching his players how to run, tackle and block better than the other team.

If you look at many professional conductors' techniques, including the great ones all the way back to Toscanini and Furtwangler, the force of their personality conveys as much at their stick technique. The way a violinist uses his bow or a brass player uses his air, the better your stick technique, the better you're going to conduct. If you adhere to the rules then when you break the rules it's for meaningful reasons. If you understand the principles of movement and how people perceive things, when you break the rules and change them it's actually saying something.

Some conductors have habitual ways of moving. Whatever habits you have should essentially be erased from your conducting vocabulary. You need to have a blank and clean pattern that says nothing except tempo, so that anything you add to it actually has meaning. If you always loop on going from beat three to beat four, then anytime you

decide you want to use that for expression it is cancelled out because the players have gotten use to it—"that doesn't mean anything because he always does that."

It's good to get back to fundamentals. The main reason I like going back to teach at the DMA is that there's a certain attitude towards growth, a certain optimism and a certain belief that the world's going to get better. It comes from the students, it comes from George's attitude, it comes from the people at BOA, it comes from the people surrounding themselves with other positive people and it starts to come out of you. I think that even if I didn't feel as strongly about the conducting aspect I would still go back for that.

What was the path that led you to the Utah Symphony?

I studied piano and music theory at the Oberlin Conservatory. I wanted to study conducting with Daniel Lewis at the University of Southern California, but his studio was full. He told me that if I could do something else for a little while perhaps later he could get me into his studio. I didn't want to sit idle, so I called David Effron at Eastman with whom I had worked on a Joseph Schwanter piece and asked "Can you use someone to help assist with anything?" Eastman doesn't offer a Masters in conducting, but he invited me to come there and I got a part time job as their ensemble coordinator.

Eastman has two orchestras, the Eastman School Symphony and the Eastman Philharmonia. They would rehearse back to back, so it wasn't uncommon on a Friday for David to rehearse

both groups then conduct a concert in the evening, which is, frankly, an insane amount of conducting. I would go to rehearsals for whichever ensemble wasn't performing that night, he would sit at the foot of the podium and I would be his "arms." I would conduct and he would stop the orchestra and tell them things to fix and tell me things to change in my conducting. He started trusting me with more things. As it turns out, since I wasn't getting a degree and had fewer academic responsibilities I actually got more conducting opportunities.

While I was at Eastman, Daniel Lewis retired, so I auditioned for Rice University and got my Masters with Larry Rachleff. From there I taught one year as an emergency substitute in elementary music education in Ohio. I went back to Houston for a year to teach at the High School for the Performing and Visual Arts and then got the job with the Utah Symphony. For me, leaving college meant starting over again, but it was a pretty fast track. I went from teaching elementary school music, to teaching high school the next year, to the Utah Symphony the year after that.

What are your thoughts on the direction of Bands of America's programs for orchestras?

In Europe for the last several years, it's been popular to hire American wind players. Because the band tradition is so much stronger in the United States, there are so many more people playing that you end up getting great professionals. Education and training of string players is so strong in Europe they aren't

clamboring for string players as they are for winds. The truth is in the United States bands have led the way in terms of music education. If there is any way we can do for orchestras what has been done for bands in the past, all performing institutions will benefit from it.

You'll be conducting the debut Honor Orchestra of America in 2005.

What do you take into consideration when programming?

I learned something from Max Rudolph, who was conductor of the Cincinnati Symphony, conducted the Metropolitan Opera Orchestra, and wrote a book called "The Grammar of Conducting." He is perhaps one of the wisest musicians I've ever met. I once spent a week with him and at the end of the week he asked me "What have you learned?" I answered this-and-that about gesture and rehearsal, and he said, "No, you missed it. The primary thing you need to learn is that if you show the musicians just how much you love the music, everything else will come."

I feel the same way about programming. When programming for professional orchestra, the primary goal is to please the audience. If you're programming for a high school or college orchestra, your primary goal is developing the orchestra and making them fall in love with the music more deeply. In thinking about music for the National Honor Orchestra, we must find that balance between things that will put the goal far out enough in front of the musicians that it makes them reach for it—but

continued on page 16

continued from page 15

doesn't make them fall over or actually tear them down. If you've got one shot with a group, you need to be as comprehensive as possible with the repertoire.

It's true the heart of our repertoire is Beethoven, Brahms, Mahler, Stravinsky. However, if you've got one chance that doesn't mean simply doing Beethoven, Brahms and Stravinsky. There are movements in professional orchestras now that believe our organizations need to change for the future and a lot of it has to do with the kind of music that we program. One thing I love about American culture, it's eclectic, it accepts a lot of different influences. To me some of the great art being created right now exists between the defined areas. Is this musician a jazz musician, a folk artist, classical? How would you describe them? The best ones are those that aren't falling into a niche. It's important to expose high school players to that. I don't think orchestras should ever believe that Beethoven is *not* the heart of what we do, however, staying in that one house forever is not going to be as rewarding or productive in the future.

Tell me about the Utah Symphony's school concert program?

A large part of what we do at the Utah Symphony is because of Maurice Abravanel's work. Abravanel really built this orchestra, our hall is named after him. He made an agreement with the state that we would play for every single district in the entire state within a three year period. It's part of the reason we are called the Utah Symphony and not the Salt Lake City Symphony. We are charged with being the major symphonic organization for the entire state. We do over 50 concerts a year where we travel to schools. We have another 10 concerts where local

schools are brought to our hall and we have our normal "children's concerts" our "Family and Lollipop" series.

With the Orchestra Division at our Summer Symposium, BOA is providing opportunities for high school string players who might not be the top in their ensemble...

Despite the fact that I'm a professional musician, I think that's as valuable as anything. If I had gone to drum corps and they had held to the attitude "we're only taking the best players right now," they would have never given me a shot. Taking someone that's willing to develop himself is what they were all about.

I have a young person in Utah who is a phenomenally gifted pianist and his parents are asking "What should we have him do? Should we send him to a national arts school?" It seems especially popular in modern culture now for people to try to specialize in certain areas earlier and earlier, just to keep competitive. If you're an athlete, by the time you're 30 or 40 you're done, so go ahead and give it your best shot now, but as a musician you get to develop your whole life. You only get one chance to be a teenager—be a musician AND join the debate team, be an athlete, play on the chess team, study science and math. Experience life!

When it comes to the arts, I'm biased towards music. When I was studying martial arts I had a teacher who wouldn't describe anything. He wanted you to watch and experience and try to imitate. As soon as you put some things into words you translate them into something that they're not. The thing I love about music is that it's a non-translated art. It isn't something where you're trying to put something into words. It is direct experience with sound. That doesn't require you to be a virtuoso playing a violin concerto, it only requires people experiencing the sound directly.



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

Bands of America Newsletter

Published four times a year:

January/February
February (Student issue)
April/May
August/September

Published by
Bands of America, Inc.
39 W. Jackson Place, Suite 150
Indianapolis, IN 46225
800.848.2263

L. Scott McCormick

President and CEO

Eric L. Martin, Esq.

Senior Vice President and COO

Debbie Laferty Asbill

Director of Marketing
and Communications

Terri J. Dillon

Director of Development

Chuck Henson

Marketing Manager

Vicki Csenar

Executive Assistant

David McElvain

Systems Coordinator

Jill Weiss

Event Coordinator

Suzy Ryan

Bookkeeper

Allison Johnston

Receptionist

Claudette Kemp

Data Entry Clerk

Camilla M. Stasa

Director of Band
Relations

Valerie Hayes

Controller

Chad Kohler

Event Manager

Timothy J. Maguire

Marketing and
Merchandise
Coordinator

Brian Hansen

Multimedia Specialist

Greta Kohler

Marketing Assistant

Crystal Haffner

Marketing and
Administrative Assistant

Stephen McCoy

Event Coordinator

For more information about Bands of America, to order BOA recordings and merchandise, and to find a staff directory of email addresses, visit:
www.bands.org • boainfo@bands.org

Newsletter photos courtesy of Jolesch Photography, the Official Photographer of Bands of America.

Bands of America News

New scholarship opportunity to attend BOA Summer Symposium

The L.J. Hancock Summer Symposium Scholarship Fund was created through The Revelli Foundation in honor of L.J. Hancock (1952-2002) to celebrate his life and work as a great educator and a beloved friend. The scholarship fund benefits individual students who are interested in attending the Bands of America Summer Band and Orchestra Symposium but do not have financial means or due to hardship cannot afford to pay

the tuition and fees needed to apply and attend this annual summer music camp.

Partial scholarships to attend the Symposium will be awarded on the basis of financial need. It is the intent of The L.J. Hancock Summer Symposium Scholarship Fund and The Revelli Foundation to provide a scholarship of not more than half of the camp fee. The scholarship program will help to ensure that the Summer Symposium is financially viable for every child.

Scholarships will be awarded to eligible students planning to attend the 2004 Summer Symposium. Applications for the L.J. Hancock Summer Symposium Scholarship Fund are available online, at www.revellifoundation.org.

The deadline to submit applications for scholarships is Friday, May 7, 2004.

For more information about the L.J. Hancock Summer Symposium Scholarship Fund, or about making a contribution to The Revelli Foundation, contact Ms. Terri Dillon, Executive Director, The Revelli Foundation, 866.REVELLI (866.738.3554), or email at Terri@RevelliFoundation.org.

We're looking for a few more great brass players!

Bands of America is looking for a few more great brass players for the **BOA Honor Band**

in the 2005 Tournament of Roses Parade.

March 15 was the official application deadline and many sections are now closed to new applications. However, if you have brass students who are interested and missed the deadline, they may still be able to apply.

Visit www.bands.org for more info, to download the application and audition requirements, or call **800.848.BAND.**



Strike Out In A New Direction.

It's time to add a new color to your percussion palette. Time to enter the exciting and melodic world of school with handbells.

You'll find that handbells sound like nothing else. It's your musical, and that no instrument in the world comes close in their visual impact.

So go your own way, strike out in a new direction, and check out the possibilities of Schulmerich handbells today.

To learn more,

visit us on the web at

www.schulmerichbells.com

or call us toll-free.

Schulmerich Bells

Florida: Carlisle • Carlisle Tullens
Handbells • 484-443-1111 • info@schulmerichbells.com
Toll-free: 800-848-8488 • Indiana: 812-838-0800
TOLL-FREE: 800-848-8488 • info@schulmerichbells.com
www.schulmerichbells.com



2004 BOA Hall of Fame inductees, left to right, Dr. Tim Lautzenheiser, Mr. Kenneth Snoeck, and representing Dr. Tom McLeRoy inducted posthumously, his son, Tom McLeRoy, Jr.



Three new members inducted into the 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.

The induction ceremony was held during the Honor Band of America concert at the 2004 BOA National Concert Band Festival, Saturday evening, February 28, in Indianapolis. The class of 2004 are Dr. Tim Lautzenheiser, Mr. Kenneth M. Snoeck, and Dr. Thomas McLeRoy.

Dr. Tim Lautzenheiser

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

Dr. Lautzenheiser has been a part of the Bands of America family for over 25 years. He served as Executive Director in 1980-82 and has since worked directly with tens of thousands of Bands of America students and directors in leadership and motivational training.

His career involves ten years of successful college band directing.

Following his three years with Bands of America, he created Attitude Concepts for Today, an organization designed to manage the many requests for workshops, seminars, and



convention speaking engagements focusing on the area of positive attitude and effective leadership training. He presently holds the Earl Dunn Distinguished Lecturer position at Ball State University. Tim also is the Director of Education for Conn-Selmer, and he serves as the national spokesperson for MENC's "Make A Difference with Music" program.

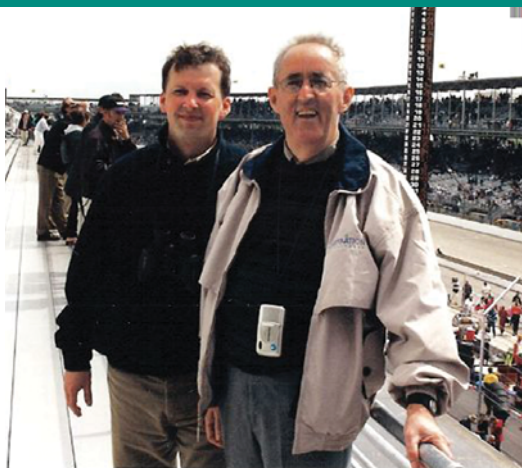
In true form, Tim, diminishes his own accomplishments, while extolling the virtue of the team, "The best part of the event, for me, was to stand alongside my dear friend Ken Snoeck, and to be with Tom McLeRoy's son, Tom Jr. Both Dr. McLeRoy and Ken Snoeck are major heroes for me. When you talk about commitment to excellence, it just doesn't get any better than those two! The contribution they have made to BOA is beyond measure. Dr. McLeRoy clearly carved a path for BOA to find a home at UW-Whitewater. He was there for the organization time-and-time again...and then add his years of service as Chairman of the Board of Directors. He was a wise and trusted visionary.

"As for Ken Snoeck, he is BOA in action. He has been with the organization since day one. I'm out of superlatives when it comes to Ken's immeasurable contribution to BOA...none better."

"BOA has always been 'about the people,'" says Lautzenheiser. "It's more than an organization that runs events, but it is a group of people who have created a forum-of-awareness. To play any kind of role in supporting quality in the band field is always special. There are countless friends who are scattered across-this-nation who would not be in my life had it not been for BOA. Those folks are the real 'Hall of Famer's.'"

Tim's books, produced by G.I.A. Publications, *The Art of Successful Teaching* and *The Joy of Inspired Teaching*, are best-sellers in the music profession. He is also co-author of Hal Leonard's popular band method, *Essential Elements*, as well as the creator of the highly-acclaimed Director's Communication Kits.

Tim is a graduate of Ball State University and the University of Alabama. He was awarded an Honorary Doctorate Degree from VanderCook College of Music. Additional awards include the distinguished Sudler Order of Merit from the John Philip Sousa Foundation, Mr. Holland's Opus Award and the Music Industry Award from the Midwest Clinic Board of Directors.



Dr. McLeRoy (right) at the Indianapolis Motor Speedway with son Tom McLeRoy, Jr.

Dr. Tom McLeRoy (1929-2003)

Dr. McLeRoy became Dean of Continuing Education, Extension and Summer Session at the University of Wisconsin-Whitewater in 1970. It was with Dr. McLeRoy and his staff that Bands of America worked closely from the first BOA Summer Workshop/Festival (now



the Summer Symposium) held at UW-Whitewater in 1975, until the camp's relocation in 1992.

Dr. McLeRoy was a passionate advocate for Bands of America, and a friend and mentor to its leadership, especially to BOA President and CEO Scott McCormick. He took great pride in his eleven-year board association with Bands of America and felt privileged to be chairman for nine years. Bands of America was likewise privileged to have the guidance, counsel and direction of such a man.

Dr. McLeRoy was committed to excellence in education and served for many years as a member of various professional organizations. These included the North Central Conference on Summer Schools (NCCSS), the North American Association for Summer Sessions (NAASS) and the National University Continuing Education Association. Additionally, he believed it was important to be involved with students outside the classroom and served as advisor to various on-campus organizations including Pi Omega Pi, The Navigators and Inter-Varsity Christian Fellowship. His family also served as host to fifteen International students through the International Host Family Program at UW-Whitewater.

Mr. Kenneth M. Snoeck

Kenneth Snoeck earned Bachelor and Master's degrees at Central Michigan University. He has been teaching for thirty-five years at both the university and public school levels, the last twenty-three at Lake Park High School in Roselle, Illinois. The Lake Park Wind Ensemble has been a University of Illinois Superstate Concert Band Festival participant four times. In 1997 the Lake Park concert bands traveled to Moscow, Russia, and performed in joint and combined concerts with the Band of the Russian Defense Ministry. In 2000 the band did a tour of France including a joint concert with the French Navy Band in Toulon.

The Lake Park Marching Band has been State of Illinois class champion twenty times, State Grand Champion thirteen times, BOA Grand Nationals finalist eighteen times, class AAA Champion twice and BOA Grand Champion in 1996.

"Through the course of time you try to do what you can to advance opportunities for others, to try and make the activity the most that it can be for the students. It is very gratifying to be recognized by one's peers for having made that kind of a contribution." Ken continues to say, "My wife, Pamela, my parents and eight of our friends made the trip to Indy to witness the presentation. My parents were very proud. It was wonderful to be able to share the moment with them."

Mr. Snoeck's marching bands from Bridgeport, Michigan, were finalists in the first three Bands of America (then Marching Bands of America) Nationals, 1976-78. In the late 70's and early 80's Ken and his wife Pamela were clinicians for Bands of America's "Weekend with the Experts" clinic program, presenting hands-on "how-to" programs for band directors in several states. In 1980 he served as adjudication coordinator for Bands of America, writing the first judge's handbook and interpretation documents. He has also served several terms as a member of the BOA contest advisory commission.

Mr. Snoeck is also an arranger and composer. His composition "Scaramouch," Symphony No. 3 for Winds and Percussion was voted "...best original manuscript for band for the biennium 1971-1973" by the membership of the College Band Directors National Association.



Kenneth M. Snoeck

Bands of America Hall of Fame

2004 Inductees

Dr. Tim Lautzenheiser
Dr. Tom McLeRoy
Mr. Kenneth M. Snoeck

2003 Inductees

Col. Truman W. Crawford
Dr. Frederick Fennell
L.J. Hancock
Larry McCormick
John P. Paynter
Dr. William D. Revelli



Kenneth Snoeck (right) medallions one of his Lake Park H.S. band members after being named BOA Grand National Champion in 1996.



BOA CEO Scott McCormick elected into American Bandmasters Association

Scott McCormick, President and CEO of Bands of America, Inc., was invited to Associate Membership into the American Bandmasters Association at their annual convention, held March 2-6, 2004 in Williamsburg, Virginia.

American Bandmasters Association's (ABA) objectives are to recognize outstanding achievement in the field of the concert band and its music; helpfulness and fellowship among members; an increasingly higher standard of artistic excellence for the concert band, its performers, its conductors and its literature; and a constantly greater contribution through the concert band to the musical life and culture of all peoples.

ABA's initial meeting was held in New York in 1929, naming John Philip Sousa as Honorary Life President and Dr. Edwin Franko Goldman, the momentum behind the creation of ABA, as its first President.

"Membership into ABA is a great honor and I am pleased to join such a prestigious organization who shares the goals and ideals of promoting the core of our nation's band programs—the concert band," says McCormick.

Clinics for Students and Directors at DCI Championships

Students and directors will have the opportunity to get up-close and personal with top drum corps as BOA and DCI present Student Marching Leadership Clinics at major DCI Championships this summer in San Antonio, TX, Murfreesboro, TN and Indianapolis, IN.

Student Clinics

The experience begins with a student leadership clinic with Tim Lautzenheiser, followed by an up-close clinic with a top drum corps facilitated by visual design legend and educator Michael Cesario.

Director Judging Clinics

BOA will present a series of Judging Clinics for band directors, designed to offer insight into the BOA

adjudication system and what judges are looking for, using live corps performances as examples.

The Judging Clinics are led by BOA Chief Judge Gary Markham and leading BOA judges.

How to attend

Your DCI Championship ticket is your ticket to that day's Student Marching Leadership or Director Judging Clinic.

Directors: space in the Judging Clinic is limited so please reserve your place online at www.bands.org or call 800.848.BAND.

No reservations necessary for the Student Clinics.

DCI Southwestern

**San Antonio, TX
Alamodome**

July 10, 2004

Clinic Corps: The Cadets

DCI Masters of the Summer Music Games

**Murfreesboro, TN
Middle Tennessee State University**

July 30, 2004

Clinic Corps: Blue Devils

DCI Midwestern Championships

**Indianapolis, IN
RCA Dome**

July 31, 2004

Clinic Corps: Phantom Regiment

For times and to order tickets visit www.dci.org.



New member named to the BOA Board of Directors



Kathryn A. Minx, Chief Operating Officer for BSA Lifestructures, Inc. has been elected to the Board of Directors of

Bands of America, Inc.

Kathy's professional career and her commitment to the Indianapolis community are impressive. Kathy has been COO for BSA Lifestructures, Inc., the largest healthcare, engineering and design firm in Indiana, for the past two years. Kathy's previous professional experience includes executive level positions with Medical Management International, Inc., Blue Cross and Blue Shield of New Mexico, Anthem, Inc., Lilly Endowment, Inc., Eli Lilly and Company and Ernst & Young. Kathy also serves on the

Board of Directors for Fairbanks Hospital, the Damien Center, the Central Indiana Council on Aging and the Children's Bureau, and CICOA (Central Indiana Council on Aging).

Kathy earned her bachelors degree from Miami University of Oxford, Ohio and obtained her MBA from Indiana University. Kathy is also a graduate of Leadership Albuquerque and the Stanley K. Lacy Leadership Series; programs for select Albuquerque and Indianapolis leaders, and served as treasurer on the past executive committee of Stanley K. Lacy Alumni. Kathy was also awarded recognition as a member of the "40 under 40" top leaders in Cincinnati, Ohio.

According to Ms. Minx, "I played the flute and participated in marching band while attending junior high and high school in Indianapolis and the

memories of those times and the people I met and played with are with me to this day. It was a wonderfully positive experience for me growing up, having music play such an important role as a part of my educational experience. As a member of the Bands of America board of directors, I'd like to think that I'm being given the chance to give back. Bands of America is making it possible for young people throughout our country to have opportunities to improve their musical skills and the thrill of being a part of a live performance. This organization is truly an asset for all of our children and us. I am proud to serve in the governance of this fine organization and to become a part of the Bands of America family."

Minx joins BOA Board members Chuck Preston, Chairman; Matthew B. Carter, Vice Chairman and Treasurer; Michael Davis, Sandy Feldstein; Scott McCormick and Eric L. Martin.



Bands of America News

A new look for www.bands.org

BOA's website www.bands.org is getting a face lift throughout the site. We're updating [bands.org](http://www.bands.org) to make it even easier for you to find the most up-to-date information about BOA events and programs. Watch for added educational articles and content throughout 2004.

Share this online community for all things band with YOUR students

You and your students can still enjoy the BOA Network Forums, Chats and Championship Results area. We'll be adding a new BOA Network member dashboard with customizable, personalized content just for you!

More than 60,000 band enthusiasts are BOA Network online members. Share bands.org with your students and give them free and easy access to the largest online community of band members.

Pearl Corporation rejoins BOA as a sponsor

Pearl Corporation, BOA's longest standing sponsor, has rejoined team of partners after a short hiatus.

"With Pearl's wealth of artists and equipment, they are a perfect match for BOA's educational goals and the events we produce," says Scott

McCormick, Bands of America President and CEO.

Pearl has been a well-known and respected name in the percussion



New web area for orchestras:

www.orchestraamerica.org is a new website by Bands of America that will serve BOA's new Orchestra America initiative.

Current information on www.orchestraamerica.org includes event info for the Orchestra Division of the BOA Summer Symposium, the 2005 Honor Orchestra of America including downloadable application and the 2006 BOA National Orchestra Festival.

Check it out, and tell your school's orchestra director and string players to visit www.orchestraamerica.org.

field for many years. Pearl began in 1946, when Katsumi Yanagisawa began manufacturing music stands in Sumida, Tokyo, Japan, and they haven't looked back since. Today, Pearl is considered a leader in the percussion industry. Pearl Corporate divisions include, drumset, snares, hardware, pipe band, concert, Pearl Percussion, Adams, cases & bags, and Imageware. All of which can be seen on their company website, pearldrums.com. Pearl's artist roster reads like a "who's who" of celebrated drummers in all areas of music performance.

"We are excited to have Pearl with us, and to have their artists at our events," says McCormick.

Thank you

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

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

National Presenting Sponsor



Corporate Sponsors



Associate Sponsors



Preferred Travel Partners



Strategic Partners



For information on BOA sponsorship opportunities, advertising or the Grand National Expo, contact:
Chuck Henson, Marketing Manager
Bands of America, 800.848.2263
39 W. Jackson Pl., Ste. 150
Indianapolis, IN 46225
chuck@bands.org.



The best choice—Yamaha. Why? We have world class designers, state-of-the-art manufacturing techniques and are committed to producing the industry's most consistent, superior-sounding instruments available. Just three of the many reasons Yamaha is unparalleled in providing drum corps with the world's premier line of musical instruments.

THE CAVALIERS PLAY YAMAHA.

"We are overwhelmingly pleased with the Yamaha marching brass and the sound that we continue to produce."

—Jeff Fiedler, Director, Cavaliers Drum & Bugle Corps