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Volume 19, Issue 1

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February 2006

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39 W. Jackson Place, Suite 150 Indianapolis, IN 46225

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Positively Life-Changing

Bands of America Summer Symposium

presented by YAMAHA®

June 26-July 1, 2006 Illinois State University, Normal, IL

Leadership Weekend Experience June 24-25

The 31st annual Bands of America Summer Symposium presented by Yamaha is unlike any other summer camp experience for students and directors.

The BOA Summer Symposium is a national experience, bringing together more than 1,600 students, 250 directors and 200 faculty, staff and volunteers from more than 35 states and several countries. There's a reason it's called "America's Camp!"

Leadership is the Theme

As with everything BOA does, the Summer Symposium focuses on building leadership in students, as well as developing music and performance skills.

From the Leadership Preview Weekend, to experiential leadership workshops for every student in all areas, BOA will help your students become better leaders for your music program. The Dual Leadership Track keeps it fresh for new leaders and veterans alike.

Dream Team Faculty

We select our faculty not only for their musical talent, performance and educational accomplishments and status, but also because they have a passion and a drive to share their love of music and performance with young people. It's *the* fantasy camp for band and orchestra.

Student Divisions:

Concert Band Jazz Band Orchestra Marching Band World Percussion Symposium Color Guard George N. Parks Drum Major Academy



Concerts & Events

Every evening of the Summer Symposium features a world-class performance, offering a wide variety of musical experiences.

The evening concerts and events are unique and set the Summer Symposium apart from any other summer music experience!

Monday, June 26 Yamaha Young Performing Artists

The Yamaha Young Performing Artists Program (YYPA) recognizes outstanding young musicians from the worlds of classical, jazz, and contemporary music.

Tuesday, June 27 Anjo Gakuen High School Wind Orchestra, Aichi, Japan

Gold medal-winning ensemble. Kozo Yoshimi, Conductor

Wednesday, June 28 **Stefon Harris and BLACKOUT**

Vibraphonist and marimbist Harris and BLACKOUT create soulful ensemble jazz.

Thursday, June 29 **Bowfire**

The total string experience– exceptionally high quality music and a fast paced theatrically staged show.

Friday, June 30 DCI Central Illinois Summer Music Games Blue Stars, Bluecoats Capital Regiments, Colts, Madison Scouts, Pioneer, The Cavaliers

The Cavaliers will also be artists-inresidence during the week for director and student clinics.

Registration and Fees

Student Fees

Early Bird Discount Fee - \$445 Deadline: April 1, 2006

Full Fee - \$485 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Commuter Early Bird Discount Fee - \$340 Deadline: April 1, 2006

Commuter Full Fee - \$375 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Leadership Preview added to Full Week - \$210 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Leadership Preview Weekend Only - \$315 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Director Fees

Early Bird Discount Fee - \$615 Deadline: April 1, 2006

Full Fee - \$725 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Directors, bring 12 or more of your students and attend FREE!

Bring 6-12 of your students and attend Tuition Free - \$385 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Commuter Early Bird Discount Fee – \$495 Deadline: April 1, 2006

Commuter Full Fee - \$605 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Commuter Tuition Free (Bringing 6 or more of your students) - \$255 Deadline: May 20, 2006 (after which a L \$50 ate Fee applies)

Collegiate Fees

Early Bird Discount Fee - \$530 Deadline: April 1, 2006

Full Fee - \$555 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

Commuter Early Bird Discount - \$395 Deadline: April 1, 2006

Commuter Full Fee - \$445 Deadline: May 20, 2006 (after which a \$50 Late Fee applies)

How to Register

Enroll online at www.bands.org, or use the registration form to register by mail or fax. You can download registration forms from www.bands.org

See video from the 2005 Symposium & enroll online www.bands.org

DIRECTOR WORKSHOP

In 2006, the Director Workshop will expand on a sequential plan that offers insight into real-world successful band programs while presenting proven strategies that you can use to achieve your program goals.

The curriculum incorporates band program design and marching band programming, presented by award-winning directors.

The program includes clinics on instrument pedagogy within the full ensemble setting, as well as technology, jazz, percussion, conducting and color guard offerings.

One-on-One Director Lounge

Our one-on-one Director Lounge brings you a team of educators offering personal consultation on your program, show design, conducting, concert programming, drill writing and more. It's like a director's private lesson with leading experts and practitioners.

Networking

Network with other directors and experts who share your passion for teaching music, both in and out of the classroom. Meals and director social events are valuable times for relaxing, catching up and getting new ideas for your own program.

Graduate & Professional Development Credit

Professional development is important - and often mandatory - for today's music educators. You can receive up to three hours of graduate credit or professional development credit through Illinois State University.

Come yourself, bring your students

Bring 12 or more of your students and you will attend at absolutely no cost. Bring six or more students and attend tuition-free.



Richard Clary, Professor of Music and Director of Wind Ensemble studies at Florida State University, was a presenter at the 2005 Director Workshop.

Drum Instructor Academy

Designed *by* percussion teaching professionals *for* professionals. Headed by symposium percussion coordinator Jim Campbell, the curriculum allows you to:

- Schedule a private arranging/show design lesson.
- Play along in a reading session and review and critique the latest in new literature for your percussion ensemble.
- Get the latest info on what's "hot" on the market and what you need to know to use it in your program.
- Take an "insider's" tour to learn the "what, how, and why" of DCI drum lines as they warm up before a show.
- Customize your own schedule to attend the elective sessions you want-Latin Percussion, Concert Percussion, Drum Set, Electronics and more!

Color Guard Instructor Academy

Perfect for Color Guard instructors at all points in their careers, the beginning instructor or seasoned veteran who likes to stay current, the Academy gives instructors the chance to meet and interact with other color guard instructors from across the country and exchange ideas on how you run your program.

- Private consultation session to discuss your upcoming fall show.
- The chance to observe or join in on the student color guard classes taught by some of the finest instructors in the activity.

Through the finest clinicians and vast networking and awesome performances, I feel reloaded and refreshed and ready for the upcoming school year."

"BOA has inspired

me to become a

better teacher.

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

"I learned more in seven days at BOA than I did in an entire semester of college study."

Kendall Carrier, Director Lakewood Ranch H.S., Bradenton, FL

BOA to host NBA Biennial Convention as part of Summer Symposium

NBA NATIONAL BAND ASSOCIATION

The National Band Association (NBA) will again hold its biennial convention in conjunction with the 2006 Bands of America Summer Symposium. NBA's last biennial convention was held in conjunction with the 2004 Bands of America Summer Symposium on the campus of Illinois State University, and was a success in every aspect of the word. "Our clinics were outstanding, the concerts were stunning, and our special programs reaffirmed the NBA's position as a national and international leader in the profession," said immediate past president **David Gregory.**

NBA convention clinics will be incorporated into the first three days of the Bands of America Summer Symposium Director Workshops. Directors registering for the BOA Summer Symposium will be able to attend both BOA and NBA clinics.

"This partnership with NBA, the leading membership association for the nation's band conductors, allows us to work with NBA clinicians, administrators and members to present an even more powerful symposium for directors," says Bands of America President and CEO **Scott McCormick.**

NBA presenters at the joint NBA/BOA program will include **Dana Swensen**, **Bobby Adams**, **Sam Hazo**, **Linda Moorhouse**, **Rick Goode**, **Tom Fraschillo**, **David Gregory** and **Charles Menghini**.

NBA Young Composer Mentor Project and Young Conductor Mentor Project

Bands of America will host the NBA Young Composer and Conductor Mentor Projects for the fourth consecutive year at the Summer Symposium. The **NBA Young Composer Mentor Project** was established in 2000 under the guidance of NBA member and composer **Mark Camphouse**. The Project seeks to identify, stimulate and enrich young composers – the true lifeline of our repertoire – thereby enhancing the whole of our profession. Three young composers (age 18-25) will have the opportunity for intensive study and interaction during the three-day period with three nationally recognized composer-conductor-educators: **Mark Camphouse, Julie Giroux** and **James Curnow.** This Project works hand in hand with the **Young Conductor Mentor Project** to pair the young composer with the young conductor in a truly

inspiring interactive process. NBA implemented the **Young Conductor Mentor Project** in 2004 under the direction of NBA Past President **Paula Crider**. The purpose of the project is to provide an environment for the study of the art of conducting while presenting opportunities for a select number of individuals to experience "hands on" conducting, score study, group and private lessons.

Three young conductors will have the opportunity for intensive study and interaction during the three-day period with three nationally recognized conductor-educators: **Robert Rumbelow**, Director of Bands, Columbus State (GA) University; **Gary Sousa**, Director of Bands, University of Tennessee; and **Robert Ponto**, Director of Bands, University of Oregon. The conductors will also conduct compositions by the Young Composers, performed by the **Prairie Wind Ensemble**.

Most sessions in these NBA programs are open to NBA and Summer Symposium participants.

Empower the next generation through collegiate programming

In 2006, NBA is being even more diligent in its efforts to empower the next generation of music educators. Their goal, shared by BOA, is to involve upwards of 100 college music education majors in the 2006 NBA Biennial Convention and BOA Summer Symposium.

Collegiates can register either as NBA participants or for the full week at a special discounted registration pricing for collegiates at the Summer Symposium. Visit www.nationalband association.org or www.bands.org for more details.

How to Apply for the Young Mentor Projects

For inquiries into the Young Composer Mentor Project, contact Prof. Mark Camphouse, Coordinator, NBA Young Composer Mentor Project, Director of Bands, Radford University-Department of Music, P.O. Box 6968, Radford, VA 24142. Office phone: 540-831-5103, Email: mcamphou@radford. edu.

For inquiries into the Young Conductor Mentor Project, e-mail Paula Crider at pcrider@ mail.utexas.edu.

Student Divisions

Photos courtesy of Jolesch Photography



The Concert Band division at the BOA Summer Symposium combines wind ensemble performance, development of technical instrumental skills and leadership to provide an unsurpassed comprehensive concert band experience for students.

The Concert Band curriculum is designed to challenge high school instrumentalists at all levels. While each ensemble works on a program of music that will raise the bar of individual and ensemble commitment to achievement, the week is about much more than preparing for the final concert.

What do we promise students?

- Exposure to nationally renowned conductors
- Training from leading applied faculty on each instrument
- Chamber or orchestral music programming for more experienced players
- New and core quality literature that stretches abilities
- Master classes with inside info and tips for better performance on their instrument including: effective use of practice, tone quality, ear training, sight-reading/how to sight read, instrument care, reed choice and reed-making for reed instruments, proper embouchure, breathing and much more
- Chance to play with different students from around the nation, sharing their love and joy for music-making

Steve Steele, Director of Bands at Illinois State University, is our Concert Band Division Coordinator.

The Concert Band faculty includes:

Gary Green, Conductor, University of Miami (FL) Cody Birdwell, Conductor, University of Kentucky Larry Gookin, Conductor, Central Washington University Marguerite Wilder, Conductor, Clinician and author Michael Burns, Bassoon, University of North Carolina, Greensboro

Judith Dicker, Oboe, Illinois State University David Gresham, Clarinet, Illinois State University Otis Murphy, Saxophone, Indiana University Del Lyren, Trumpet, Bemidji (MN) State University Joe Neisler, French Horn, Illinois State University Don Palmire, Euphonium, United States Army Band Steve Parsons, Trombone, Illinois State University Kim Risinger, Flute, Illinois State University



The student Jazz Division at the BOA Summer Symposium delivers techniques that can be put to immediate good use at home. Jazz music is loaded with excitement and, like our students, is culturally diverse. BOA Jazz students hail from all parts of the nation, whether beginners looking to get started in playing jazz, or seasoned jazz cats wanting to get to the next level by working with the very best.

The BOA Jazz faculty roster^{*} reads like a Who's Who in jazz: **Dr. Lou Fischer,** Bass, BOA Jazz Coordinator, Capital University (OH)

Doug Beach, Trumpet, Elmhurst College (IL) Rex Richardson, Trumpet, Virginia Commonwealth University Dr. Ron McCurdy, Trumpet, University of Southern California Mike Tomaro, Saxophone, Duquesne University (PA) Jeff Rupert, Saxophone, University of Central Florida Bret Zvacek, Trombone, University of New York, Potsdam Dean Sorenson, Trombone, University of Minnesota Steve Houghton, Drumset, Indiana University Bob Rummage, Drumset, Elmhurst College Stefan Karisson, Piano, University of North Texas Stan Smith, Guitar, Capital University Mary Jo Papich, Director – Arts Advocacy & Fine Arts Administration Chair, Highland Park H.S., IL *This list is subject to change without notice.

Collectively the faculty have authored 35+ textbooks; published over 30+ articles regarding jazz pedagogy; and as composers and arrangers, penned 100+ big band charts, all distributed by leading publishers in the jazz industry. As performers and/or directors, the faculty have performed on over 500+ recordings, have performed in over 100+ Broadway shows, and have toured and/or recorded with a multitude of major artists.

BOA offers a curriculum delivered with a collective fine-tuned music teaching philosophy. We know and understand the needs of your students. Our BOA Jazz Division curriculum includes improvisation, master classes for all instruments standard in the jazz ensemble, jazz history, jazz ensemble, leadership and exposure to world-class musicians.

Our faculty cares about your students, who will come away from camp with much more insight into the music, the art of performing and the art of experiencing jazz.

The faculty commitment to jazz education extends even beyond BOA, as demonstrated by our members active service as State, Regional, and International officers and/or volunteers in the International Association for Jazz Education.



Concert, Marching Drum set

The World Percussion Symposium is comprehensive in design. The individual percussionist, whether wanting to focus on marching, concert, drum set or world percussion, should enroll. Entire marching drum lines, concert sections, percussion ensembles, and their instructors should also attend. The World Percussion Symposium is a one-stop, comprehensive summer percussion experience.

BOA's World Percussion Symposium is unique in that it allows students to customize their own schedule choosing the elective sessions they want - Latin Percussion, Concert Percussion, Rudimental Drumming, Drum Set, Electronics, hand drumming and more. Clinics with top artists and world-class drum corps create a well-rounded, unforgettable week. we promise your students will:

- Play, play, play! Students perform with other percussionists from around the country in rehearsal and concerts led by some of the finest percussion educators in the country.
- Experience live music performed by world-class artists.
- Have hands-on classes that give them access to the latest instrument techniques and help them improve their skills.
- Get the latest info on new gear and accessories and how to make it work for them.
- Hear the inside scoop on how to successfully prepare a scholarship audition for college and to perform at the next level.

Students work with a faculty of percussion greats, headed by **James Campbell,** University of Kentucky, Division Coordinator. The 2006 faculty will include (list tentative):

Lalo Davila, Middle Tennessee State University Dr. David Collier, Illinois State University Matt Savage, University of North Carolina Thom Hannum, University of Massachusetts Vic Firth, Vic Firth, Inc. Robin Horn, University of Arizona Stephon Harris, Vibraphone, Marimba Colin McNutt, Madison Scouts (WI) Robbie Parks, Newman Smith HS, Carrollton, TX David Ratliff, Madison Central HS, Richmond, KY John Willmarth, Lafayette HS, Lexington, KY Andy Bliss, University of Kentucky Erin Walker Bliss, University of Kentucky



As the nation's most respected presenter of "positively lifechanging" events and educational programs for music students and teachers, no one is better positioned than Bands of America to bring a national string camp experience for high school players of all levels.

BOA's Orchestra America division aims to bring the same spectacular education events to the nation's orchestras as it has been presenting for bands for over 30 years. Orchestra America's programs also include the Orchestra America National Festival, and the Honor Orchestra of America.

While attention is given to fundamental music-making at the Orchestra Division of the Summer Symposium, students also have classes in improvisation, Master Classes with university studio faculty, alternative string experiences and more. String students get to experience evening concerts and performances alongside the total Symposium community of 1,600 students and 450 directors, faculty, staff and volunteers. 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.

BOA and Orchestra America's commitment to orchestra extends into the evening concerts, with the presentation of **Bowfire** as Thursday's concert experience. The hot string trio **Time for Three** will be artists-in-residence, presenting performances and master classes for the string students.

Orchestra Faculty includes (list tentative):

Perry Holbrook, Director of Orchestras at Walton High School, Marietta, Georgia., BOA Orchestra Division Coordinator
Dr. Sarah Gentry, Violin, Illinois State University
Nancy Campbell, Viola, School for Creative and
Performing Arts, Lexington, KY
Bill Koehler, String Bass, Illinois State University
Christian Howes, Jazz Violin, Yamaha Artist

Student Divisions

Photos courtesy of Jolesch Photography



A unique experience with The Cavaliers and the BOA Grand National Champion staff

Talk about a positively life-changing experience! Students in the BOA Summer Symposium marching band division get to rehearse and perform with the many-time DCI World Champions, **The Cavaliers Drum and Bugle Corps.** Marching band students get to learn drill sets and music from The Cavaliers' show, and perform with the "Green Machine" Friday night at the DCI Central Illinois Summer Music Games.

While the performance opportunuity with The Cavaliers is unforgettable, the focus will be much more than just learning a two-minute show. Each student will learn the important fundamentals involved in creating a high level performance.

The BOA marching band faculty includes directors and staff of the **2005 Bands of America Grand National Champion Carmel H.S. (IN) Marching Band** and **The Cavaliers** instructional staff. Headed by division coordinator **Richard Saucedo**, Director of Bands and Performing Arts Department Chairman at Carmel and music composer and instructor for The Cavaliers, the staff will teach techniques and provide tips on rehearsal and performance that each member can take home to his or her own band program, including how to:

- Create balanced and musical sound at all dynamic levels
- Get a uniform look from a marching standpoint
- "Clean" a set of drill
- Get the sound to reach the audience at the same time
- Create music and visual effect in your show

Students also get tips on what types of student leadership are necessary in a successful marching band.

Detailed instruction from a staff of dedicated teachers, a week of learning with others who desire excellence, and a chance to work and perform with The Cavaliers – who wouldn't want to be a part of this incredible BOA experience in the marching band division?



As the premier organization for the nation's school marching music world, BOA is the perfect choice for a complete summer color guard experience. Students are exposed to many first-rate clinicians, not just one. You participate in leadership classes and are exposed to more than one style. Video tape critiques, clinics, and observations with top drum corps guards offer exposure that expands knowledge and understanding as a performer.

Combine those elements with the full *BOA Experience*–evening concerts and events and social activities for the entire 1,600 student symposium–and you have a week like no other.

BOA's faculty and classes teach at all levels. We are constantly improving and changing the curriculum to keep it fresh and current for new and returning campers. We provide:

- "Master Class" for advanced students offering intensive instruction in all areas of color guard
- The finest color guard educators in the world students learn from instructors chosen not only because of what they teach but how they teach
- Extensive and intensive instruction and technique classes in all levels of flag, rifle and sabre
- Daily dance and movement sessions from trained dance professionals
- Performance opportunities during the week
- Hands on experience from talented young performers from top drum and bugle corps and performing groups

Leadership is key! Pride, motivation, attitude and excellence: the cornerstones of your BOA experience and leadership is part of all elements of the Color Guard curriculum.

Our students get to meet, study, and share ideas from other talented color guard leaders from around the U.S. and around the world.

BOA color guard division coordinator **Larry Rebillot** leads a faculty of world-class instructors.





June 24-25, 2006 Part of the BOA Summer Symposium

Conducting and marching skills, teaching techniques, communication and leadership ability – these are the areas that every band director looks for when choosing their drum majors and band leaders. And there's no better place to begin their training and education to become a supportive asset and leader than the George N. Parks Drum Major Academy.

The "DMA" at BOA gives students not only the incredible experience of **George Parks and his Drum Major Academy** staff, but also the unmatched excitement of the full Bands of America Summer Symposium. It's the ultimate training for drum majors and student leaders!

"George Parks is not only THE expert in the world of drum major training, but he is a MASTER TEACHER who inspires his students to a new level of excellence that transfers to each and every part of their lives," says **Tim Lautzenheiser**, Attitude Concepts for Today, who presents motivational, education and leadership sessions across the nation. "Simply put, he is the best."

The drum major curriculum covers marching and conducting techniques, communication and leadership skills, and teaching tools. The philosophy behind the program is to provide drum major students and band leaders with a foundation in all critical areas so they may return to their schools as valuable supportive assets to their band directors. Students work closely with both Professor Parks and his staff. Each individual's marching and conducting is evaluated through the use of videotape.

Students do not learn "conducting routines." Instead emphasis is placed upon a clear concise beat pattern within a variety of time signatures and tempos. From large lecture settings to small groups of 5-6, students gather valuable information as they work to develop their own teaching techniques and a positive "how to teach" approach.

Who should enroll?

Whether a current drum major or one desiring to pick up the necessary skills, all drum majors – actual or aspiring – should enroll in this leading drum major training ground. The leaders of tomorrow are the drum majors of today.

The Leadership Weekend Experience is an intensive two-day interactive learning lab for leaders who want to really make things happen. This weekend program is actually the first part of the Bands of America Summer Symposium.

Work with a team of leader educators from across the U.S. and abroad experiencing both "what it takes to lead" and "how you can make things happen" not just in rehearsal, but in life! The faculty is led by **Fran Kick**, with **Tim Lautzenheiser**, **Frank Crockett, Frank Troyka, Scott Lang, Dean Westman** and a team of expert facilitators. See bands.org for more faculty info.

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

The Leadership Weekend Experience focuses on aspects of leadership dealing with attitude development, communication skills, personal responsibility, positive role modeling, sensitivity in working with peers, understanding of self-motivation, responsibility assessment and action plans to achieve group goals.

Dual Leadership Track

BOA offers this two-day program with a dual leadership curriculum - one for anyone who has attended the BOA Leadership Weekend Experience before and one for those who are attending for the very first time. Part of the educational programming for returning participants includes hands-on participation at the **Timber Pointe Outdoor Center's Challenge Course.** Each year and level is different and fresh. It certainly isn't a "been there, done that" kind of experience!

"Experiential Leadership"

The BOA Leadership Weekend Experience includes unforgettable, hands-on workshops for team-building and problem solving that challenge, motivate and drive participants to become effective leaders.

Although the Leadership Weekend Experience is designed so that the ideas students learn can be built upon during the full Symposium week, students can elect to attend just the Leadership Weekend. All students in the full week Symposium will continue their leadership experience with daily leadership workshops in addition to the leadership core built into every class.



ONE-ON-ONE WITH LARRY LIVINGSTON

by Dean Westman BOA Educational Director

DW: Tell us about some of your earliest musical experiences.

LL: As long as I can remember, music was a given in our family. My father was a composer, a band director, a jazz musician and owned a music store. He taught himself instrument repair and played dance jobs on the weekends. He wrote the Eastern Michigan University Fight Song. My grandfather played violin and my grandmother played saxophone. My great grandfather was the ceremonial trumpet player in a small town in New York. I am blessed to have a very strong lineage in the world of music. When I was growing up in Plymouth, Michigan, I lived under the umbrella of music. It was not on the outside, it was on the inside of my life.

DW: Tell us about your experiences at the University of Michigan with the great William Revelli.

LL: I did my Bachelor's Degree in Music Performance and Music Education. Clarinet was my primary instrument. In the meantime, I played jazz on saxophone and flute. I then earned a Master's Degree from the University of Michigan in Music Theory. I was very interested in understanding how music worked, and the experiences that I had as an undergraduate in theory classes inspired me to seek more enlightenment, to look deeper into the musical values that lie behind the notes. William Revelli certainly contributed to my quest for musical awareness. He viewed the podium not just as a vehicle for conducting, but for pedagogy. He taught his students how to form the sound of a band. how to fix rhythm, blend, balance and intonation problems. He was also obsessed with discipline and the idea of injecting pride both into one's teaching and even one's personal life. He was a combination of a crusader, a music teacher and a very demanding parent. He also relied on techniques of fear and intimidation to prompt the desired behavior from his players. His influence was so strong, that if you were not careful, you could easily confuse style and content. The content that he provided was phenomenal. I feel that every time that I am on the podium I should write a check to his foundation for what he did for me. At the same time, without meaning to, Revelli created the impression that in order to achieve high quality musical results you needed to act like him, to invoke his motivational strategies of conflict and confrontation. That style of teaching does not map on to everybody equally well. What I was able to do that was very important to me was to differentiate techniques for solving problems from one's podium demeanor.

DW: Tell us about your earliest orchestral experiences.

LL: I was always interested in jazz, contemporary music, wind band music, and music theory. Unfortunately, in my formative years, I had not really awakened to the incredible power of orchestral music, and the process by which it can inform one's basic outlook on all music. In 1969, I began working on a PhD in experimental music at the University of California at San Diego. In the early 1970's, the whole country was rife with political upheaval. New Music was pushing the edge of the envelope both in terms of very far out chance operations, that is to say, music with minimal or virtually no notation whatsoever and, on the other hand, micro-notational music in which the instructions to the player were extremely detailed and specific. The whole idea of musical experimentation was in everyone's thinking. My time at UCSD has had a huge impact on my musical thinking to this day.

Ironically, while I was at UCSD, I also had the good fortune to have a life-changing encounter with music of the past. I became friends with Rafael Druian, formerly the concertmaster of the Cleveland Orchestra and later the concertmaster of the New York Philharmonic. I had an opportunity to work with him in a chamber music project playing the Mozart E Flat Wind Serenade. I had played the Mozart before, but had never seen it through the eyes of a string player who performed Mozart violin concertos and played Mozart symphonies. I had never been around someone who understood

Mozart in the larger sense. The idea of doing Mozart Serenades, the Hindemith Symphony, and other band pieces was wonderful, but to see someone bring Brahms, Beethoven, Mahler, Tchaikovsky, etc. to this Mozart experience radically elevated my perspective about music in general. I then realized that by immersing myself in the greatest orchestral repertoire, I could not only broaden my musical horizons, but also enrich my interpretive relationship to the masterpieces in the band literature. I continue to believe that the more time I spend studying profound music, the more I am able to grow my overall capacity for music making.

DW: Share some words of wisdom for teachers out there working to provide profound musical experiences for their students.

LL: The recipe for helping kids develop the skills to have a life-long involvement with music is directly connected to the spiritual and intellectual depth of the experiences they have while they are in school and, secondly, to their ability to evolve independent of the teacher. If we look at band or orchestra as a class which consumes hundreds (thousands) of hours over a span of several years, what do we want as a take away for our students? The language teacher expects students who have taken four years of Spanish to be able to have enough proficiency with the language to function at least at some basic level in a Spanish speaking country. The Spanish teacher wants the student to have no need of him/her once the student graduates. Should we not imagine similar goals for the graduates of our school music programs?

DW: How are kids different today from your days with Revelli?

LL: Certainly because of computers, the Internet, and technology in general, young people today have a much broader awareness of the world. They are used to a fast tempo and are accustomed to instant access to vast amounts of information. I also think we have a lot more kids that play well and have "chops," to use the musician's term, than we did when I was first teaching. There are numerous outstanding school programs across the land, many of them in Texas, which blend superb teaching, wonderful parental support, lots of kids taking lessons, good instruments, and good feeder programs. Some of these school bands, and orchestras, can play the most difficult repertoire with finesse and technical virtuosity. On the other side, the very fact that the kids live in a world that is all about speed (Internet, E-mail, text messages) does not automatically create a better understanding of, and appreciation for, how to value experiences in the world. If you look at the trailer for a new movie, it is often made up of a fast paced series of sound bites with the premise being that the producers do not want the viewer pressing the channel button on the remote. What I think is more powerful than ever about live acoustical music is that it cannot be compressed in time. You cannot do a Mahler symphony in a third of the time that it normally takes. You cannot play a Sousa march twice as fast as it is supposed to go. So, the idea of how time is organized in great music invites in a cognitive element that may be more important than ever. Learning to play a musical instrument is a challenging, labor-intensive process that cannot be accelerated. While technology has been a huge facilitator, it has not replaced the need resident in every human being to find meaning and fulfillment in the adventure of life.

DW: How do you define success as a teacher?

LL: My definition of success is more easily stated than achieved. Perhaps the following story can serve to underscore the most important measure of successful teaching. A young person graduates from a school band program and fifteen years later writes a letter to his or her teacher saying, "I've just gotten through playing my oboe with some lawyer friends of mine (or dentist friends of mine, or janitor friends of mine, or...). We played a Beethoven quintet, and although I do not play as well as I used to, I want you to know how much this means to me. Music is core in my adult life and I want to thank you for putting me on that road." Now that is letter number one. Letter number two is "I am now a successful lawyer, and I wanted to tell you how much fun we had

going to the intergalactic competition and beating the other bands to win that trophy. Although my clarinet sits upstairs in the attic, it was sure cool to do that." The second letter speaks of a social experience in which doing music is the servomechanism of other goals. The first letter speaks of an experience in which doing music is the goal.

DW: You are in constant demand as a guest conductor in both the band and orchestra world. What goal do you set for yourself each time you work with a group?

LL: My agenda is to be a contributor to the ecology of music, to inspire students to want to participate in music for a lifetime. I want them to realize that music has an enduring value and that doing it well can increase one's fulfillment. My goal is not to replace technical perfection and excellence of execution with some "feel good" stuff. I cannot advocate thinking which suggests "You don't have to play in tune, you don't have to play in balance and you don't have to play with a beautiful sound. All you have to do is feel something from the music and you are there." But technical proficiency as an end in itself is empty and more about managing a machine than self expression. I want students to see that the point of pursuing instrumental mastery is be able to reveal one's deepest, most personal thoughts and feelings.

DW: You sometimes do something very special when working with a group. I have seen you end rehearsals by sitting at the piano and essentially "improvising" a beautiful song to the members of the ensemble. Tell us about that.

LL: That actually started years ago while I was conducting at Interlochen. I was doing everything that I could to communicate the values that were in the score. We had worked hard on something and I could not help but realize how committed the kids were to the music. In one of those Gestalt and slightly inexplicable moments, I just found myself sitting at the piano and improvising. When you are on the podium you are really letting it all hang out. You are revealing yourself in every possible way in the effort to enlighten the players. In the end, it is not about the message you send, it is about the message they get. Going to the piano without a preplan establishes my own vulnerability, my willingness to take risks. I just take the plunge with no thought as to where it will go. Somehow that leap seems to build a bridge to the ensemble as if we were all in this adventure called music where there are no guarantees. It also is an expression of love. Players get that and, in the end, love wins.

DW: How do we as a community of music educators make music a reality for all?

LL: That is a very important question. I continue to mull, looking for core answers. First of all, it is not clear to me that the best path for our music education programs in public schools is the one we have chosen. We have made a primary commitment to elitist-based, performancecentered pedagogy. We try to develop performance skills early on and then, in a kind of pyramidic way, assemble a stellar high school ensemble of 50 or 60 kids who have "competed" their way into that group. That is certainly the model I came out of from my own high school band. Whenever I conduct an All-State group, I am the direct beneficiary of this very approach - the "best of the best."

Such a highly selective program often ends up involving only a small percentage of the school's total enrollment. While there are clear benefits to this paradigm, it also has some drawbacks. The positives include the fact that we've created performance standards that are very impressive. On the other hand, while we have concentrated our efforts on this singular target, we have done it to the exclusion of the large majority of the kids in the school. Music has a ubiquitous power and meaning to almost everybody. If you were to go into any high school cafeteria and ask the students "Do you like music?" what do you think the answer would be? Of course, it would be, "Yes!" If you asked them, "Would you like to do music?" the answer would also likely be, "Yes." Now the last question would be "Are you playing music now?" I think that many high school band directors would be surprised to find out how much music making is happening outside of the official school programs, often at an underground level. Kids are "jamming" in garages, over the Internet, and creating their own musical material in the bargain. My point

here is not to denigrate the laudable achievements of traditional, high-powered high school bands and orchestras but, rather, to look at a different criteria for measuring our success as teachers. If our first priority is to produce prize-winning ensembles, we are doing very well. If our first priority is to help equip as many students as possible to become lifelong doers of music, the record of our success is less clear. We have tended to justify our efforts on the basis of anecdotal stories about the occasional student(s) who went on to Juilliard, or Michigan, or Eastman,

"What we are really trying to do is to aggregate all the experiences the student has so that the student spends a lifetime in music."

or...I am not talking about inspiring students to major in music in college. I am talking about sending out into the world an army of youngsters who, by their exposure to/involvement with music in our schools, can have music forever. I am talking about the empowerment of future amateurs, dabblers, closet composers, recreational music makers and avocationalists. If one adopts this hypothesis, the question becomes how can one create programs whose mission is to involve, say, 50 percent of the kids in the school, whether through band, orchestra, choir, jazz ensembles, or rock and roll bands that perhaps should be brought into the school and, therefore, legitimized. Is it possible to preserve the performance standards we have worked so diligently to establish while reaching out to the vox populi? It would be an interesting path to take because, in that mode, the teacher would be validating the musical interests of all of the student population. I am a zealot when it comes to the spiritual value of music, not just for the professionals but for everyone who is engaged in the musicmaking process. I recently attended a

drum circle sponsored by my friend, Remo Belli, and witnessed the direct, ineffable ability of music to ignite every human soul. I sat in a large warehouse in North Hollywood and watched a hundred "nonmusic" folk, rich and poor, old and young, ethnically diverse bang on drums for an hour under the leadership of a facilitator. My immediate reaction was to be turned off. These "dilettantes" were not playing with proper technique, ensemble precision, and dynamic sensitivity. My elitist training held me in check. Then, Remo said to me, "Larry, look at their faces." I was arrested by the aura coming from each individual, from the entire room. I thought, "I have seen that same facial expression before." I suddenly realized where I had seen it. It was while watching a friend of mine play the Dvorak Cello Concerto nearly thirty years ago. In every face in that drum circle I saw the reflection of Yo Yo Ma.

DW: How can we, as music educators continue to break down any barriers that may exist between the band and orchestral world?

LL: I think that there is a theory that all human beings are sensitive to, and that is the theory of scarcity, rather than the theory of abundance. In other words, "I've got to get mine!" If you are building a band program in your school, raising money to purchase new tubas, getting a band parent organization started and so on, it is no surprise that you would feel threatened by another organization starting up in the school which might "compete" with your enterprise. The idea of band directors wanting to hold fast to their "territory" and not wanting to share with orchestra is more about human behavior than anything musical. I also think that, in some cases, orchestra programs have not done themselves any favors (and I am being very general here) by manifesting a kind of superior attitude and by not invoking the kind of competitive zeal that has inspired band programs to create outstanding performance groups. The idea of the orchestra as the classical "longhaired" group and the band as the public vehicle for the community means that the band is going to "win." I think that these dichotomies are contrived out of what I consider to be understandable but wrongheaded thinking. It all comes

continued on page 14

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PERFORMANCE

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back to the question of "who are we doing this for?" We are doing it for the kids. So, how do we make the best experience for them? Well, one of the ways you do it is by having groups play at a high level. But the point of developing technical skill is to be able to experience music on a deeper level, not only to connect more probingly with any music but also to be better positioned to tackle the most profound music. If your high school band has an orchestra, and you are going to play the *Hindemith Symphony* for Band, the kids who have played Schubert's Unfinished in the orchestra are going to play the Hindemith better. In the larger analysis, these pieces are all linked in the world of aesthetics. What Hindemith is doing in his Symphony is harvesting the values, musical insights, and expressive content from all other music before him. The idea of a band director not wanting students to attend the Schubert rehearsal because he or she wants more sectional rehearsals on the Hindemith is understandable on a competitive level. Yet, having band students perform in an orchestra can make them more enlightened, more confident instrumentalists. Of course, what I am really interested in is the lingering aesthetic meaning for the student. One way to imagine this is instead of putting band or orchestra in the center of the circle, placing music in the center. In that model, every musical encounter should be designed to grow and influence the student's core relationship to music. All of the experiential electrons surrounding the nucleus are about the student. What we are really trying to do is to help students aggregate all their experiences into an undepletable resource from which to form a lifetime in music independent of us.

About Larry J. Livingston

Larry Livingston is a distinguished conductor, educator, administrator and a highly respected motivational speaker. The founding Music Director of the Illinois Chamber Orchestra, Livingston has appeared with the Houston Symphony and in the Los Angeles Philharmonic Green Umbrella Series. He has conducted at the Festival de Musique in Evian, France, and has led the Stockholm Wind Orchestra, as well as the Leopoldinum Chamber, Chopin Academy, and Wroclaw Academy Orchestras in Poland. He served as Music Director of the Pan Pacific Festival Orchestras in Sydney, participated as a performer and clinician at the International Jazz Festival in Rome, and conducted an electro-acoustic ensemble in concerts in Tokyo under the auspices of Yamaha International. Mr. Livingston has led the American Youth Symphony Orchestra, the Young Musicians Foundation Orchestra, the USC Thornton Chamber and Symphony Orchestras in Los Angeles and the USC Thornton Contemporary Music Ensemble in Berlin. In 2001, he served on the jury for the renowned Besancon International Conducting Competition in Besancon, France.

Mr. Livingston has performed with soloists Keiko Abe, Ran Blake, John Barrows, Maureen Forrester, Adolph Herseth, Lawrence Lesser, Yehudi Menuhin, Robert Merrill, Donald Sinta, James Smith, and John Walz, and has premiered and/or recorded works by Jan Bach, Paul Cooper, Mario Davidovsky, Robert Erickson, Ernst Krenek, Edwin London, Pauline Oliveros, Russell Peck, Roger Reynolds, and Yuji Takahashi.

Mr. Livingston frequently appears with professional, festival, collegiate, and allstate wind ensembles, bands and orchestras throughout the United States, Europe, Australia, and New Zealand. From 1983 to 2002, he served as a conductor in the University of Michigan All-State Program at Interlochen, and has been the Conductor of the Festival Orchestra at Idyllwild Arts since 1989.

From 1997 to 2001, Mr. Livingston regularly toured Germany and Slovakia with the Internationale Junge Orchesterakademie. The performances and subsequent recordings were "the most successful in this organization's history," according to its director. In the last decade, he has conducted extensively in Eastern Europe, and particularly throughout Poland, leading orchestras in Warsaw, Wroclaw, Jelenia Gora, Bialystok, and Olsztyn, attracting consistent critical acclaim. Reviews described "long, unending applause, enthusiastic cheers, like at a rock concert, standing ovation."

During the 2004-2005, Mr. Livingston toured with the famed Landes Jugend Orchester, served as clinician and guest conductor at the College Band Directors National Conference in Alice Tully Hall, led the New Mexico All-State Orchestra, and the USC Thornton School Symphony. In the 2005-2006 season, he will appear with the George Enescu Bucharest Philharmonic Orchestra in Romania, the Katowice Academy Orchestra in Poland, the Oregon All State Orchestra, the Region 17 Orchestra Festival in Texas, and serve as clinician for the Orchestra America National Festival as well as the University of Northern Colorado Conducting Symposium. In addition, he will conduct the Thornton Symphony Orchestra with guest soloist, Itzhak Perlman, and the Thornton Chamber Orchestra. In 2007, he will conduct the Honor Orchestra of America, with guest soloist Pinchas Zuckerman.

Holding Baccalaureate and Master's degrees from the University of Michigan, Mr. Livingston completed Ph.D. coursework in theoretical studies at the University of California, San Diego. He studied conducting and interpretation with Laurence Livingston, Elizabeth Green, William Revelli, Keith Humble, Rafael Druian, and Herbert Zipper. In 1988 he received the Alumnus of the Year Award from the University of Michigan School of Music. From 1977 to 1982, Mr. Livingston served as Vice President and Music Director of the New England Conservatory of Music in Boston, where he was also Conductor of the Symphony Orchestra and Contemporary Music Ensemble. Subsequently, he became Dean of the Shepherd School of Music and Elma Schneider Professor of Music (Conducting) at Rice University in Houston. From 1986 until 2002, Mr. Livingston served as Dean of the USC Flora L. Thornton School of Music, where he is Chair of the Conducting Department, and Music Director of Thornton School Orchestras. As a motivational speaker, he has established a national reputation for inspiring presentations to corporate and business leaders across the United States. Since 2002, he has been a member of the Board of Directors of the Guitar Center, the world's largest retail music store chain.

How to Sign up for BOA Network Membership

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

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

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

BOA NETWORK ONLINE AT BANDS.ORG

MULTI-MEDIA CONTENT FOR PREMIUM MEMBERS



2006 Honor Band of America and Honor Orchestra of America in concert

Premium BOA Network members can enjoy streaming video of the 2006 Honor Concert from the Bands of America National Concert Band Festival and Orchestra America National Festival, recorded March 25 in Clowes Memorial Hall, Indianapolis, IN. This is a post-event streamed concert (not live).

The Honor Band of America program, conducted by **Ray Cramer**, recently retired Director of Bands at Indiana University, includes *Exotic Particles and the Confinement of Quarks* by Don Freund, *Fantasia for Alto Saxophone* by Claude T. Smith, *Red Machine* by Peter Graham, *Lincolnshire Posy* by Percy Grainger, *Fairest of the Fair* by John Philip Sousa and the premiere of a new piece by Sam Hazo.

The Honor Orchestra program, conducted by **Benjamin Zander**, conductor of the Boston Philharmonic Orchestra, includes *Romeo and Juliet Fantasy Overture* by Tchaikovsky, *Concerto No. 2 in C minor for Piano and Orchestra, Op. 18, 1st Mvt.* by Rachmaninoff featuring pianist **Christopher O'Riley**, host of NPR's *From the Top*, and *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by Paul Hindemith.

TREAMING C:00:17.946



2005 Grand National & Super Regional Finals

Watch streaming video of all 12 2005 Grand National Finalist bands, recorded live on November 12, 2005 in the RCA Dome, Indianapolis. These are among the finest bands in the nation, leading the way artistically and musically for marching bands worldwide. Also online: finalist performances from all three 2005 Super Regionals: San Antonio, Atlanta and St. Louis.

BREAK RANKS! with BOA's Dan Potter

If you didn't catch BOA's weekly audio magazine this fall, you can still hear all the episodes, featuring the music, voices and bands of the 2005 Championship season. Delivered via podcast technology.

Other Premium Membership Programs



"Best of the Best" Grand National Champions through the years, 79present featured monthly



Larry Livingston Beyond Measure 7: Lessons That Linger



Michael Cesario Considering Coordination in Show Design



David Starnes Music General Effect: A Judge's View

...and MORE!

ton spoke, we listened Fall Preview Experiences presented by YAMAHA®

New, non-competitive fall performance and educational opportunities

Three locations in 2006

Greenville/Spartanburg, SC McAllen, TX Indianapolis, IN

n response to numerous requests for more opportunities for input from BOA fall evaluators and judges, BOA is initiating a series of Fall Preview Experiences.

"In a recent survey of band directors, a third said that they didn't participate in BOA Championship events because they don't feel they have a 'BOA band' that can compete," says BOA President and CEO Scott McCormick. "BOA Championships are for all bands, at all levels. We've created the Fall Preview Experiences to give a place for bands who want to test the waters a safe place for great evaluation in a noncompetitive environment."

These early season, evaluation events will afford bands the opportunity to perform at BOA events and receive an immediate clinic experience from one of our BOA evaluators.

In 2006, BOA will offer three Fall Preview Experiences in Indianapolis, IN, Greenville/Spartanburg, SC and McAllen, TX. This new Fall Preview Experience follows the successful and well-received post event clinic experiences previously offered at BOA events in LaJoya, TX and Las Vegas, NV.

- The highlights of these events include: Official BOA performance opportunity
- Taped and written evaluation from four BOA judges in the areas of Music Ensemble, Visual Ensemble, and Music and Visual General Effect
- An immediate 10-minute oral evaluation/clinic with one of the

panelists who is uniquely qualified to speak to performers and teachers alike to encourage and critique

- 30-minute group motivational session lead by a BOA Summer Symposium Leadership Experience faculty member
- High camera video of the performance (one camera shoot)
- Six complimentary director badges and 25 field passes for staff and parents for all day stadium access
- Opportunity for an optional post performance clinic/evaluation/input session with the Fall Preview evaluation panel using the performance video as a resource (additional cost)
- Opportunity to participate in a family community picnic/dinner on site (additional cost)

Event Format

The Fall Preview Experience will be a perfect introduction for bands to Bands of America and a way for groups new to BOA, as well as regular participants, to have an early season BOA experience without the pressures of competition, scores and ratings.

Bands will receive both written and taped commentary from a panel comprised of regular BOA judges, but no scores or ratings. There will be no minimum performance time.

Each band will perform just once. There will be two sessions: a morning and/or afternoon session and evening session. Participating students will be admitted free of charge all day and purchased tickets are good for all day. First priority for evening show performance spots will be given to any past BOA Regional Finalist, Grand National Semi-Finalist or Class Champion.

There will be no awards ceremony for the event. However, students will receive individual certificates of participation.

Community Picnic Dinner

In an effort to build early season camaraderie within individual programs as well as making some new friends, BOA will also offer a "community picnic/dinner" for all to attend during the dinner hour. The picnic includes a meal, music, and more! The picnic is the perfect opportunity for band staff, students and parents to celebrate the start of a great fall season. Picnic tickets will be a separate, additional (and optional) charge and may vary from site to site.

Student Motivational Session

Following the picnic, BOA will present a Student Motivational Session that is guaranteed to energize and motivate students, teachers and parents alike! Led by BOA Summer Symposium Leadership Preview Weekend staff, the leadership workshop will be designed to support the teamwork, personal leadership and the commitment necessary for any band to ensure a successful fall season.

Optional In-Depth Clinic

For an additional fee of \$350, you can schedule a one-hour (30 minutes visual and 30 minutes music) educational clinic for directors, instructors and designers with our Fall Preview Experience evaluators. This is an opportunity to analyze the performance video from Saturday in a positive and constructive atmosphere. The clinic opportunities will be scheduled on a first come, first-served basis on the next day (Sunday) after your performance. The clinic schedule will accommodate a maximum of 14 time slots. Nowhere else can directors have the direct and valuable input of BOA judges/evaluators on their program and band's performance. This is a tried and true offering that BOA has used successfully in

post competition clinics in LaJoya, TX and Las Vegas, NV.

"Participating in the Bands of America Regional in La Joya was great, but the Sunday clinics with the BOA judges were incredible," says Willie Perez, Director of Bands, Edinburg North H.S., TX. "Getting into the judges' minds on how to create more excitement in a show is priceless."

"We were a little disappointed with our placement," says Neil Nelson, director of the Sharyland H.S. Band, TX. "We thought we had done better. When we went to the clinic, the visual judges pointed out some of the areas for improvement. We went back to the kids and they responded really well to the comments. It made the experience better for us, I felt good when I walked out of the clinic."

Enrollment Application

Enrollment is complete once you have submitted a Fall Preview Experience application form signed by the band director and school principal and the Participation Fee.

Copyright Documentation

All bands in Bands of America Championship events are required to *secure* and provide written permission from copyright holders for special arrangements. BOA, in turn, secures the necessary live performance rights and synchronous rights for recordings.

Event Rules and Procedure

The BOA Adjudication rules will be generally applicable, except that no scores or rating will be used. BOA's criteria reference adjudication system will be the basis for written and taped evaluations. In addition, while there is no show length minimum requirement and the four-minute pre-set and two-minute exit rules will not be strictly enforced, the Fall Preview Show will run on 15-minute time blocks as per any other BOA event. Other important procedures including warm-up restrictions, maximum show length, use of props and electronics, etc. will remain in place and apply.

Reduced Participation Pricing

The Fall Preview Experience Participation Fee will be \$600. A Deposit Option will allow participants to deposit \$300 to hold a performance spot with the remaining balance due no later than May 15. (The participation fee for a BOA Regional, Super Regional or Grand Nationals is \$800.) An additional, separate \$350 fee is required for the optional Sunday indepth one hour clinic.

The Participation Fee DOES NOT INCLUDE the costs of admission/participation in the Community Picnic/Dinner or any additional complimentary tickets/admissions other than those mentioned on the facing page. It also does not include the optional in-depth Sunday clinic.

Bands of America 2006 REGIONALS & SUPER REGIONALS

ands of America Regional Championships offer directors a fresh experience with national appeal for their band programs. The "BOA aura" fosters a healthy competitive environment that rewards bands for doing the best they can. From the thoughtfully chosen words of the announcer to the positive interaction with the volunteers and event staff. BOA Championships offer a memorable educational experience that is more than the sum of its parts.

Participating directors cite performance times set by random draw instead of grouping by class as a positive element. BOA carefully selects adjudicators who are leading educators and experts in music education and the marching arts and who have the students foremost in mind.

At every level, BOA offers a family of support: for students, parents, band staff, directors and your band's community of fans and boosters. We invite you to look at what BOA Regional Championships can offer you and your students.

presented by YAMAHA®

2006 SCHEDULE

September 16, 2006 Fall Preview Experience Indianapolis, IN

September 23, 2006 Fall Preview Experience Greenville/ Spartanburg, SC

September 23, 2006 Louisville, KY Papa John's Cardinal Stadium

September 30, 2006 Fall Preview Experience McAllen, TX

September 30, 2006 Youngstown, OH Youngstown State University (site tentative)

September 30, 2006 Murfreesboro, TN Middle Tennessee State University

October 7, 2006 Arlington, TX University of Texas at Arlington

October 7, 2005 Ypsilanti, MI Eastern Michigan University (site tentative

October 14, 2006 **Houston, TX** (site to be announced) October 14, 2006 Flagstaff, AZ Northern Arizona University

October 14, 2006 St. Petersburg, FL Tropicana Field

October 20-21, 2006

SUPER REGIONAL St. Louis, MO Edward Jones Dome

October 21, 2006 **Towson, MD Towson University** (site tentative)

October 27-28, 2006 SUPER REGIONAL Atlanta, GA Georgia Dome

October 28, 2006 **Southern California** *(site tentative)*

November 3-4, 2006 SUPER REGIONAL San Antonio, TX Alamodome

November 4, 2006 Indianapolis, IN RCA Dome

See Grand National dates and info on page 18.

See enrollment and participation requirements in the application insert in this newsletter and online at **WWW.bands.org.**

Nothing else compares to 2006 THE Bands of America GRAND NATIONAL CHAMPIONSHIPS

presented by YAMAHA®

November 8-11, 2006 Indianapolis, IN

One hundred bands from across the country in four days of performances and special events – Grand Nationals is the ultimate marching band experience, perhaps imitated, but never replicated!

How to enroll your band.

Grand Nationals is open to the first 90 bands to apply and is for all bands who want to experience the epitome of marching band evaluation and friendly competition. The event fills early so call BOA today to ask about available performance spots. **Go to www.bands.org** for the latest info on enrolled bands.

Tickets. BOA will again offer **"Super Section"** seating, guaranteeing you one of the best seats inside the 30 yardlines. Super Section is located inside the 30 yardlines, rows 31-34 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.

Super Section and Premium seats sell out quickly so order now for the best available seats. Press Box seats are also available for Finals and Semi-Finals.

Finals Reserved seat tickets range from \$55-\$18 (\$125 for Press Box). Semi-Finals tickets are \$27 (\$75 for Press Box), Prelims are \$16 per day (Thursday OR Friday), \$28 for two day Prelims pass (Thursday AND Friday).



SCHEDULE WEDNESDAY

November 8 Indianapolis Public Schools Marching

Band Tournament RCA Dome

The IPS Tournament kicks off Grand Nationals for the third consecutive year.

THURSDAY

November 9

Prelims 1 RCA Dome 45 of the 90 Grand National bands perform in preliminary competition.

Grand National Expo

RCA Dome Concourse The largest Grand National Expo ever, with more than 80 booths. November 10 **Prelims 2** RCA Dome 45 of 90 bands perform.

Grand National Expo

FRIDAY

Student Leadership Workshop with Dr. Tim Lautzenheiser

Indiana Convention Center 5-7 p.m. *Open to all high school student leaders*.

Celebrate America!

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

SATURDAY

November 11 Semi-Finals RCA Dome 30-34 bands

Grand National Expo

Directors Judging Clinic and Behindthe-Scenes Tour

Grand National Finals

7 p.m. The greatest show on turf!

BOA Network members can order tickets online at www.bands.org. BOA Network registration is free and easy.

Or, order your tickets from Ticketmaster by phone and at ticketmaster.com.

Tickets for the 2006 Grand Nationals go on sale for the general public on March 1, 2006.



Centerville HS » Bellbrook HS » Marian Catholic HS » The Woodlands HS » Jackson Academy HS » Ben Davis HS » Plymouth Canton HS



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At **FJM**, we understand that creating a champion demands the kind of inspiration and perfection that breaks new ground. Every time. Every performance. Every year. These top bands know that rising above the standards, setting new records, is the hardest task of all. **Raising the Bar** is our shared vision. Once again, they all wear **Cesario** uniforms, exclusively crafted by **FJM**. Higher standards, higher quality, higher value, and the finest customer service anywhere, are the benchmarks for success at **FJM**.

So let your imagination soar. Turn to **FJM** when you are ready to break beyond the boundaries, to make your dream into a reality. Turn to **FJM** when its time to **Raise the Bar**, when it has to be more than just a uniform.

Now available for download on bands.org:

2007 National Concert Band Festival, National Percussion Festival, Honor Band of America application packet.

Bands of America 2006 NATIONAL CONCERT BAND FESTIVAL & NATIONAL PERCUSSION FESTIVAL presented by YAMAHA

March 23-25, 2006 Indianapolis, Indiana

Clowes Memorial Hall Butler University

Christel DeHaan Fine Arts University of Indianapolis

Bands of America rekindled the concert band tradition in America with the National Concert Band Festival. Modeled as a reincarnation of the National Band Contest in the 1930's, the very one that first drew national recognition for a young director named William D. Revelli, the Bands of America National Concert Band Festival has an aura of heritage and musical legacy that is unique and can't be duplicated.

The Festival is an experience for all band directors, offering three days of performances by high school concert bands invited following a national audition process. This is a great opportunity to hear quality literature performed by exemplary high school bands.

Likewise, the National Percussion Festival shines a national spotlight on school percussion ensembles, supporting the music being made by outstanding percussion students and innovative teachers.

TICKETS are \$15 per day for invited concert band performances, \$30 for a 3-Day Concert Pass (does not include the Honor Concert). Honor Concert tickets are \$15-\$27. Performances at Christel DeHaan Fine Arts Center are free of charge. See bands.org for ticket ordering info.

Honor Concert featuring the Honor Band of America & the Honor Orchestra of America

Sat., March 25, 2006, 8 p.m.

BOA Network online Premium Members: See the Honor Concert online post-event at bands.org

Ray Cramer, recently retired Director of Bands at Indiana University, will conduct the 2006 Honor Band of America, with guest soloist saxophonist **Otis Murphy.**

The Honor Band of America will perform *Exotic Particles and the Confinement of Quarks* by Don Freund, *Fantasia for Alto Saxophone* by Claude T. Smith, *Red Machine* by Peter Graham, *Lincolnshire Posy* by Percy Grainger, *Fairest of the Fair* by John Philip Sousa and the premiere of *Sky Is Waiting* by Sam Hazo.

Benjamin Zander, conductor of the Boston Philharmonic Orchestra and the New England Conservatory Youth Philharmonic Orchestra, will conduct the 2006 Honor Orchestra of America. Christopher O'Riley, pianist and host of NPR's From the Top, will perform with the Honor Orchestra, whose program will include Romeo and Juliet Fantasy Overture by Tchaikovsky, Concerto No. 2 in C minor for Piano and Orchestra, Op. 18, 1st *Mvt*. by Rachmaninoff and *Symphonic* Metamorphosis of Themes by Carl Maria von Weber by Paul Hindemith. 63

Concert Schedule

All concerts in Clowes Memorial Hall unless otherwise noted. (Schedule is tentative.)

Clowes Memorial Hall

Thursday, March 23

6:30 p.m.	Cy-Springs H.S. Symphonic Band, TX
7:30 p.m.	McLean H.S. Symphonic Band, VA
8:30 p.m.	Douglas Anderson School of the Arts
-	Symphonic Band, FL

Friday, March 24

10 a.m.	Fayette County H.S. Wind Ensemble, GA
11 a.m.	Lockport Township H.S. Wind Symphony, IL
12 p.m.	Harrison H.S. Wind Ensemble, GA
	BREAK
2 p.m. 3 p.m. 4 p.m.	Lewis Palmer H.S. Wind Symphony, CO Stephen F. Austin H.S. Honors Band, TX Leon H.S. Symphonic Band, FL

BREAK

p.m.	Edmond Memorial H.S. Wind Ensemble, OK
p.m.	Northern Nash H.S. Wind Ensemble, NC
p.m.	Georgetown H.S. Wind Symphony, TX
-	·····, ···,

Saturday, March 25

7

8

9

8:30 a.m.	Madison Central H.S. Wind Ensemble, KY
9:30 a.m.	Starr's Mill H.S. Wind Ensemble, GA
10:30 a.m.	Oak Ridge H.S. Wind Ensemble, TX
11:30 a.m.	Dobyns-Bennett H.S. Symphonic Band, TN

Christel DeHaan Fine Arts Center

Friday, March 24

10:15 a.m.	Edmond Memorial Concert Band Northern Nash Concert Band Edmond Memorial Symphonic Band
	BREAK
2 p.m. 2:30 p.m. 3:00 p.m. 3:30 p.m. 4 p.m. 4:30 p.m.	Edmond Memorial Percussion Ensemble Northern Nash Percussion Ensemble Dobyns-Bennett Percussion Ensemble McLean Percussion Ensemble Madison Central Percussion Ensemble Harrison Percussion Ensemble
	BDEVK

BREAK

7 p.m.	Carlton J. Kell Percussion Ensemble
8 p.m.	Cy-Springs Percussion Ensemble

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Now available for download on orchestraamerica.org: 2007 Orchestra America National Festival and Honor Orchestra of America application packet.

Orchestra Nation

presented by YAMAHA®

March 23-25, 2006 Indianapolis, Indiana

Hilbert Circle Theatre

Held in cooperation with the Indianapolis Symphony Orchestra

National Festival will debut March 23-25, concurrent to the Bands of America National

The Orchestra

America

Concert Band Festival, and is presented in cooperation with the Indianpolis Symphony Orchestra.

Six high school orchestras will perform in this inaugural Festival, in the Indianapolis Symphony's Hilbert Circle Theatre.

Each orchestra will receive taped and written evaluation from a panel of music educators including **Richard Aulden Clark, Franz Anton Krager, Larry J. Livingston** and **Anthony Maiello.**

Participating students will attend instrumental master classes, a student social event, a Gala Awards Banquet and student leadership presentations with *The Art of Possibility* author and Boston Philharmonic Orchestra conductor **Benjamin Zander**, and with **Tim Lautzenheiser**.

Benjamin Zander will also conduct the 2006 Honor Orchestra of America, with guest pianist **Christopher O'Riley.**

Orchestra Concert Schedule

Hilbert Circle Theatre

Triady, March 21		
1 p.m.	Mt. Lebanon String Orchestra, PA	
2 p.m.	Pope High School String Orchestra, GA	

3 p.m. Libertyville High School String Orchestra, IL

Saturday, March 25

10 a.m.	Mt. Lebanon Symphony Orchestra, PA
11 a.m.	Trabuco Hills Symphony Orchestra, CA
12 p.m.	Mt. Lebanon High School Chamber String
-	PA

Pinchas Zukerman will solo with the 2007 Honor Orchestra of America



Violinist, violist and conductor **Pinchas Zukerman** will perform with the 2007 Honor Orchestra of America, March 17, 2007. The 2007 orchestra will be conducted by **Larry J. Livingston** (see article on page 10), with guest conductor **Mario Venzago**, Music Director of the Indianapolis Symphony Orchestra.

The Honor Orchestra of America will meet and rehearse as part of the Orchestra America National Festival, March 14-17, 2007 in Indianapolis, IN. All high school string players are welcome to apply. There are two application and taped audition deadlines: June 30, 2006 (\$30 application fee) and Sept. 30, 2006 (\$45 application fee). All applicants receive written evaluation of their audition tape.

The 2007 program will be *Overture to Nabucco*– Verdi, *Nimrod* from the 'Enigma' Variations, Op. 36–Elgar; *Romance in F minor* for violin and orchestra, Op. 11–Dvorak, with Pinchas Zukerman, violin, Mario Venzago, conductor; *Symphony No. 5 in D minor* Op. 44, Mvt. IV–Dmitri Shostakovich.





Left: **Pinchas** Zukerman

Top: Larry J. Livingston, Conductor 2007 Honor Orchestra of America

Bottom: Mario Venzago, Music Director Indianapolis Symphony Orchestra Guest conductor, 2007 Honor Orchestra of America



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O YAMAHA

Dan Hall





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THE OPENING

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

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

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





GRAND NATIONALS



1 Thousand Oaks H.S., CA, Al Castronovo Memorial Esprit de **Corps** Award

2005 GRAND NATIONAL CHAMPIONSHIPS REVISITED

The 30th annual **Bands of America Grand National Championships** presented by Yamaha offered four of the most exciting days of music performance on the planet. Here are highlights of results including Finalists, **Class Champions** named from Semi-**Finals and Highest** Achievement Awards.

Login to www.bands. org for full results, video interviews

and, for Premium Members, Finals video performances.







2 Carmel H.S., IN, Grand National Champion 3 Ronald Reagan H.S., TX, Class AAA Champion 4 Tarpon Springs H.S., FL, Class AA Champion 5 Adair County H.S., KY, Class A Champion



Finalist Awards

- 1 st Carmel H.S., Carmel, IN • Richard Saucedo, Michael Pote, Chris Kreke, Andy Cook, Directors 2^{nd}
- Ronald Reagan H.S., San Antonio, TX Mark Chambers, Director
- 3^{rd} L.D. Bell H.S., Hurst, TX • Jeremy Earnhart, Chris Ferrell, Nick Thomas, Directors
- 4^{th} Avon H.S., Avon, IN Jay Webb, Director
- 5^{th} Lawrence Central H.S., Indianapolis, IN Randy Greenwell, Matt James, Directors
- 6^{th} Marian Catholic H.S., Chicago Heights, IL Greg Bimm, Bobby Lambert, Directors
- 7^{th} Richland H.S., North Richland Hills, TX Bill Watson, Director
- 8^{th} Tarpon Springs H.S., Tarpon Springs, FL Kevin Ford, Robert Barfield, Directors
- 9th **Plymouth-Canton Educational Park**, Canton, MI • Marc Whitlock, Director
- 10th Centerville H.S., Centerville, OH Andrew Markworth, Director
- 11th Center Grove H.S., Greenwood, IN Kevin Schuessler, Joe Lapka, Jeff Huffman, Directors
- 12th Owasso H.S., Owasso, OK David Gorham, Director

Outstanding Music Award: Ronald Reagan H.S., TX "Steve Brubaker" Memorial Outstanding Visual Award: Avon H.S., IN

Outstanding General Effect Award: Carmel H.S., IN "Al Castronovo" Memorial Esprit de Corps Award: Thousand Oaks H.S., CA

Class AAA Champion: Ronald Reagan H.S., TX Mark Chambers, Director

Class AA Champion: Tarpon Springs H.S., FL Kevin Ford, Robert Barfield, Directors

Class A Champion: Adair County H.S., KY Tim Allen, Director

Indianapolis Power & Light Company IPS Marching Band Tournament Champion: Arlington H.S., Indianapolis, IN, James Davis, Director

IPL IPS Spirit Award: Thomas Carr Howe Academy, Indianapolis, IN, Christopher Abbe, Director

Congratulations to the 2005 Bands of America Regional & Grand National Championship

Bands Listed alphabetically by school

Adair County H.S., KY Alan C. Pope H.S., GA Aledo H.S., TX Aliso Niguel H.S., CA Altavista H.S., VA Alton H.S., IL Alvin H.S., TX American Fork H.S., UT Americas H.S., TX Archbishop McNicholas H.S., OH Avon H.S., IN Avon H.S., OH Ayala H.S., CA Barren County H.S., KY Bassett H.S., VA Batesburg-Leesville H.S., SC Beaver Area H.S., PA Bel Air H.S., TX Bellbrook H.S., OH Bellevue East H.S., NE Bellevue West H.S., NE Belton-Honea Path H.S., SC Ben Davis H.S., IN Berryhill H.S., OK Blue Valley H.S., KS Blue Valley West H.S., KS Boiling Springs H.S., SC Boone County H.S., KY Branson H.S., MO Brazoswood H.S., TX Brentwood H.S., TN Briar Woods H.S., VA Broken Arrow Sr. H.S., OK Brunswick H.S., OH C.W. Baker H.S., NY Calallen H.S., TX Caldwell County H.S., KY Cameron Yoe H.S., TX Campbell County H.S., KY Campbell H.S., GA Cape Fear H.S., NC Carlisle H.S., OH Carlton J. Kell H.S., GA Carmel H.S., IN Carroll H.S., OH Cary H.S., NC Casa Grande Union H.S., AZ Castle H.S., IN Cedar Park H.S., TX Centennial H.S., TN Center Grove H.S., IN Centerville H.S., OH Central Crossing H.S., OH Central Hardin H.S., KY Cerritos H.S., CA Chantilly H.S., VA Chapin H.S., SC Chandler H.S., AZ Chesaning Union H.S., MI Cicero North Syracuse H.S., NY Clavton H.S., NC Clear Brook H.S., TX Clear Lake H.S., TX Cleveland H.S., TN Clinton H.S., NC Clinton H.S., TN Clinton Prairie Jr/Sr H.S., IN Clinton-Massie H.S., OH Colleyville Heritage H.S., TX Collins Hill H.S., GA Columbia Central H.S., TN Columbus North H.S., IN Conner H.S., KY Coppell H.S., TX Corona del Sol H.S., AZ Covina H.S., CA Creekview H.S., TX

Crestwood H.S., OH Croatan H.S., NC Cumberland County H.S., KY Cypress Creek H.S., FL Cypress Falls H.S., TX Davenport Central H.S., IA Daviess County H.S., KY Deer Lakes H.S., PA Denton H.S., TX Desert Vista H.S., AZ Devine H.S., TX Donna H.S., TX Dorman H.S., SC Douglas MacArthur H.S., TX Downers Grove South H.S., IL Durand Area H.S., MI Dutch Fork H.S., SC East Central H.S., TX East Coweta H.S., GA East Forsyth H.S., NC East Lake H.S., FL East Syracuse-Minoa H.S., NY Eastern H.S., KY Edcouch-Elsa H.S., TX Edinburg H.S., TX Edinburg North H.S., TX Edmond North H.S., OK El Toro H.S., CA El Dorado H.S., CA Elizabeth Forward H.S., PA Etiwanda H.S., CA Fairborn H.S., OH Farmington Harrison H.S., MI Father Ryan H.S., TN Fayette County H.S., GA Federal Hocking H.S., OH Firestone H.S., OH Floresville H.S., TX Flower Mound H.S., TX Fort Mill H.S., SC Fort Zumwalt North H.S., MO Fort Zumwalt West H.S., MO Foster H.S., TX Fountain Valley H.S., CA Fox Chapel Area H.S., PA Francis Howell H.S., MO Francis Howell North H.S., MO Franklin Heights H.S., OH Fred J. Page H.S., TN Frostproof H.S., FL Fuquay-Varina H.S., NC Gateway H.S., PA George Washington H.S., VA Georgetown H.S., TX Gibson Southern H.S., IN Gilbert H.S., AZ Gilbert H.S., SC Glenbard West H.S., IL Goddard H.S., KS Godwin Heights H.S., MI Green H.S., OH Greenwood H.S., KY Grove City H.S., OH Halls H.S., TN Haltom H.S., TX Hamilton H.S., AZ Hanna H.S., TX Harbor Creek H.S., PA Harlingen H.S., TX Harlingen South H.S., TX Harrison H.S., GA Hart County H.S., KY Hebron H.S., TX Hendrickson H.S., TX Herndon H.S., VA Herscher H.S., IL Hidalgo H.S., TX

Hilliard Davidson H.S., OH Indian Hill H.S., OH Irmo H.S., SC Irondale H.S., MN J.M. Hanks H.S., TX Jackson Academy, MS James Bowie H.S., TX James F. Byrnes H.S., SC Jefferson Ćity H.S., MO Jeffersonville H.S., IN Jenison H.S., MI Jenks H.S., OK John Overton H.S., TN Johnny G. Economedes H.S., TX Judson H.S., TX Karns H.S., TN Keller H.S., TX Kempner H.S., TX Kettering Fairmont H.S., OH Kickapoo H.S., MO King Philip Regional H.S., MA Kings H.S., OH Kiski Area H.S., PA Klein H.S., TX Knox Community H.S., IN L.D. Bell H.S., TX La Joya H.S., TX Lafayette H.S., KY Lafayette H.S., LA Lake Central H.S., IN Lake Highlands H.S., TX Lake Orion H.S., MI Lake Park H.S., IL Lakeland H.S., MI Lakewood Ranch H.S., FL Lakota West H.S., OH Lamar Consolidated H.S., TX Lassiter H.S., GA Lawrence Central H.S., IN Leander H.S., TX Lebanon H.S., OH Lee's Summit North H.S., MO Legacy H.S., OH Lemon Bay H.S., FL Lewisville H.S., TX Limestone Community H.S., IL Lincoln-Way Central H.S., IL Lincoln-Way East H.S., IL Lindbergh H.S., MO Livonia Franklin H.S., MI Lone Oak H.S., KY Lopez H.S., TX Louisville Male H.S., KY I von County H.S., KY Mabank H.Ś., TX Madison Central H.S., KY Mahomet-Seymour H.S., IL Mansfield H.Ś., TX Marcus H.S., TX Marian Catholic H.S., IL Marietta Sr. H.S., OH Mariner H.S., FL Mars Area H.S., PA Marshall County H.S., KY Marshall Senior H.S., MN Mayde Creek H.S., TX Mayfield H.S., NM McAllen H.S., TX McAllen Memorial H.S., TX McDowell H.S., PA McEachern H.S., GA McGavock H.S., TN McLean H.S., VA Meade County H.S., KY Memorial H.Ś., TX Metamora Township H.S., IL Miamisburg H.S., OH

Midland H.S., TX Milford H.S., MI Milford H.S., OH Milton H.S. Mona Shores H.S., MI Montezuma-Cortez H.S., CO Montwood H.S., TX Moore H.S., OK Morton H.S., IL Mountain Pointe H.S., AZ Mountain Ridge H.S., AZ Mt. Juliet H.S., TN Mt. Pleasant H.S., MI Murray H.S., KY Muscle Shoals H.S., AL Naperville North H.S., IL Navasota H.S., TX Newman Smith H.S., TX Nikki Rowe H.S., TX Normal Community H.S., IL Normal West H.S., ÍL North Hardin H.S., KY North Penn H.S., PA Northgate H.S., GA Northmont H.S., OH Northwestern H.S., SC Norton H.S., OH Norwell H.S., IL Norwin H.S., PA Oakville Sr. H.S., MO Odessa H.S., MO O'Fallon Township H.S., IL Ooltewah H.S., TN Owasso H.S., OK Parkway Central H.S., MO Parkway South H.S., MO Parkway West H.S., MO Paul Laurence Dunbar H.S., KY Penn H.S., IN Phoenix Christian H.S., AZ Pike H.S., IN Plymouth-Canton Ed. Park, MI Pontiac Township H.S., IL Portage Central H.S., MI Potosi H.S., MO Princess Anne H.S., VA Prospect H.S., IL PSJA H.S., TX PSJA Memorial H.S., TX PSJA North H.S., TX Putnam City H.S., OK Putnam City North H.S., OK Ranchview H.S., TX Randolph H.S., TX Red Land H.S., PA Reeths-Puffer H.S., MI Richland H.S., TX Rio Grande City H.S., TX Rio Rancho H.Ś., NM Robstown H.S., TX Rock Hill H.S., SC Roma H.S., TX Ronald Reagan H.S., TX Roosevelt H.S., SD Rosemount H.S., MN Sabino H.S., AZ Samuel Clemens H.S., TX Santa Rosa H.S., TX Seguin H.S., TX Seminole H.S., FL Seven Lakes H.S., TX Sharyland H.S., TX Sierra Vista H.S., NV Skiatook H.S., OK Smithfield-Selma H.S., NC Souderton H.S., PA South Brunswick H.S., NJ South Lyon H.S., MI Southaven H.S., MS Spain Park H.S., AL Sprayberry H.S., GA Spring H.S., TX

2005 Regional Champions

Oxford, OH Sept. 17 Garmel H.S., IN–Regional Champion Lawrence Central H.S., IN–Class AAA North Hardin H.S., KY–Class AA Williamstown H.S., KY–Class A

Massillon, OH, Sept. 24 Centerville H.S., OH–Regional & Class AAA Champion Campbell County H.S., KY–Class AA Harbor Creek H.S., PA–Class A

Bowling Green, KY, Sept. 24 Paul Laurence Dunbar H.S., KY– Regional & Class AAA Champion Cleveland H.S., TN–Class AA Adair County H.S., KY–Class A

La Joya, TX, Oct. 1 Harlingen H.S., TX–Regional & Class AAA Champion Roma H.S., TX–Class AA Hidalgo H.S., TX–Class A

Houston, TX, Oct. 1 Winston Churchill H.S., TX–Regional & Class AAA Champion Hendrickson H.S., TX–Class AA Navasota H.S., TX–Class A

Long Beach, CA, Oct. 8 Upland H.S., CA–Regional & Class AAA Champion Covina H.S., CA–Class AA

Arlington, TX, Oct. 15 Ronald Reagan H.S., TX–Regional & Class AAA Champion Aldeo H.S., TX–Class AA Mabank H.S., TX–Class A

Springfield Shawnee H.S., OH St. Charles H.S., MO St. Charles West H.S., MO Starr's Mill H.S., GA Stephen F. Austin H.S., TX Summerville H.S., SC Swansea H.S., SC Sycamore H.S., OH Talawanda H.S., OH Tarpon Springs H.S., FL Tates Creek H.S., KY Texas City H.S., TX The Colony H.S., TX The Woodlands H.S., TX Thousand Oaks H.S., CA Tippecanoe H.S., OH Trinity H.S., PA Trinity H.S., NC Troy Áthens H.S., MI Union City H.S., TN Union H.S., OK United H.S., TX Upland H.S., CA Upper Darby H.S., PA Veterans Memorial H.S., TX Victor H.S., NY Victor J. Andrew H.S., IL Victoria Memorial H.S., TX Wakefield H.S., NC Walker H.S., AL Waller H.S., TX Walton H.S., GA Warren H.S., CA Warren Local H.S., OH Washington Township H.S., NJ Waubonsie Valley H.S., IL Waynesville H.S., OH W. Charles Akins H.S., TX Webster H.S., NY Wentzville Holt H.S., MO West Allegheny H.S., PA

Pontiac, MI, Oct. 15 Centerville H.S., OH–Regional & Class AAA Champion Kiski Area H.S., PA–Class AA Durand Area H.S., MI–Class A

Flagstaff, AZ, Oct. 22 Etiwanda H.S., CA–Regional Champion Upland H.S., CA–Class AAA Govina H.S., CA–Class AA Montezuma-Cortez H.S., CO–Class A

St. Louis, MO, Oct. 21-22 Lawrence Central H.S., IN–Regional & Class AAA Champion Bellbrook H.S., OH–Class AA Jackson Academy, MS–Class A

St. Petersburg, FL, Oct. 29 Lassiter H.S., GA–Regional & Class AAA Champion Tarpon Springs H.S., FL–Class AA Fred J. Page H.S., TN–Class A

Indianapolis, IN, Oct. 29 Carmel H.S., IN–Regional & Class AAA Champion Norwell H.S., IN–Class AA Knox H.S., IN–Class A

Atlanta, GA, Nov. 4-5 Tarpon Springs H.S., FL–Regional & Class AA Champion Lafayette H.S., GA–Class AAA Muscle Shoals H.S., AL–Class A

San Antonio, TX, Nov. 4-5 Ronald Reagan H.S., TX–Regional & Class AAA Champion Roma H.S., TX–Class AA Hidalgo H.S., TX–Class A

West Boca Raton Community H.S., FL West Carteret H.S., NC West Clermont L.S.D., OH West Genesee H.S., NY West Johnston H.S., NC Western Branch H.S., VA Western Brown H.S., OH Westfield H.S., TX Westlake H.S., CA Westlake H.S., CA Westland H.S., OH Westminster H.S., MD Wheaton Warrenville South H.S., IL Wheeler H.S., GA Whitehall H.S., PA Whitesboro H.S., TX William H. Taft H.S., TX William S. Hart H.S., CA William-Mason H.S., OH Williamstown H.S., KY Winston Churchill H.S., TX Woodstock H.S., GA York H.S., VA

Indianapolis Power & Light Company IPS Marching Band Tournament Bands

Arlington HS, IN Arsenal Technical HS, IN Broad Ripple HS, IN Emmerich Manual HS, IN Northwest HS, IN Thomas Carr Howe Academy, IN

Springboro H.S., OH



Percussive Arts Society Announces Move to Indianapolis

The Percussive Arts Society (PAS) recently announced that it will move its headquarters, museum and library from Lawton, OK, to Indianapolis in 2007. PAS will also host its international convention, PASIC, in Indianapolis seven out of 10 years starting in 2009.

At the December 20 press conference announcing the move, Bands of America was recognized as the pioneer organization in the city's embracing of arts organizations relocating to Indianapolis. BOA relocated to Indianapolis in January 2002.

Indianapolis was chosen from an initial list of 96 candidate cities. Finalists included Nashville, Atlanta and Columbus, Ohio.

The decision to move stems from the society's growth and desire to have its administrative operations, museum and library in a city that has the facilities and services required to host a convention of PASIC's size. PASIC annually draws more than 6,000 attendees from across North America and around the world. The convention alone will have a local economic impact of more than \$5 million annually.

The new headquarters and museum will occupy 15,000 square feet of space in downtown Indianapolis.

Other music organizations located in Indianapolis include Bands of America, the American Pianists Association, and the International Violin Competition of Indianapolis.

Established in 1961, PAS is the world's largest percussion organization with more than 8,000 members, 48 U.S. chapters and 23 international chapters. Its mission is to promote percussion education, research, performance and appreciation throughout the world.



September groundbreaking ceremony for Indiana Stadium, from left to right: Doug Loudenslager, COO, FFA; Doug Bennett, VP Sales, ICVA; Joyce Rogers, CEO, Indiana Black Expo; Mitch Daniels, Governor; Peyton Manning, Colts Quarterback; Jim Irsay, CEO, Owner Colts; Bart Peterson, Mayor; Miles Brand, CEO, NCAA; Tracy Harris, Advanstar; Bob Bedell, CEO, ICVA; Scott McCormick, President and CEO, BOA.

BOA CEO participates in groundbreaking for new Indiana Stadium

Bands of America President and CEO Scott McCormick took part in the ceremonial groundbreaking September 20 for the Indiana Stadium, alongside Indiana Governor Mitch Daniels, Indianapolis Mayor Bart Peterson, Indianapolis Colts owner Jim Irsay, NCAA President Myles Brand and representatives of other major Indianapolis events. The groundbreaking put into motion an ambitious three-year construction plan that will result in a new venue for Indianapolis Colts football, Bands of America Grand National Championships, NCAA basketball championships and scores of major conventions and other events starting in the fall of 2008.

"Bands of America was one of the first events held in the new thenHoosier Dome in 1984," says Scott McCormick. "We've been in 'the Dome' for all but two years since then with Grand Nationals and also present a Regional Championship there."

Scheduled for completion in 2008, the new stadium will seat a crowd of 63,000, expandable to 70,000; of those, 7,100 are club seats; the facility will offer 140 suites. Plans call for the demolition of the RCA Dome in 2008 to make way for the expansion of the Indiana Convention Center to be completed by 2010. Once complete, exhibit space in the combined facility will total approximately 730,000 square feet (as compared to 403,000 currently), plus additional meeting, ballroom and pre-function space.





BANDS OF AMERICA NEWS

Now is the time... (to request permissions to arrange music for next fall)

Now is the time to make your requests to music publishers (copyright owners) for permission to make custom arrangements for fall marching band shows. Bands of America requires a list of the music being performed by each BOA Championship performing band by Aug. 1, and documentation of permissions to arrange no later than 30 days prior to a band's first BOA event each fall.

To provide assistance in this area, BOA continues to offer its Copyright Permission Service to make and administer the requests on your behalf. Go to http://www.bands. org/public/resourceroom/copyright/ for more information on copyright compliance and to www.bands. org/public/resourceroom/copyright/ copyright_service.asp to **download an application** for this service. BOA offers this assistance for just \$225 (for BOA event participants) and \$275 for other directors. Alternatively, feel free to use BOA's online resources, including our Song List, Publisher List and a downloadable standard "Permission to Arrange" form. REMEMBER: You are required by law to acquire your permissions to arrange before the arrangement is written.

This can sometimes be a lengthy process; so do not wait until your entire show is finished.

The composer or copyright owner has exclusive rights to every aspect of his or her music. Anyone seeking to arrange or alter a composer's music for a marching band must obtain "Permission to Arrange" from the company or individual that holds the "print rights" to the music (this may be different from the original copyright owner). Even if a band from a previous year received clearance for a selection, it still must obtain new permissions for the current year. Permissions are granted for specific bands (and specific performances) on a case-by-case basis.

Some copyright owners do not allow arrangements of the material they own. As a further resource, go to the bands.org website check our online COPYRIGHT GUIDE for information and help concerning copyright law and navigation of a director's obligations.

Whether you decide to "do it on your own" or let us help, the Guide and its Composition and Publisher Databases are there to serve you as a resource.

As always, if you have further questions on the subject of copyright, or need assistance and do not know where to begin, please feel free to contact us at 800.848.2263 or CustomerService@bands.org.





FIM News

As Corporate Sponsor and Official Uniform Sponsor of Bands of America, there were many reasons this past year for everyone at Fred J. Miller Inc. to be extremely proud, starting with the FJM-uniformed Bands of America Honor Band in the Tournament of Roses Parade and culminating with an FJM-uniformed band named Grand National Champion.

Every weekend throughout the BOA competitive season, there were numerous marching bands and color guards wearing uniforms manufactured by FJM. The season finished on an especially high note for FJM as Carmel H.S. (IN) finished first at BOA Grand National Championships in their new Cesario Marching Band uniforms manufactured by FJM.

FJM strives to provide the most innovative looks in both band and guard uniforms while providing outstanding customer service.

For more information, please visit the Web site at www.fjminc.com or call 1-800-444-3524. G



Jolesch Photograph

Larrivee, Vic Firth, Inc. Education Director, Vic Firth, Sandy Feldstein, BOA Board Member.

BOA hosts 200 guests at Midwest **Clinic Reception**

Bands of America, along with partners Yamaha Corporation of America, FJM, Inc., Vic Firth, Inc. and Jolesch Photography, hosted a reception at the Midwest Clinic for nearly 200 directors and guests from across the country, to cap off BOA's year-long celebration of its 30th anniversary.

The reception was held in a rooftop suite at the Chicago Hilton and Towers, affording guests a nighttime view of Lake Michigan and downtown Chicago. Guests who in one way or another are part of the BOA family shared the opportunity to relax with colleagues from around the country and to celebrate and reminisce about Bands of America's 30 years of "providing positively life-changing experiences."

BOA also presented its 30th

anniversary clinic "The Pursuit of Excellence: Tips on Providing a Positively Life-Changing Experience for Your Students" for Midwest Clinic directors and music education major attendees.

Following the success of the 2005 reception, BOA is planning to again host an evening reception at the 2006 Midwest Clinic.



James Keene to conduct the 2007 Honor Band of America

James Keene will conduct the 2007 Honor Band of America, the national high school honor ensemble that is part of the Bands of America National Concert Band Festival, March 15-17, 2007, Indianapolis, IN.

James F. Keene is Director of Bands/ Professor of Music at the University of Illinois. Appointed in 1985, he is only the fourth person to hold that position since 1905. Mr. Keene is a Past-President of the prestigious American Bandmasters Association and recently completed a term as chairman of the Board of Directors. He is also a Past-President of the National Band Association, and The **Big Ten Band Directors** Association.

Outstanding high school wind and percussion players are invited to audition for the 2007 Honor Band of America. Members will rehearse and perform during the Bands of America National Concert Band Festival.

There are two audition deadlines, June 30 and Sept. 30, 2006. Download applications from bands.org.

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BOA announces Hall of Fame Class of 2006

Bands of America is pleased to announce the 2006 class of inductees to the Bands of America Hall of Fame.



Ray E. Cramer is Director of Bands Emeritus and former chairman of the Band Department at Indiana University. Mr. Cramer is Past President of the College Band Directors National Association and

is President of the Board of the Midwest Band and Orchestra Clinic.



Gary Markham is Supervisor of Instrumental Music of Cobb County Schools, GA. He is a camp director and educational coordinator of the Bands of America Summer Symposium and the Chief Judge

for Bands of America. He is also the educational director for Drum Corps International for 2006.



George N. Parks is in his 29th year at the University of Massachusetts where he is director of the Minuteman Marching Band and Professor of Music. He is recognized as the world's foremost authority

on the art of drum majoring and is founder of the George N. Parks Drum Major Academy. In 2005 Mr. Parks was Director of the Bands of America National Honor Band in its inaugural performance in the Pasadena Tournament of Roses.

Mr. Cramer, Mr. Markham and Mr. Parks will be inducted into the Hall of Fame during the Honors Concert at the National Concert Band Festival and Orchestra America National Festival, Saturday evening, March 25 in Indianapolis.

Yamaha Young Performing Artist Application Deadline March 1

Yamaha Corporation of America, Band and Orchestral Division proudly announces the nineteenth annual Yamaha Young Performing Artists program, recognizing outstanding young musicians from the world of classical, jazz and contemporary music. Winners will be invited to an all-expenses paid weekend at the Bands of America Summer Symposium where they will perform a live concert in front of thousands of students and professional musicians. Winners will also enjoy many of the privileges of a Yamaha artist, including services and communication with Yamaha's artist relations department. Note: you are not required to play a Yamaha instrument to apply. The audition deadline is March 1 so download your application today from Yamaha's Web site at http://www.yamaha. (⁶5) com/band.

Thank you

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





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Jeff McLeRoy presenting the 2005 Dr. Thomas McLeRoy Scholarship to Brittany Ford, North Hardin H.S., KY.

Revelli Foundation Scholarships Awarded at Grand Nationals to Future Music Educators

The Revelli Foundation awarded scholarships during the opening ceremonies of Grand National Championship Finals, Nov. 12, 2005, to four members of Grand National participating bands.

Students were nominated by their band directors. The scholarships are awarded annually to seniors who intend to major in music in college and go on to careers in music education. Recipients are:

Brittany Ford, North Hardin H.S., Vine Grove, KY

\$2,000 Dr. Thomas McLeRoy Scholarship Brian Froedge, Director

Kelly Sutton, Tippecanoe H.S., Tipp City, OH

\$2,000 Mark Jolesch Scholarship Steve Parks, Director

Brandon Martel, Cary H.S., Cary, NC

\$1,000 N.A.U.M.D. Scholarship (National Association of Uniform Manufacturers and Distributors) Matthew Minnick, Director

Bruce Harkins, Western Brown H.S., Mt. Orab, OH

\$1,000 Yamaha Scholarship Scott Reed, Director

The Revelli Foundation also awards The Revelli Scholarship annually during the Bands of America National Concert Band and Percussion Festival to a qualified senior performing member of a participating ensemble or the Honor Band or Honor Orchestra of America.

Learn more about all of The Revelli Foundation's scholarships, programs and how to give at G

revellifoundation.org.

Remembering Laura McBride

Laura opened Westfield H.S. in Fairfax County, VA in the fall of 2000, and taught there for 5 years, after first joining Fairfax County Public Schools (FCPS) as the band director at JEB Stuart H.S.

"Laura was a dedicated and passionate musician and teacher who always demanded the best from herself and her students," said Stan Schoonover, Music Specialist, FCPS. "It was no surprise to any of us in Fairfax that Laura was able to lead the Westfield program to national status in iust a few short years - she had the talent and the desire to excel, and passed those same gualities to her students. Westfield's appearance at the 2005 BOA National Concert Band Festival was a true 'coming of age' for the band, for Laura, and for the school."

We will miss her spirit, her enthusiasm for life. her talent as a teacher, and her unwavering friendship. 🖱

Bands of America receives seven IFEA **Pinnacle Awards**

Bands of America was awarded seven 2005 Pinnacle Awards by the International Festivals and Events Association (IFEA) at their international convention awards ceremony Wednesday evening, Sept. 14 in San Antonio, TX.

The award for Best Organizational Newsletter was one of seven presented to Bands of America at the 2005 ceremonies. BOA also won Gold Awards for Best Multimedia and Best Event to Benefit a Charity and four Bronze Awards for Best Organizational Website, Best Newspaper Insert, Best Overall Sponsorship and Best Merchandising Program. 🔭



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

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Just released on DVD: 2005 BOA Grand National Championships



2005 Grand National Championships

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