

# BANDS *of America*

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Tim Lautzenheiser

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26th annual **Bands of America®**  
**Grand National**  
*Championships*  
 Presented by **YAMAHA®**

November 8-10, 2001  
 RCA Dome, Indianapolis, IN

*The Ultimate Marching Band Experience*

**Directors: Join us for BOA  
 Judging Clinic and Behind-  
 the-Scenes Tour**



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**Y**our ticket to Saturday's Semi-Finals is also your ticket to our Judging Clinic and Behind-the-Scenes Tour for directors, booster officials and administrators. The clinic will take place in the press box, led by BOA Chief Judge Gary Markham and using live performances as examples. The morning starts with the Behind-the-Scenes Tour of the Grand National facilities and flow, and a question-and-answer session.

Space is limited for the Judging Clinic. Contact BOA to **reserve your place in the Clinic and Tour by calling 800.848.2263 or register online at [www.bands.org](http://www.bands.org).**

The Bands—Ninety of America's finest bands from across the nation, in Thursday and Friday Prelims, Saturday Semi-Finals and Saturday evening Finals.

Expo—More than 70 booths, DCI Village, live performances by cast members from Blast! and more!

Tim Lautzenheiser Student Leadership Workshop  
 Friday, November 9 See page 7.

Battle of the Bands—Featuring exhibitions by the University of Massachusetts and University of Texas at Arlington bands—plus a spectacular fireworks display over downtown Indy!

Blast!—WINNER! 2001 Tony Award for "Best Special Theatrical Event," Blast! plays Indianapolis November 6-11, Grand Nationals week (see facing page).

**Press Box Seating**

Enjoy America's most exciting band show from the best seats in the house. VIP Press box seating for Saturday Semi-Finals and Finals is available!

**Tickets**

Finals: Press Box \$100  
 Inside 30's Club Level Lower Deck \$30  
 Inside 30's Upper Deck \$25  
 15-30 yardlines \$20; Outside 15's \$15  
 (All Finals seats listed above are reserved.)

Semi-Finals: Press Box \$50  
 Semi-Finals: General Admission \$18

2 Day Prelims Pass: \$16 / 1 Day Prelim Ticket: \$10  
**Order online at [www.bands.org](http://www.bands.org) or call 800.848.2263 or Ticketmaster at 317.239.5151.**

**Group Discount for 30 or more**

\$3 off Thursday Prelims or Friday Prelims general admission tickets. **Not valid** for prelim day passes, Semi-Finals or Finals tickets. Group discount not available on-site, orders must be placed by **October 24, 2001**. Group discount orders must be placed through Bands of America online at [www.bands.org](http://www.bands.org) or by calling **800.848.2263**.



Revelli's Blast! Gala Fundraiser will take place in the beautiful Murat Center.

## Blast! Gala Fundraiser to Benefit The Revelli Foundation

**THE REVELLI FOUNDATION**  
A CHARITABLE ORGANIZATION

**W**hen Blast! takes Indianapolis by storm during the Grand National week they'll not only awe audiences, they'll also be supporting music education.

Friday evening's fundraiser offers ticket packages that include:

- **Premium seats**
- **Pre-show reception**
- **Silent Auction**
- **Post-show party with Blast! cast members.**

The Friday evening Revelli Foundation fundraiser ticket packages are \$200 per person donation and are available for purchase through Bands of America. Proceeds benefit The Revelli Foundation, whose programs benefit student scholarships, new music commissions, Honor Band of America chair endowments and other educational efforts. Your donation is tax deductible to the fullest extent of the law.

**To order your Gala tickets, make a donation to The Revelli Foundation. Call Bands of America at 800.848.2263 for more information or visit [www.bands.org](http://www.bands.org).**

### 2001 Grand National Bands

*As of August 15, 2001. Includes wait list bands.*

Alan C. Pope HS, GA	Limestone Comm. HS, IL
Avon HS, IN	Livonia Franklin HS, MI
Bassett HS, VA	Lone Oak HS, KY
Bellbrook HS, OH	Madison Cons HS, IN
Bellevue West HS, NE	Marian Catholic HS, IL
Ben Davis HS, IN	Marietta Sr. HS, OH
Broken Arrow Sr. HS, OK	Martinsville HS, IN
Buckeye HS, OH	Meade County HS, KY
Cambridge HS, OH	Metamora HS, IL
Carmel HS, IN	Miami Coral Park HS, FL
Carroll HS, OH	Miamisburg HS, OH
Castle HS, IN	Milford HS, MI
Center Grove HS, IN	Milford HS, OH
Centerville HS, OH	Moore HS, OK
Chaminade-Julienne Catholic HS, OH	Mt. Healthy HS, OH
Chesaning Union HS, MI	Naperville North HS, IL
Colerain HS, OH	Normal Community HS, IL
Collinsville HS, OK	Normal West HS, IL
Davenport Central HS, IA	North Hardin HS, KY
Durand Area HS, MI	Northmont HS, OH
East Jessamine HS, KY	Northrop HS, IN
Etiwanda HS, CA	Norton HS, OH
F. J. Reitz HS, IN	Norwalk HS, CT
Fairborn HS, OH	Ooltewah HS, TN
Farmington Harrison HS, MI	Owasso HS, OK
Fieldale-Collinsville HS, VA	Paul Harding HS, IN
Francis Howell HS, MO	Pender HS, NC
Francis Howell North HS, MO	Plymouth-Canton Educational Park, MI
Fruitport HS, MI	Portage Central HS, MI
Gallatin County HS, KY	Reeths-Puffer HS, MI
Gilbert HS, AZ	Richland HS, TX
Grandville HS, MI	Roger Bacon HS, OH
Hart County HS, KY	Scott HS, KY
Herscher HS, IL	Springboro HS, OH
Indian Hill HS, OH	Sycamore HS, OH
Irmo HS, SC	Tarpon Springs HS, FL
James F. Byrnes HS, SC	Thornton Fractional South HS, IL
King Philip Reg. HS, MA	Tri-Valley HS, OH
Kings HS, OH	Troy Athens HS, MI
Kiski Area HS, PA	Warren Local HS, OH
L.D. Bell HS, TX	Wayne County HS, KY
Lake Central HS, IN	Webster HS, NY
Lake Park HS, IL	West Carteret HS, NC
Lakeland HS, MI	Western Brown HS, OH
Lawrence Central HS, IN	Westerville North HS, OH
Liberty HS, VA	William Mason HS, OH
	Xenia HS, OH



## Blast! in Indianapolis for BOA Grand National Week

**Order tickets prior to purchase by the general public with Bands of America special code**

**B**last!, the movement and music spectacular named winner of the 2001 Tony Award for "Best Special Theatrical Event," will play Indianapolis, November 6-11, 2001, at the Murat Theatre.

Blast! has historical roots in Star of Indiana Drum & Bugle Corps, with cast members who cut their chops in high school and college bands nationwide.

"We're thrilled that Blast! will be in Indianapolis during the 2001 Grand National Championships," says **Eric Martin**, BOA's Chief Operating Officer.

By calling the numbers below now with the special Bands of America code, groups and individuals can buy tickets in advance of the general public sales. **You must mention Bands of America and ticket T-TYPE.** These ticket sales support The Revelli Foundation and its fundraiser at Friday evening's Blast! show, regardless of which day's tickets you buy.

**Group Sales (20 or more) call 800-285-7469.  
Individual Sales (less than 20) call 317-239-1000.**

**You must ask for the Bands of America T-TYPE ticket to purchase prior to the general public.**

**Indianapolis show times:** Tuesday, November 6-Sunday, November 11, 8:00 p.m. plus Saturday and Sunday 2:00 p.m. matinees.

## 2001 Battle of the Bands Friday, November 9 Pan Am Plaza Indianapolis

After Friday's Grand National announcement of Semi-Finalist bands, walk across the street to Pan Am Plaza and enjoy the Battle of the Bands. Be among the thousands of spectators as this Indy & BOA take the celebration outdoors, featuring the University of Massachusetts Minuteman and the University of Texas at Arlington Marching Bands. The evening culminates with a spectacular outdoor fireworks display over downtown Indianapolis. The event is free and open to the public. Join in the Grand National celebration!

# In Focus: UT at Arlington & UMass Marching Bands at Grand Nats

**T**he **University of Texas at Arlington Marching Band** and **University of Massachusetts Marching Bands** will perform in exhibition at the 2001 Grand National Championships and be featured in Friday night's "Battle of the College Bands."

The 350-member "**UMass**" **Minuteman Marching Band** is known as one of the finest in the nation. In 1998 the Minuteman Marching Band received the highest honor that can be bestowed upon a college band, the Sudler Trophy. The band also performed in the Presidential Inaugural Parade this past January. The Minuteman Marching Band's director, **George N. Parks**, is well-known as the nation's leading authority for drum major training, with tens of thousands of students having gone through his Drum Major Academy at the Bands of America Summer Band Symposium.

The **UT at Arlington Marching Band** is one of the most unique college marching bands in the nation having existed for sixteen years without a football team. Thanks to the vision of the University administration, the band continued to thrive after the football program at UTA was cut in 1985. Known as the "Ambassadors of the University," the band performs exhibitions across the state of Texas. Under the direction of **Phillip L. Clements**, the UTA Marching Band is known throughout the southwest as a premier marching ensemble which prides itself on excellence in performance. Entertainment and excitement are the cornerstone for the UTA Marching Band's tradition of success.

The UTA band performs an average of ten times annually for crowds numbering 100,000 and is featured in exhibition performances at state and regional marching contests as well as high school and professional football games.

This year, the UTA Marching Band presents "Passion," a production portraying the expression of passion and the Latin dance through new arrangements and original music. Selections include: Bolero (Maurice Ravel), Sambandrea Swing (Don Menza), Andante from Tango Suite (Astor Piazzolla), Mamba Diablo (Scott Boerma-Original!), and Danza Final (Alberto Ginastera).

BOA talked to **Phillip Clements**, Associate Director of Bands/Director of Marching Band at the **University of Texas at Arlington** about his program and the upcoming events in Indianapolis.

**BOA: What are your thoughts on how working with college students is similar to, and different from, working with high school students?**

PC: I find that there are many similarities in working with high school and college students. High school students in our state are often times strong, committed musicians (the type we would like to add to our program at UTA and that we seek out in recruiting.) In working with high school bands, I find that there are more similarities than differences if the students are dedicated to music, the process and to success.

Probably the biggest difference is the absence of parents in the equation. Parents are sometimes a wonderful support mechanism at the high school level for a band program.

**BOA: How should high school band directors prepare potential college band participants for auditions and college band itself?**

PC: Most college directors are looking for students who are dedicated to excellence. Many students have the misconception that they must be a music major to participate in the ensembles and that the time commitment will be that of high school band. I think it is important that high school directors help their students to understand that often times college rehearsal schedules are less demanding than high school and that non-majors participate regularly in both marching and concert bands. They must stress the importance of continuing to stay involved in music beyond the high school program.

Directors could also be of great assistance in preparing those students who want to be music majors by helping them to understand the course of study (piano, music theory, sight-singing, etc.). Students often are successful in band in high school but don't understand that majoring in music requires many skills and courses beyond ensembles and private lessons.

I think those students who are prepared with the information prior to their freshman year are typically much more successful as music-majors.

**BOA: Are you excited for the Battle of the Bands?**

PC: This should be a great event. The University of Massachusetts has a wonderful marching band. I think the real "winner" will be the audience. The chance to hear two great university marching bands in standstill performance is one that shouldn't be missed!

# The Band Director as Leader, Part 2

By Tim Lautzenheiser

This is part two of an excerpt of Tim's chapter in *Teaching Music through Performance in Band: Vol. 3*, reprinted by permission of GIA Publications. Part one appeared in the January/February 2001 *Bands of America Newsletter*.

## A Template for Success

As we examine today's most successful directors/leaders, there are some obvious key characteristics that serve as the foundation's cornerstones that we can highlight and adapt to our own situations:

### 1. Present an inspiring and compelling mission:

Instead of merely "working to get better," outstanding directors constantly communicate the group's shared goals. While elevating the musical standards, they create an ongoing awareness of various ways to support the ensemble's vision. The long-range goals are always at the forefront of their communication, thus allowing the students to

focus on the self-imposed behaviors required to achieve the organizational mission.

### 2. Demonstrate proven disciplines necessary to create group synergy:

The emphasis is on the "power of the people" rather than the strict authorization rule of the director. The energy of the students serves as the fuel for forward motion. Discipline is an outgrowth of the commitment of the group members; instead of "being told what to do," the students are challenged to develop their own parameters of behavior that will support the program from bottom to top.

Positive discipline renewal comes from an ongoing series of group questions such as:

- "What is working well for us and why is it working?"
- "How could we better serve the people, the group, the goals?"
- "What behavior will best support those around us?"
- "What behaviors are counterproductive? How can we alter them?"

Blame is discouraged; solution options are encouraged.

### 3. Put people first:

The young musicians, students, members of the

group are the source of unlimited growth and development. It becomes the director's responsibility to unleash the knowledge, creativity, and talent inherent in every member. This requires an ongoing interaction among everyone associated with the program; an open and honest line of communication confirms the director's concern for the welfare of the musicians.

### 4. Model a high degree of self-responsibility:

The "Do as I say, not as I do" theme is not as effective in today's educational setting. It is important for the director to take responsibility for mistakes and share credit for success. Modeling is still the most potent method of teaching/leading; therefore, it is imperative that the successful director demonstrates trust, appreciation, caring, and concern. The master teacher/educator understands that it is not necessary to have the answers to all questions, but that strength often comes from saying, "I don't know. Let's find the answer together."

### 5. Have high expectations for results:

The modern-day successful band directors are both people-oriented and results-oriented. They focus on the dual task of "taking care of people" and "creating results through those people." While accepting who people are, they do not accept behavior that does not support the goal of quality. This delicate balance is an ongoing learn-

ing process for the director and the ensemble; it is constantly changing, shifting, becoming.

## Creating a Culture of Quality through Leadership/Modeling

One of the most difficult challenges directors face has little to do with the actual teaching of music; it concerns the establishment of a positive learning atmosphere that encourages the members of the group to contribute without fear of embarrassment, reprimand, pain, etc. If the students assume their creative potential; however, if the director consistently models a forward-focused discipline, a remarkable shift in attitudes, energy, and performance can be felt. There will be a dramatic improvement recognized in every facet of the rehearsal climate and performance achievement.

## Conclusion

The style of teaching we choose is a very personal decision; it usually is an outgrowth of our own educational background. "We don't teach as we're taught to teach; we teach as we are taught." We tend to replicate the style of our most influential mentors as well as draw on our own learning experiences as the foundation of our teaching approach.

As we add more data to our collection of teaching tools, it becomes advisable to expand our leadership skills accordingly. Yet this area of personal growth seems to be the

most difficult, the most challenging and, often (unfortunately), the most ignored. It takes an open mind, a willing spirit, and an accepting attitude; it is simply easier and less threatening to add more curriculum content without shifting the teaching context. However, if we expect our students to reach a higher level of musical expertise, we are responsible for modeling the characteristics needed to achieve this end—and this involves change.

We all know what changes need to be made to advance our band programs, whether it is larger budgets, better schedules, more administrative support, greater community awareness, or a host of other possible factors. However, these changes will not take place until we change. If, in fact, the band program is a reflection of the band director, then to manifest changes in the program we must first manifest changes within ourselves. And it is more than changing the surface behavior; it involves a rigorous identity review and a constant evolutionary improvement of our teaching philosophies.

In Stephen Covey's popular book, *The Seven Habits of Highly Effective People*, he writes, "Change—real change—comes from the inside out. It doesn't come from hacking at the leaves of attitude and behavior with quick fix personality ethic techniques. It comes from striking at the root—the fabric of our thought, the fundamental, essential paradigms, which give definition to our character and create the lens through which we see the world."

In other words, the responsibility for creating an environment that sup-



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ports ongoing positive growth and development is squarely on our shoulders. We must provide and model the positive disciplines we expect of our students and supporters. When we do so, the group begins to change; more and more people begin to follow the leader (the band director), and a noticeable transformation takes place.

Perhaps the most important question we must ask is, "What do I want the band to be?" Whatever answers are generated by this question can be transferred to the correlating question, "What are the characteristics of the band director who can create this envisioned program?" It is not enough to simply answer these introspective questions; we must become our answers.

Whether a demand for excellence or a desire for excellence; there is one very obvious commonality: excellence. The journey to excellence requires a delicate balance of demand and desire. If the destination is reached at the expense of the group members, we must re-evaluate our leadership style. If excellence is experienced throughout the learning process, the benefits enjoyed by everyone are immeasurable.

In the words of Carl Jung, a distinguished psychologist/philosopher, "The human is doomed to make choices." As directors, teachers, leaders, the choices we make shape the lives of every musician in the band.

*Strike up the band...* 

# Tim Lautzenheiser Student Leadership Workshop

**Friday, November 9, 2001, 5:00-7:00 p.m.**  
Indiana Convention Center, Indianapolis

**Part of the 26th annual Bands of America  
Grand National Championships Presented by YAMAHA®**

*"Tim touched  
and inspired  
us to not  
only become  
great leaders  
of our band,  
but THE  
leaders of  
tomorrow."*

**B**ands of America has once again created a forum-of-opportunity for all those students who wish to explore the wonderful world of student leadership. As part of the Grand National Championship weekend, Bands of America is proud to present the Tim Lautzenheiser Student Leadership Workshop. This two hour workshop is jam-packed full of energy, ideas and tools for your student leaders. This event focuses on the importance of effective people-skills as they relate to quality leadership in the band environment.

Self-discipline, personal commitment, sensitive communication, and a positive attitude are the cornerstone characteristics necessary in the growth and development of any young leader. The BOA workshop curriculum is designed to boldly remind aspiring student leaders of the need for ongoing self-improvement combined with a genuine desire to help all members of their bands reach a new level of program excellence.

Last year, more than 1,000 student leaders from across the nation attended this unforgettable event.

#### **Who should attend:**

Section leaders, band officers, drum majors, *all* students with positions of leadership and who aspire to be leaders of their bands and in life.

#### **What students will learn:**

- Attitude development
- Communication skills
- Personal responsibility


- Positive role modeling
- Sensitivity in working with peers
- Understanding of self-motivation
- Responsibility assessment
- Action plans to achieve group goals

#### **"You can't lead others until you lead yourself."**

The emphasis of the session is about self-development in order to properly lead others to a higher level of group attainment. While many leadership workshops dwell on the leader's control over the followers, Tim's curriculum encourages the growth of the group via a nurturing of agreed-upon organizational values that establishes a solid foundation for positive growth in every aspect of the band program.

Your student leaders will work with the man who is the author of this powerful leadership program. It is hard-hitting, based on life-skills, and certain to make a measurable contribution to the health and welfare of your band.

#### **Register 10 or more by November 1 and SAVE!**

\$30 per person; \$25 per person for groups of 10 or more from the same school by November 1 (after November 1, all registration is \$30 per person). Registration includes a t-shirt. **One director attends FREE for every 10 students enrolled.** Download registration forms from [www.bands.org](http://www.bands.org) or call **800.848.BAND.** 

# National Concert Band Festival

## and National Percussion Festival

Presented by **YAMAHA®**

The 11th annual **Bands of America National Concert Band Festival Presented by Yamaha** will take place **March 21-23, 2002**, Murat Theatre, Indianapolis. Congratulations to the concert bands and percussion ensembles who have been invited to perform, through the taped audition process in June 2001.

### Honor Band of America 2002 Final Deadline: Sept 15

All audition tapes and applications for the 2002 Honor Band of America must be postmarked by **September 15, 2001**. Honor Band applications and audition requirements are **available online for download at [www.bands.org/events/ncbf/](http://www.bands.org/events/ncbf/)**.

**Craig Kirchhoff**, Director of Bands at **University of Minnesota**, will conduct the 2002 Honor Band of America. The Bands of America Honor Band is recognized as one of the premier national honor bands, drawing outstanding musicians from across the nation.

### National Percussion Festival audition tape extension: Tapes accepted through September 15



Endorsed by the Percussive Arts Society

Bands of America will accept audition tapes for the 2002 National Percussion Festival postmarked by **September 15, 2001**. Visit **[www.bands.org](http://www.bands.org)** to download the complete application and audition requirement packet, or call **800.848.2263**.

The National Percussion Festival was created to provide a national stage for outstanding high school percussion ensembles and is a full part of the National Concert Band Festival.

### Directors: Get your All-Access Pass to the '02 National Concert Band Festival

For the first time, Bands of America is offering complimentary passes to band directors to attend the festival concert blocks.

"We want directors to have the opportunity to observe some of the nation's finest high school concert band performances," says BOA Executive Director Scott McCormick.

The passes gain admittance to Thursday, Friday and Saturday's invited band concerts, as well as specially-scheduled clinic observations. The passes do not include Friday's Indianapolis Symphony Orchestra special BOA concert or Saturday night's Honor Band of America concert. Tickets to Saturday night's Honor Band concert are available by calling 800.848.2263.

To reserve your Director's Pass, **register online at [www.bands.org/events/ncbf/](http://www.bands.org/events/ncbf/)** or email **[boainfo@bands.org](mailto:boainfo@bands.org)**.



### Congratulations to the 2002 Invited Ensembles

Austin H.S. Symphonic Band, Decatur, AL, John Cooper, Director  
 Belleville H.S. Symphony Band, Belleville, MI, Mike Van Tassel, Director  
 Killian H.S. Wind Symphony, Miami, FL, Brian Wuttke, Director  
 Lassiter H.S. Symphonic I Band, Marietta, GA, Alfred Watkins, Director  
 Lassiter H.S. Band Symphonic II Band, Marietta, GA, Catharine Sinon, Director  
 Lawrence Central H.S. Wind Ensemble, Indianapolis, IN, Randy Greenwell, Director  
 Lincoln H.S. Symphonic Band, Tallahassee, FL, Alex Kaminsky, Director  
 Liverpool H.S. Symphonic Band, Liverpool, NY, James Spadafore, Director  
 Mt. Carmel H.S. Wind Ensemble, San Diego, CA, Warren Torns, Director  
 Newman Smith H.S. Wind Symphony, Carrollton, TX, Bill Centera, Director  
 North Hills H.S. Symphony Band, Pittsburgh, PA, David Matthews, Director  
 Oak Mountain H.S. Wind Ensemble, Birmingham, AL, Jim Duren, Director  
 Poway H.S. Wind Ensemble, Poway, CA, Mike Cook, Director  
 Ronald Reagan H.S. Wind Symphony, San Antonio, TX, Mark Chambers, Director  
 Vista H.S. Wind Ensemble, Vista, CA, John Vorwald, Director  
 W.T. Woodson H.S. Symphonic Band, Fairfax, VA, Sue Samuels, Director  
 Wando H.S. Symphonic Band, Mt. Pleasant, SC, Scott Rush, Director  
 Winter Park H.S. Wind Ensemble, Winter Park, FL, John LaCognata, Director

### National Percussion Festival Invited Ensembles

Howard W. Blake Percussion Ensemble, Tampa, FL, Wayne Gallops, Band Director  
 Newman Smith H.S. Percussion Ensemble, Carrollton, TX, Quiyan Murphy, Director  
 Spring H.S. Percussion Ensemble, Spring, TX, Mark Edenfield, Band Director



Friday's "special" concert on March 22 will be the Indianapolis Symphony Orchestra, Joseph Swensen, conductor. One of the nation's finest musical ensembles, the internationally-acclaimed ISO continues its upward spiral of artistic excellence.

# Regional Championships

Presented by **YAMAHA®**



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**M**ore than 400 bands from coast-to-coast are gearing up for Bands of America's 14 Regional Championships presented by Yamaha this fall.

Limited performance spots are available in many of the events. There is some shifting of spots over the summer and as the new school year begins. Call Bands of America at 800.848.2263 to see if there is space in particular Regionals.

## New show in Massillon, Ohio; New date for Morgantown, WV

We've added a 14th Regional Championship to our 2001 schedule, in **Massillon, Ohio's Paul Brown Tiger Stadium, on Saturday, October 20.**

The Regional at West Virginia University in **Morgantown, WV** has been **moved to Saturday, October 27, 2001.** The move was due to a last minute scheduling conflict at the university. Performance spots are available in both of these Regionals.

## Student Group Ticket Discounts: \$3 off Prelims & Finals G.A. tickets for groups of 30 or more students

The fourteen 2001 Bands of America Regional Championships can be "positively life-changing experiences" for both the bands who participate as performers on the field and for students in the audience.

BOA offers Student Group Ticket Discounts for groups of 30 or more students for general admission prelims and finals tickets, to help make it even easier for directors to bring their bands to enjoy these outstanding band performances. Group tickets must be ordered at least two weeks prior to the event. Visit [www.bands.org](http://www.bands.org) for ticket prices. **Order securely online at [www.bands.org](http://www.bands.org) or call 800.848.2263.**

## Live results, judges recaps online at [www.bands.org](http://www.bands.org)

Can't be there in person? You can still follow the championship results online at [www.bands.org](http://www.bands.org). You must be a **registered online BOA Network member** to access instant scores and recaps. Membership is free and takes just minutes to register. You have access to Championship results posted online as they are announced in the stadium and full judge's recaps after the event, as well as chatrooms, discussion forums and much, much more.



### Louisville, KY Kentucky Fair & Expo Center September 22, 2001

Host: Moore Traditional HS Band  
Exhibitions: University of Louisville  
Morehead State University

### Toledo, OH University of Toledo September 22, 2001

Exhibition: University of Toledo

### Johnson City, TN East Tennessee State University September 29, 2001

Host and Exhibition: East Tennessee State University Band

### Orlando, FL Citrus Bowl September 29, 2001

Host: Dr. Phillips HS Band

### Las Vegas, NV University of Nevada Las Vegas October 6, 2001

Host and Exhibition: University of Nevada Las Vegas Bands

### San Antonio, TX Alamodome October 6, 2001

Exhibitions: Texas Christian University  
Southwest Texas State University

### Hempstead, NY Hofstra University October 13, 2001

### St. Louis, MO The Dome at America Center October 13, 2001

Host: McKendree College Bands

### Arlington, TX University of Texas at Arlington October 20, 2001

Host and Exhibition: University of Texas at Arlington Bands

### Massillon, OH Paul Brown Tiger Stadium October 20, 2001

Host and Exhibition: Washington HS Band

### Morgantown, WV West Virginia University October 27, 2001

Host and Exhibition: West Virginia University Bands

### Atlanta, GA Georgia Dome October 27, 2001

Host: Kennesaw Mountain HS Band  
Exhibitions: Jacksonville State University  
Georgia Institute of Technology

### Houston, TX Rice University November 3, 2001

Exhibitions: Texas A&M-Commerce  
Southwest Texas State University

### Indianapolis, IN RCA Dome November 3, 2001

Hosts: Butler University & Cathedral HS Bands  
Exhibitions: Illinois State University  
Miami University, OH



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Can't be there in person?  
Join us online!

# www.bands.org

## bands of america regional championships

**Louisville, KY**  
Kentucky Fair & Expo Center  
September 22, 2001

**Toledo, OH**  
University of Toledo  
September 22, 2001

**Johnson City, TN**  
East Tennessee State Univ.  
September 29, 2001

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Citrus Bowl  
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**Las Vegas, NV**  
University of Nevada Las Vegas  
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Alamodome  
October 6, 2001

**Hempstead, NY**  
Hofstra University  
October 13, 2001

**St. Louis, MO**  
The Dome at America Center  
October 13, 2001

**Arlington, TX**  
University of Texas-Arlington  
October 20, 2001

**Massillon, OH**  
Paul Brown Tiger Stadium  
October 20, 2001

**Morgantown, WV**  
West Virginia University  
October 27, 2001

**Atlanta, GA**  
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# Music Education in the 21st Century— Opportunity and Challenge

By Sandy Feldstein, President, Carl Fischer, LCC

What a wonderful time it is to be involved in music and music education! The most recent Gallup Poll showed that 98% of US citizens feel that the teaching of music in the schools of America is important. This is up 3 points up from the Gallup Poll taken just a few years ago. With public support being this strong, why aren't we capitalizing on it in the field of music education? Why do we constantly have to prove the importance of music education? One of the reasons that I feel we are constantly confronted with proving ourselves is because the profession is in a state of concern with financial issues. School administrations need to know how to best utilize the limited funds available for all areas of education. When doing that, they and we tend to approach all education, but specifically music education, by focusing on adult issues - the issues of the allocation of resources, of job security, and other things that are largely "political." The real concern of music educators and administrators should be what the children need and deserve. I believe if we keep the focus on these "kids issues" rather than the "adult issues," we will be more successful in having decision makers understand the real importance of music education.

Today we have strong research in hand that supports our belief in the

value of music education. All too often we, as educators, feel the intrinsic value of music is all that needs to be discussed. It is not enough when dealing with decision makers who may be more business oriented than aesthetically oriented. The tremendous amount of research that has proliferated in the last ten years supporting the value of music education in the development of the brain and in the development of cross-curricular skills is

**It is important for each of us to encourage our best candidates to consider music education as a career.**

a valuable argument in our discussions to support the necessity of music education.

As we become more and more successful in keeping and building music programs in the schools, we must be aware of the oncoming teacher shortage and our respective responsibilities in helping to meet that shortage. It is estimated that by the year 2010 over 2 million teachers

will be needed. A certain percentage of the teachers needed will be music teachers. It is important for each of us to encourage our best candidates to consider music education as a career. It is important for us to talk about the positive aspects of teaching and do research on state aid that might be available in each of our locales to help students pursue a career in music education. The Music Achievement Council has developed a series of tips, which are very straightforward and helpful in providing talking points for students, their parents and career counselors. They are all available through NAMM.

It is also important for each of us to be involved in mentor programs. Fifty percent of beginning teachers drop out of the profession in their first three years. It is imperative that we encourage new teachers and help them over those first few bumps in the road. Without excellent teachers, music programs cannot be successful.

If we have enough teachers and we have school systems that believe in music education, the next step is to get the students "turned on." Recruitment is everyone's job. We need to get our high school and junior high school students advocating for the beginning band program. We need to get band parents to talk to future band parents and we need to get guidance counselors

involved in helping youngsters schedule time for music education. After we have students enrolled in the program, it is crucial to retain them. To me retaining students involves three major areas: 1) qual-

**All too often we have the experience of not being able to find a piece of music that may have been a turning point in our own development.**

ity beginning instruction material, 2) quality instruments and 3) quality performance literature.

Beginning students need quality instruction. We've got to get the students off to a musical beginning. We must pick materials that understand what motivates today's child. The music should be of high quality with a pedagogical approach that insures success. The use of support material such

as accompaniment CDs and Web sites that excite and enhance the learning process, as well as frequent public performances will develop the concept of musicianship from day one and instill enjoyment in making music. This will keep students excited and involved in the program.

Beginning students need quality instruments. A great player can make any horn sound good but a beginner will become frustrated with an inferior quality product. I'm personally concerned with the proliferation of non-brand name products that I see more and more. Many of these instruments are made with a lack of factory automation and a lack of skilled workers who are often paid by the piece, thus promoting quick turnaround and workmanship that is not based on excellence. The instruments that students use must represent the most expert technical aspects of manufacturing, they must be tested and built to last, with warranties to support them. This is not a place to price shop, but rather to quality shop and that concept needs to be conveyed to both student and parent.

If we have good instruments and we use good beginning methods and materials it is important to keep that process going by performing quality literature. To help ensure quality literature, it is important that all of us support those publishers who are continuing to publish quality music while simultaneously keeping the "classics" in print. All too often we


*continued on page 18*

<sup>1</sup>Complete listings and synopses of research in music education are available at the American Music Conference Web site [www.amc-music.org](http://www.amc-music.org).

<sup>2</sup>NAMM Web site [www.namm.com](http://www.namm.com)

continued from page 16  
have the experience of not being able to find a piece of music that may have been a turning point in our own development when we were students. If that is a frustration for you, contact the original publisher and request that they keep such pieces in print or put them back into print. You must also make the commitment to support them when they do.

So remember to focus on "kids issues", not on "adult issues", to advocate for music education, to encourage your best candidates to become teachers and to mentor new teachers. Also

remember it is your job to recruit and teach music to all, do not recruit with your eye focused on the grade 6- A band that you want to have in high school. And once you recruit in large numbers, retain those students by using quality instructional methods with top grade technical support material and by having frequent performances. Always make the finest of instruments and the finest of literature available to your students. It is the job of all of us to make music and music education an important and intrinsic part of every child's total development. 



### Sandy Feldstein

As president and CEO of Carl Fischer, LCC, Sandy Feldstein combines a wealth of knowledge and success in both the business and music aspects of music publishing and music education. He holds a doctorate from Columbia University and his early experience in education includes six years as professor of music education at the Crane School of Music, State University of New York in Potsdam.

A prolific composer/arranger/author, Sandy has published more than 600 musical compositions and books in all educational areas. His works are used daily by thousands of students and performers. ASCAP has recognized his excellence by granting him an ASCAP Standard Award for Composition every year since 1964. Among his numerous commissions, Sandy is most proud of being selected to compose the theme song for the Music Educators National Conference sesquicentennial celebration. The composition America Takes Note! Was performed by thousands of school children during the years 1987-1988.

Sandy has over 30 years of publishing experience as an industry executive having been executive Vice President of Alfred Publishing, President of Columbia Pictures Publications and Belwin Music Inc., Warner Bros. Publications and his own company, PlayinTime Productions, Inc. before becoming President of Carl Fischer. He has been actively involved in the music industry as past president of the Music Industry Council, the Percussive Arts Society and the National Association of Band Instrument Manufacturers. He is presently on the board of the National Association of Music Merchants, the Music Achievement Council, the Phi Mu Alpha Advisory Council and the MENC Foundation, and is an educational consultant to Yamaha Corporation of America.

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# bands of america news

## BOA Network at www.bands.org gears up for fall



### Prize package giveaway for directors, free registration


More than any other, the fall is when Bands of America's website is used all over the world as the ultimate band resource. In 2000, www.bands.org received more than 9 million hits and more than 22,000 "tuned in" to the webcast and streaming of the Grand National Championships.

You can beat the rush by registering today for BOA's free online membership through its BOA Network. BOA Network members can:

- Access instant Championship results, published online the same evening as the event.
- Access full judge's recaps after the event.
- Participate in discussion forums.
- Join the 24/7 chatrooms and live guest chats.
- Receive the BOA Network e-newsletter with a "first-look" at BOA events and updates.
- Access the members-only BOA Network area with articles and features.

Directors have indicated to us that they like getting BOA info via email, so we've launched a new effort to have more directors in our email database," said Debbie Laferty, BOA's Director of Marketing.


Directors registering this fall will be automatically entered into a drawing for a 2002 BOA Grand National Package, complete with hotel, press box seats for Finals and Semi-Finals, tickets to all events and other gifts. Additional giveaway packages will be added during the fall promotion.

**Go to [www.bands.org](http://www.bands.org) and click on the link to Director Network Registration.** Directors who are already BOA Network members will automatically be entered into the prize drawing. 

## Order BOA tickets, videos, CDs and merchandise online at bands.org

Visit Bands of America's award-winning website to order Grand National and Regional tickets, championship videos and CDs and official BOA merchandise including t-shirts, polos and backpacks.

You can shop online 24 hours a day in BOA's secure online store. This is the quickest and easiest way to place your Bands of America ticket and merchandise orders.

BOA's website was honored with the bronze medal for Best Website by the International Festivals and Events Association in September 2000. 

Please visit our sponsors' websites!



## '02 Regional Concert Band Festival dates

Bands of America has confirmed several of its 2002 Regional Concert Band Festivals.

**Charleston Southern University**  
Charleston, SC, Saturday, April 6

**University of Kentucky**  
Lexington, KY, Saturday, April 6

**Texas (date and site to be confirmed)**  
**Las Vegas, NV (date and site to be confirmed)**

Participation in Bands of America's Regional Concert Band Festivals are open to all high school and middle school concert bands on a first-come, first-served basis. The events are non-competitive. All bands receive audio-taped and written evaluation from a panel of nationally-recognized music educators and conductors. There are no required pieces—directors are free to program the music of their choice.

For up-to-date site, date, enrollment and fee information, and to download the 2002 application form and requirements, please visit [www.bands.org](http://www.bands.org) or call **800.848.2263**. Look for more details in the January/February 2002 BOA Newsletter.

# bands of america news

## Revelli Scholarship Winner Honored as a Yamaha Young Performing Artist

Over 2,000 friends of BOA joined us at the 2001 Summer Band Symposium. One of them happened to be Steven Marx, a Revelli Scholarship Winner and one of the 2001 Yamaha Young Performing Artists (YYPA) who performed at Monday night's concert for the Symposium campers, directors and faculty.

Jolesch Photography



"I've watched Milford really grow into a high-quality competing band," said Marx. "Milford's program offers students a positive social vibe while teaching the importance of detail. We used to work hours and hours to make just one step."

Currently, Steven Marx is a student in the honors music program at

Grand Valley State University in Allendale, Michigan, where he studies with Trumpet Professor Richard Stoelzel. He is the principal trumpet of the University Symphonic Wind Ensemble and the University Orchestra. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

"Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents," said BOA Executive Director Scott McCormick.

"I look forward to the contributions he continues to make in music education."

"The YYPA weekend was definitely the most memorable experience of my life," said Marx when asked about the YYPA experience. "Yamaha has given me the chance to meet some of the top trumpet players from America, if not the world."

Steven marched with and continues to assist with the brass section at Milford High School from Highland, Michigan, where he is in his 11th year of participation with the school's band.

Where does Steven see himself going from here? "My main passion in music is education, so I hope to one day become a professor of trumpet."

Steven was selected as a finalist in the 2001 International Trumpet Guild Mock Orchestra Competition and was awarded a 2001 International Trumpet Guild Scholarship. He was also awarded the United States Marine Corp Semper Fidelis Music Award, the John Philip Sousa Award for Outstanding Band Student, and the Arion Award for Outstanding Musician.

Where does Steven see himself going from here? "My main passion in music is education, so I hope to one day become a professor of trumpet."

### About the Yamaha Young Performing Artists Program

The Yamaha Young Performing Artists program is a national program that provides classical, jazz and contemporary musicians between the ages of 16 and 21 opportunities for exposure, scholarships and career advancement. For information on how students may apply, please visit

[www.yamaha.com/band](http://www.yamaha.com/band).  
**Applications for 2002 must be received by March 1, 2002.**

Jolesch Photography



**2001 YYPA Winner Steven Marx received the 1998 Revelli Scholarship at Grand Nationals in Indianapolis.**

## Michael Bennett named Fundraising Chair of The Revelli Foundation's Honor Band of America Endowment Campaign

Michael Bennett, Vice President and General Manager of Yamaha Corporation of America Band and Orchestral Division recently accepted the chairmanship of The Revelli Foundation's project to endow all the chairs of the Honor Band of America. Bennett will step up the fundraising efforts of the foundation to endow the 100 chairs of the Honor Band of America, which includes a smaller touring ensemble which will periodically travel internationally. The Honor Band performed at WASBE in Europe in 1997 and gave a concert tour of Japan in 1999.

In addition to chairing the campaign, Bennett and Yamaha Corporation of America B&O Division have become the second fully-endowed chair supporter of the band. The Yamaha endowment will be for the principal clarinet chair.

Bennett joined Yamaha as the director of marketing in 1981 and assumed his current position as General Manager in 1986. He served as the Co-Chair of the Music Achievement Council from 1986-1990, he is a past President of the National Association of Band Instrument Manufacturers and of the Music Industry Council of MENC. He has also served as a board member of the Grand Rapids Symphony. He holds an undergraduate degree in music from the University of Minnesota and attended Indiana University pursuing a master's degree in clarinet performance.

"As an active musician and music advocate, I'm pleased to add my effort to this worthy endeavor," said Bennett. "It's time for a national honor band to be accessible to America's very finest musicians regardless of their financial situation. The Endowment Campaign aims to make it a possibility for every outstanding high school musician in the country."

A \$15,000 tax deductible contribution fully endows a chair in the Honor Band. While The Foundation recognizes that most of the full chair endowments will come primarily from corporations and organizations, individual donors can make a difference! The Revelli Foundation plans to endow the final 20 seats from contributions of individuals at a suggested minimum giving level of \$1,000. A commitment to make five annual donations of \$1,000 will entitle individuals to have "lead name" status on a chair. Each contributor at these levels or greater will be recognized with special gifts, as well as print and online recognition.

In 2000, the first chair was endowed by the Robert Zildjian family, founder and chairman of SABIAN, Ltd. For information on endowing a chair, call **800.963.REVELLI (7383)** or go online to <http://www.bands.org/resources/revelli/> for more info.



## Yamaha B&O Chief Still Swings

Like many musicians, Mike Bennett was in a garage band as a teen. But unlike the typical garage band, his group played Dixieland jazz. And unlike many garage bands, his was actually pretty good.

The group formed in junior high, and by high school the

Minneapolis-based band was well-known in a five-state area and into southern Canada. The Dixieland Ramblers played together throughout college, then disbanded.

Bennett began pursuing his master's degree in clarinet performance at Indiana University in 1965. But at that time, he says, 'that and 15 cents would get you a cup of coffee.' So he put away his clarinet and went into business.

He started in the retail end of the instrument business, eventually joining Yamaha Corporation of America, where he is now Vice President/General Manager of Yamaha's Band and Orchestral Division.

Meanwhile, his clarinet sat unplayed in various closets. "I didn't think I missed it," Bennett recalls. "My wife [Jan] and I were raising a family, we were really on the go all the time. I just didn't have time for it."

But in 1993 he got a phone call that would change his point-of-view. The wife of the Ramblers' original drummer called to say she wanted to surprise her husband with a reunion in New Orleans for his fiftieth birthday that November.

That inspired Bennett. "I knew some of the guys in the band were still active players in the Twin Cities. I knew that if I didn't get back to practicing, I wasn't going to be able to hold up my end," he says.

Jolesch Photography



So out came the clarinet. When the group, now consisting of a pediatrician, a lawyer, a graphic-design firm owner, a symphony orchestra director, a Disneyland entertainment director, a vice president of Cisco Systems, and Bennett got back together, it was 'a blast.' They wound up sitting in with the **Dukes of Dixieland**, the house band at the club where the birthday party was held, for the entire night.

Following advice from someone in the audience that night, the group got together again to record.

Although they originally went into the studio planning to make a tape just for themselves, the recording engineer told them they should market the session as a CD.

So Bennett started a sideline business. The CD "Back Home Again Still Ramblin'" was marketed through direct mail and sold in Bennett's friends' music stores. Laserlight Digital released the CD in the first quarter of this year. Last December, the group recorded a Christmas album (with some members of the Dukes) which will be released this fall.

Once Bennett picked that clarinet back up, he's had trouble putting it down. In addition to his playing with the Ramblers, he has also been serving as the substitute clarinetist for the Dukes. "It's kept me playing," he says. "I really have been working, practicing, because I didn't want to make an idiot of myself."

The playing also benefits his day job, Bennett says. As a musician himself, he is more in touch with what musicians want. And, he says, "When you're dealing with professional musicians, it helps with your credibility if they know the person they're talking to is also a player of some ability."



# Summer Band Symposium

Presented by **YAMAHA®**

The Bands of America Summer Band Symposium Presented by Yamaha reached a milestone in 2001: 1,600 student campers and more than 260 director participants. More people than ever before attended the nation's ultimate summer camp experience.

"My week at BOA was the most intensive and informational of any professional development workshops that I have attended," said **Blair Callaway**, director at **Foley H.S., Mobile, AL**.

"BOA offers the most 'bounce for the ounce' in investment of my summer re-tooling process," said **Diane Ballard**, **Gahanna Middle School East, Gahanna, OH**. "That really means something from a 22 year teaching veteran who sees so many peers burning out. I can't wait to teach when I leave. Because it challenges your approaches, it validates your investment in the profession and it uplifts you."

For students, programs in Concert Band, Jazz Band, Marching Band, Colorguard, Percussion and Drum Majors provided a week of hands-on learning in their area of focus, plus motivational and leadership training which was incorporated into all divisions.

"BOA has offered valuable tools for my students and myself," said **Greg Forton**, **Hortonville H.S., Hortonville, WI**. "The students who attend the camp become the most valued leaders of our band."

**Ron Schuler**, director at **Carrollton R-7, Carrollton, MO**, may have said it best in just one short sentence, "To go is to grow!"

## '02 Summer Symposium Dates

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

Mark your calendars now for the 27th annual BOA Summer Band Symposium Presented by Yamaha. You, your students and your booster leaders can attend the camp for the lowest possible price by registering for BOA Network online membership at [www.bands.org](http://www.bands.org), **downloading the members-only discount coupon**, and **registering by December 31, 2001**.

Other deadlines to note are March 31, 2002 for the Early Bird Discount deadline and May 19, the final camp registration deadline.

Directors can receive up to **three hours of graduate credit at no additional cost** through Illinois State University. Directors bringing 12 or more students can attend **free** and directors bringing 6-11 students can attend tuition-free.

**Look for 2002 fees, faculty and registration forms online this fall at [www.bands.org](http://www.bands.org)**. For a real "hands on" view of the Summer Symposium, consider becoming a **SWAG**, BOA's elite volunteer counseling/teaching team, and still get Graduate Credit!



Above: H. Robert Reynolds reviews a score with director workshop participants.



Left: Tower of Power's lead singer sported the "BOA colors" for their Friday night concert encores.



Symposium Student Workshops: Students participating in Jazz (above), Color guard (above right) and Leadership (right).



All students participate in Leadership workshops with team-building and problem-solving exercises like the one shown at right.

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