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Grand National Championships

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November 9-11, 2000
Indianapolis, Indiana
RCA Dome & Indiana Convention Center

If you're an athlete you look to the Olympics for inspiration and motivation, if you're a football fan you count the days until the Super Bowl...if you're a band director, then you won't want to miss the BOA Grand National Championships—the **ultimate marching band event.**

Grand National bands continue to push the envelope of the marching music activity. The 2000 event includes:

- 90 bands in three days of performances
- Expo with more than 70 booths
- **Student Leadership Workshop with Tim Lautzenheiser**, Fri., Nov. 10, 5-7pm (see page 4)
 - Performance by Grammy-winner Sandi Patty
 - Exhibition Performances by **Riverside Community College, CA** and **Southwest Missouri State University** (see page 4)
- **Friday night party** celebrating BOA's 25th Anniversary, with Silent Auction



Thursday, November 9, 2000
 11:30 AM-11:30 PM Prelims (half of the bands)
 Expo Open

Friday, November 10, 2000
 7:30 AM-9:00 PM Prelims (2nd half of the bands)
 11:00 AM-9:00 PM Expo Open
 5:00-7:00 PM Student Leadership Workshop with Tim Lautzenheiser
 9:15 PM-11:30 PM 25th Anniversary Birthday Bash & Silent Auction

Saturday, November 11, 2000
 8:30 AM-5:00 PM Semi-Finals (30 bands)
 7:00 PM-11:00 PM Championship Finals (12 bands) & 25th Anniversary Finale

Photo by Joseph DeScioco

Air Travel: Call Columbus Travel, BOA's Official Travel Agency at 800.797.1492.

Check <http://bands.org>, too, for American Airlines STARfile numbers & save.

2000 Grand National Bands

As of August 22, 2000

- | | |
|--------------------------------------|--------------------------------------|
| Alan C. Pope H.S., GA | Marian Catholic H.S., IL |
| Avon H.S., IN | Marietta H.S., OH |
| Bassett H.S., VA | McNicholas H.S., OH |
| Beechwood H.S., KY | Meade County H.S., KY |
| Bellbrook H.S., OH | Mercer County H.S., KY |
| Bellevue West H.S., NE | Metamora H.S., IL |
| Ben Davis H.S., IN | Miamisburg H.S., OH |
| Boyd County H.S., KY | Milford H.S., OH |
| Brentwood H.S., TN | Milford H.S., MI |
| Bridgman H.S., MI | Mt. Pleasant H.S., MI |
| Broken Arrow Senior H.S., OK | New Philadelphia H.S., OH |
| Buckeye H.S., OH | Nicholas County H.S., KY |
| Carmel H.S., IN | Normal Community H.S., IL |
| Carroll H.S., OH | Normal West H.S., IL |
| Center Grove H.S., IN | Northmont H.S., OH |
| Centerville H.S., OH | Northrop H.S., IN |
| Chaminade-Julienne Catholic H.S., OH | Norton H.S., OH |
| Chesaning Union H.S., MI | Norwalk H.S., CT |
| Colerain H.S., OH | Ooltewah H.S., TN |
| Cypress Creek H.S., FL | Paul Harding H.S., IN |
| East Lake H.S., FL | Plainfield H.S., IL |
| Fairborn H.S., OH | Plymouth-Canton Educational Park, MI |
| Farmington Harrison H.S., MI | Portage Central H.S., MI |
| Fieldale-Collinsville H.S., VA | Prospect H.S., IL |
| Fort Mill H.S., SC | Roger Bacon H.S., OH |
| Francis Howell H.S., MO | Rowan County H.S., KY |
| Francis Howell North H.S., MO | San Marcos H.S., CA |
| Fruitport H.S., MI | Seminole H.S., FL |
| Glen Este H.S., OH | South Granville H.S., NC |
| Greenbrier East H.S., WV | Springboro H.S., OH |
| Herscher H.S., IL | Tarpon Springs H.S., FL |
| Indian Hill H.S., OH | Tuscola H.S., NC |
| Jackson Academy, MS | Union H.S., OK |
| James F. Byrnes H.S., SC | Valley Forge H.S., OH |
| Jenison H.S., MI | Victor J. Andrew H.S., IL |
| King Philip Regional H.S., MA | Waterford H.S., CT |
| Kings H.S., OH | Wayne County H.S., KY |
| Lake Central H.S., IN | Webster H.S., NY |
| Lake Park H.S., IL | Westerville North H.S., OH |
| Lakeland H.S., MI | Westerville South H.S., OH |
| Lawrence Central H.S., IN | William Mason H.S., OH |
| Limestone Community H.S., IL | Xenia H.S., OH |
| Lincoln-Way Comm. H.S., IL | |

TICKETS: Order online at bands.org or call 800.848.2263

Suites: \$150 (per seat all day Saturday Semi-Finals & Finals), Suite seats further from the 50 at lesser prices

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

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

2 Day Prelim Pass: \$16
 1 Day Prelim Ticket: \$10

25th Anniversary Party (Fri 9:15-11:30p) \$30



Grammy-winner Sandi Patty will perform at Grand Nationals

In an encore to her rousing performance at the 1999 BOA Grand National Finals, Grammy-winning vocalist Sandi Patty will be the special guest at the 25th annual Grand National Championships Finale spectacular on Saturday evening, November 11.

Ms. Patty opened last year's Grand National Finals with a memorable presentation of the *Star Spangled Banner* and enjoyed the finalist performances from the press box before performing as part of the Grand Finale ceremonies.

Ms. Patty will again perform during Saturday evening's 25th Anniversary edition of the Grand Finale, which precedes the Finals Awards Ceremony. "We are thrilled that Ms. Patty will be with us to share her uplifting and amazing artistry during our special anniversary year," says BOA Director of Marketing & Communications Debbie Laferty.

Log on and tune in: real time Grand Nationals at bands.org website

Can't make it in person? Keep up with the excitement throughout Grand Nationals at <http://bands.org>. Grand Nationals online will feature a webcam from the live video feed, real time online awards and results, live chats with BOA guests, instant photo gallery and more. Virtual Grand Nationals is a feature of the BOA Network. Sign up for free BOA Network membership today at bands.org.

Bid for Grand National Silent Auction items online

Online bidders will be able to get in on the action of the Silent Auction to be held Friday evening, November 10 as part of the 25th Birthday Bash celebration in Indianapolis. BOA Network members can bid online prior to the on-site Silent Auction. Proceeds will benefit The Revelli Foundation, a 501(c)3 charitable organization who supports music education through programs like student scholarships, new music commissions and Honor Band of America chair endowments.

"There will be some exciting and unique items for bid from the music industry, other festivals and events and business leaders," says BOA Chief Operating Officer Eric L. Martin. Visit bands.org for more information on the auction items and how to bid.



A room with a view Directors: enjoy Grand Nationals from the Press Box or Club Level Suites and get a Behind-the-Scenes Tour and Judging Clinic

Press Box seats and Club Level Suites are available for purchase for the 2000 Grand National Championships Finals and Semi-Finals. Press Box seating includes complimentary beverages and program book.

Suites offer a first-class Grand National experience, with privacy and comfort inside the suite and reserved stadium seating located directly in front of each suite. Access to the outside seating is directly from the adjoining suite. Bonus standing room only tickets are included with lease of a full suite. Individual Shared-Suite Seats are also available. Suite and Press Box Seating is limited and available on a first-come, first-served basis, so contact BOA today at **800.848.2263** to reserve yours.

Calling all band directors: Sign up for a free "Behind-the-Scenes Tour" and Judging Clinic

Your ticket to Saturday's Grand National Semi-Finals is your ticket to a tour of the Grand National flow and facilities and a judging clinic, led by BOA officials on Saturday, November 11. Both are complimentary for directors and booster officers holding Saturday Semi-Finals tickets.

If you've ever considered bringing your band to a BOA event, this is the perfect opportunity to see firsthand the inner-workings from a participant's perspective. The Behind-the-Scenes tour will include the flow of the bands from arrival at the Dome to post-performance. We'll answer your questions on all aspects of participation.

New and veteran directors alike will gain valuable insight from the judging clinic, led by BOA Chief Judge Gary Markham. Space is limited and available on a first-come, first-served basis. Call BOA for more details and to register by phone or register online at <http://bands.org>.



Tim Lautzenheiser (left) chats with directors as BOA's Eric Martin (second from left) leads directors across the performance field at the 1999 Behind-the-Scenes Tour.



"Joining us in Exhibiton..."

Riverside Community College and Southwest Missouri State marching bands at Grand Nationals

The Riverside Community College Marching Tigers from Riverside, California and the Southwest Missouri State University Pride Marching Band, Springfield, Missouri will perform in exhibition at the 2000 BOA Grand Nationals Presented by Yamaha.


The Riverside Community College "Marching Tigers" have entertained literally millions of people all over the world. Locales like Melbourne, Tokyo, New York City, Paris, Dublin, Honolulu, and Hollywood are familiar territory for the "Marching Tigers." They have traveled to seven countries on four continents as well as nine states domestically. They are the only band in the world to have been the lead unit in the Tournament of Roses, Macy's Thanksgiving Day Parade, Fiesta Bowl Parade and Hollywood Christmas Parade.

The "Marching Tigers" are known as "Hollywood's Band" having performed in numerous commercials, television shows and movies including *My Blue Heaven*, *Hero*, *Austin Powers: International Man of Mystery*, *Wag the Dog* and *The Truman Show*.

The "Marching Tigers" are directed by Gary Locke and Sheila Locke. They started the "Marching Tigers" in 1984 after leaving the successful program at John W. North High School in Riverside. "The 200-member RCC Band is "buzzing" about going back to Grand Nationals," says Gary. "Everyone is so excited about the opportunity to perform for the premier pageantry audience in the country. For the 25th anniversary of BOA, we decided to do music that was 25 years old—updated for the new millennium with brand new Wayne Downey arrangements and featuring one of the largest 'drum lines' ever to perform in a stadium!"

Following a performance at the 1999 BOA Regional in St. Louis, BOA invited the Southwest Missouri State University Pride Marching Band to be a part of the 25th Grand Nationals, performing Friday evening to culminate two days of preliminary performances. The Pride Marching Band is under the direction of Jerry Hoover, Director of Bands and Dr. Belva Prather, Associate Director of Bands. The 370-member Pride represents a "New Tradition" in pride and achievement at Southwest Missouri State University. The band boasts a high-energy show style characterized by its powerful sound, explosive drumline, and contemporary color guard.

The Pride has flaunted these attributes in many ports of call both nationally and internationally. Among these include the Pride's appearance in the 1998 and 1996 Macy's Thanksgiving Day Parade in New York City; their appearance in the 106th Rose Bowl Parade in Pasadena, California; a trip to London and their participation as the honor band in the Lord High Mayor of Westminster's New Year's Day Parade in 1991; and a trip to Miami for a place in the Orange Bowl Parade, 1988. The Pride has also made many trips to Florida to perform at the Magic Kingdom, Walt Disney World.

Visit <http://bands.org> for performance schedules. 



Student Leadership at Grand Nationals with Tim Lautzenheiser

Friday, November 10, 2000, 5:00-7:00 pm
Indianapolis Convention Center, Indiana

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

All student leaders are invited to enroll: Section leaders, band officers, drum majors, all students with positions of leadership and who aspire to be leaders of their band and in life. Students do not have to be members of a participating Grand National band to attend.

The Student Leadership Workshop focuses on the 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
- Action plans to achieve group goals

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

Register 10 or more by November 1 & SAVE!


\$30 per person; \$25 per person for groups of 10 or more from the same school by November 1 (after November 1, all registration is \$30 per person). One director attends FREE for every 10 students enrolled.

Fee includes custom 25th Anniversary Leadership T-shirt for each participant.

About Tim Lautzenheiser

Speaker, author, conductor, educator—Dr. Tim Lautzenheiser is a beloved teacher and motivator in the area of music education and leadership training. He has touched and inspired tens of thousands of leaders.

His experience as a band director includes faculty positions at Northern Michigan University, University of Missouri and New Mexico State University.

Tim served as Executive Director of Bands of America 1982-83 before founding Attitude Concepts for Today, dedicated to development of personal potential. He is the Chairman of the Board of The Revelli Foundation. Tim is author of several books, including "The Art of Successful Teaching" and co-author of Hal Leonard's "Essential Elements" band method. 

Bands of America Video Archives on SALE!

**Grand National
Championships \$69**
SAVE as much as 50%
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Watch and study some of the world's finest high school marching band performances of all time as they vie for the country's Grand National Championship!

For a short time only you can add the Bands of America video archives to your personal collection or your bands' archives for the low, low price of **\$69 per year**. Each year's video collection consists of two videotapes containing the top-12 scoring groups at each championship along with the awards ceremony and special exhibition performances.

**Great Ideas
& Inspiration!**

These videotape packages can be used as a teaching tool for your band, great entertainment or a chance to view some new show design ideas.

These regularly priced \$98 packages are available in the high camera (birds-eye view version) or the multiple camera (mixture of close up, mid and high camera views).

Choose between the Multi-Camera or High Camera version when placing your order. To receive this limited time offer all orders must be placed by phone or postmarked prior to **September 30, 2000**.

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**2000 Bands of America events are not included in this special sale offer.*



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		Semi-Finals	<input type="checkbox"/> Multi-Cam <input type="checkbox"/> High-Cam	
Shipping & Handling				Subtotal
Inside Continental U.S. \$8.00 each package				Add 8.25% IL residents only
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Work Phone (area code) _____

Fill out the order form completely. All sales are final with NO cancellations, returns or substitutions. All videos will be sent as multiple camera unless specifically stated otherwise. All orders will be shipped UPS, within one week of purchase date.

It All Starts With the Music

General Effect Considerations in the Music: A partnership between Designer, Teacher, Performer, and Judge

By Gary Markham

Enormously diverse, culturally derived, historically situated, imaginatively conceived, affectively laden sound complexes (the music) must be kept in memory at many levels of operation:

“General Effect” is the most subjective and mercurial of all aspects of marching band performance and adjudication. The debate about various aspects of General Effect is continual in any adjudication system that takes General Effect into consideration.

In the Bands of America marching band adjudication system, 60% of the total score is allotted for General Effect (40% for performance...likewise, 60% of the total score is allotted for Music, 40% for Visual).

Following work by BOAs Chief Judge and a committee of participating directors that met in June, the Bands of America Music General Effect and Visual General Effect judging sheets were revised to serve as a better tool for evaluation. It is important to realize that the philosophical approach to each of these captions has not changed, but the design has been changed to focus each of the sheets on their original intent. A committee of the BOAs advisory board met to discuss and revise the sheets at the BOA Summer Symposium, with input from additional participating directors. It was felt that the Music GE sheet in particular contained phrases that were not directly music specific, therefore, more appropriate phrasing was developed.

It is a challenge even for seasoned judges to verbalize what General Effect is, so it is not surprising that it remains unclear for many directors. Let's look at General Effect from your viewpoint as band director and from the vantage point of the adjudicator.

Questions for the Designer:

- Does the program concept inspire creativity?
- Does the music provide contrast?
- Are there opportunities to develop visual ideas?
- Does the music have timely impact and effect built in?
- Does the music establish the mood needed to guide an emotional response?
- Do the performers relate to the concept, the music, and the visual design?
- Will the audience understand the musical program and enjoy it?
- Will the students understand the program concept and its meaning?
- Is the program accessible and entertaining?
- Will the program be able to showcase the strengths of the band?
- Do the musical choices tie well together and make musical sense?
- Does each musical choice invite a great ending?

The Conception Stage

Mindful listening is perhaps the most complex and challenging act of human cognition. It requires high levels of perceptual acuity. “Meaning” requires that the mind construct the relationships among the sounds of which music is made and portray those sounds visually. You must feel those relationships subjectively and sensuously if meaning is to be grasped.

Musical sound relationships always exist in a historically and culturally derived framework.

- Immediate remembrance of sounds as they are being heard
- How they interrelate over the course of time
- How it is similar to or different from others in terms of genre, style, cultural and historical matrix.

Try to close the gap between what is potentially meaningful listening engagement and what is actually grasped in that engagement. After all, the music being heard is often the result of intensive labor on the part of composers, arrangers, and performers at the highest levels of artistic listening.

Several points are important to keep in mind for the designer's conception, the teacher's communication, the students' understanding and performance and the audience's appreciation—intellectually, emotionally and aesthetically:

1. The Designer creates the program plan, selects the music, plans the effects, stages and coordinates the show, envisions the concept—the master plan of the show.
2. The Teacher communicates the understanding, technique, and motivation for the students.
3. The Performers bring the show to life.
4. The Judge responds, rewarding the designer, teacher, and performer through the GE scoresheet.

Crediting General Effect

Adjudicators strive to credit all of the musical/visual elements in the band's presentation that combine to display an effective and entertaining program. We credit the successful communication of the band's identity and message through the tasteful blend of creativity and performance, as well as the performer's ability to connect with the audience.

Design Considerations

The music gives motivation to the visual design in creating an effective presentation.

The musical selections create the mood and guide the feelings and responses of the audience while observing the show. Do not lose sight of the impact that music choices will have on the audience. These choices will contribute to the connection and entertainment value that is made to the audience. These musical choices and the arrangements will suggest how, when, and where visual elements will be utilized.

Realization of the Visual Design-Driven by the Music

Programs can tell a story, be an emotional experience of the music, be written around a particular style, or in any combination. The quality of the musical composition becomes the basis for the visual delivery and will guide the visual designer in orchestrating and arranging the visual presentation—the depth to which these elements are coordinated, staged, and presented becomes an important factor in the General Effect Visual evaluation and comparison.

There are three approaches to creating effect:

1. The intellectual aspect of effect is reflected in the range and quality of the visual plan.
2. The emotional effect is the planned response to the audio/visual presentation that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.
3. The aesthetic aspect of effect involves the beauty, artistry, and detailing of the presentation.

Toward creating effect, these may be presented individually or in combination - the use of two or three create variety—the simultaneous fusion of all three offers the strongest effect potential.

It is important to stress that great effect depends on the quality, development, range, and detailing of the program design. Consider the following important aspects of successful General Effect: When, Where, How, Why.

How you create the effect:

- Pacing—the when factor of planned effects—How close, how often, how large?
- Continuity—the development, connection, and evolution of planned effects
- Staging—where each effect is placed on the field
- Coordination—how all elements work together to enhance effect
- Impacts—the beginning of important musical/visual ideas
- Resolutions—The completion of important musical/visual ideas.

The synthesis and depth of the music and the visual blending is a critical factor in the success of a program. How, when and where these effects develop, the designed pathways and placement on the field, the evolution of idea to idea, the many levels of musicality, and how each element works with others, are inherent aspects in the quality and range of the program design, and will elevate the effects beyond isolated moments.

Creativity and originality are significant factors in General Effect evaluation. Is the effect:

- Creation?
- Imitation?
- Repetition?

Is the effect:

- Cliché or Fresh Idea?
- Trite or Original?
- Usual or Exceptional?
- Replication or Innovation?
- Tradition or New Form?
- Imitation or Creation?

Bringing the Show to Life— The Performers

After the show has been designed, it is up to the teachers and performers to “bring the show to life” through performance.

Aspects of Showmanship:

- Communication—understanding and commitment to the musical/ visual performance
- Identity/Character—the demonstration of meaning through musical and visual display
- Musical and Visual Techniques
- Excellence

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“Mindful listening is possibly the most complex and challenging act of human cognition.”

The Dangers of Competition: What Can We Do About It?

In his national bestseller *Flow: The Psychology of Optimal Experience*, Mihaly Csikszentmihalyi, Professor Emeritus at University of Chicago, Psychology and Education Departments, says “In many ways, competition is a quick way of developing complexity: ‘He who wrestles with us,’ wrote Edmund Burke, ‘strengthens our nerves, and sharpens our skill. Our antagonist is our helper.’ The challenges of competition can be stimulating and enjoyable. But when beating the opponent takes precedence in the mind over performing as well as possible, enjoyment tends to disappear. Competition is enjoyable only when it is a means to perfect one’s skills; when it becomes an end in itself, it ceases to be fun.”

Probably all of us have seen situations where the desire to win at any cost took over a program and eventually destroyed it. The win-or-else philosophy and education seem to be at odds here. This line of reasoning does not leave any room for “failure” on the part of the participants or for the inevitability of someone else being better. The performers in such groups tend to lose self-esteem when they are not successful. They see themselves as failures at life, for the intensity of this approach is all consuming and becomes one’s whole life for the time of the involvement. They tend to be envious of performers in other groups and see them as the enemy, to be defeated, put down and vanquished.

Burnout, the inability to cope with the intensity of participation, happens with increasing frequency due to the all-consuming nature of the winning concept. The participants in groups who run under such a philosophy tend to look back on the negative side of the whole experience if they do not reach their ultimate goal.

But what about the benefits of competition?

Properly handled, competition can be a microcosm of life. We can learn, stretch our abilities, and strive for goals that we would otherwise consider to be unattainable. We can learn to work together for common goals and to cope with each other’s inadequacies as part of the lesson of life. Not coming in first becomes neither a failure nor the end of the world if the participant has grown as an individual and has improved his performance. With this can come the recognition that the participants in other groups are just as dedicated and are working for the same things, making them fellow seekers of the new ultimate goal of individual excellence of performance. They are to be admired and congratulated when they succeed and encouraged when they fall short. They become friends and PEOPLE rather than adversaries; this is more significant and longer lasting than any trophy, which only becomes tarnished and is eventually retired.

Being a winner in the microcosm of competition as well as the full-scale game of life really is a matter of being encouraged to excel. Everyone who knows more about himself as an individual and his potential for achievement is indeed a winner, and a winner of the highest sort. Having tried, he needs the encouragement to try again, and again...this is where judges begin to enter the picture more effectively. Judges can have a great deal of influence on how the performance feedback will be accepted by the virtue of the approach and quality of our input through our commentary. That is an adjudicator’s intent and goal: to help create and foster an appropriate climate for a positive experience.

continued from page 8

Teachers must be able to convey to students the understanding, passion, and emotional elements of a program, and give them the necessary technique tools. These qualities must transcend the purely technical aspect of performance.

These qualities of performance bring the audience in to share the experience. Teachers and designers must provide the necessary opportunities to demonstrate these communication skills. It is more than just energy and enthusiasm. Obviously, pure excellence is often an effect of its own and great programming with poor technique has a negative effect. However, technical excellence is only one ingredient necessary for maximum effect. A quality program only exists if it is performed and understood.

Audience Accessibility

Audiences expect a captivating quality performance. It is the blending of a quality program and quality performance that creates the necessary effect for our audience. The quality of the performance, the depth of the training, and the communication of the performers, creates the connection to the audience and judge who respond to them with admiration, appreciation, and scoring.

Avoid trying to educate an audience at a level they will not achieve. Always consider the audience along with what students should know and be able to do from a programming standpoint.

Judging the Performance

All of the above must be considered in the judge's evaluation of a performance – the judge is evaluating the effectiveness of repertoire, showmanship and coordination.

We should strive to be clear that the judge, in the broadest sense, is measuring the entertainment value of the program and not the judge's life experiences.

- Is the audience engaged?
- Are there climaxes?
- Is there good pacing?
- Is there tension and release?
- Is there variety?
- Are there breaks in continuity?
- Is the pacing and interest maintained?

For adjudicators, the primary premise of general effect judging is that you must prepare mentally to allow yourself to be entertained! As adjudicators, we are part of the audience, a widely experienced and critical part of the audience to be sure, but nonetheless, there to enjoy the performance. We each have our preferences, whether they be in choice of music program, manner of presentation, or style of interpretation. Our goal, to be effective as a judge in this area, is to allow ourselves to appreciate what is good about a given production based on what is being presented.



Garland E. Markham is currently the Supervisor of Music for the Cobb County Public Schools. He is currently Chief Judge for Bands of America and coordinator of the BOA Summer Symposium Collegiate Workshop. Gary was formerly Director of Bands at Robinson Secondary School in Fairfax County, Virginia. He is in demand as a clinician, guest conductor, adjudicator, and consultant. Mr. Markham received his B.S. degree from Mansfield State University, his M. Ed. degree from Penn State University, and will receive his Ph.D. in conducting and music supervision at George Mason University. He serves on several state and national music education executive boards. He is a 1992 recipient of the John Philip Sousa Foundation's "Sudler Order of Merit," and the Robinson Symphonic Band is the 1992 recipient of the "Sudler Flag of Honor."

We have to sometimes remove ourselves from our own tastes and opinions to recognize and appreciate the approach others are attempting to use to reach the audience.

It is important for us to realize that entertainment can take many forms. Comedy, drama, pathos...the entire range of emotion should be considered as being valuable in programming. A show that successfully touches the audience emotionally on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

We must ascertain as to whether the selected approach by the programmer, as performed by the students, is viable, using our best judgment based on our experience. If it does work, we should supply comment to that effect with suggestions to maximize the potential of the production. If the production falls short, it is important and necessary to supply information as to why it is not effective. Beyond the repair comment, we need to aid the programmer in avoiding problems in the future. This is often a matter of his matching material to student abilities as well as communicating sufficient information to the performers to allow them to perform in a more effective manner.

Our attitude and mental preparation should be such that we are anticipating a well-performed program and that we are looking for what the performers are doing well. This does not mean that we ignore those portions of the program that are not well prepared or performed, but rather, after having made comment on the deficient segment with suggestions for improvement, we immediately look once again for the positive qualities of the performance. This creates a considerably brighter outlook on the part of the judge (also reducing the wear of the work load somewhat) and results in tapes that can be very helpful and fulfilling to both the director and the students.

If we can come across as wanting to be helpful, recognizing the strengths as well as the weaknesses, we stand a much better chance of actually communicating and thereby being much more effective judges.

The influence of audience reaction on your impression of program effectiveness should be tempered by the interpretation of it being a genuine response to excellence of performance rather than the efforts of hometown supporters. A genuine audience reaction to something that left you unimpressed personally warrants credit, for it has achieved effect. However, do not be at all reticent to credit productions that you find to be worthwhile and well done, even though the reaction of the general audience may be cool.

The underlying thesis here is: credit that which is well prepared, is performed with excellence and evokes an emotional response.



Regional Championships


Presented by **YAMAHA®**


Limited performance times are still available at select Regionals (see below). Call Cam Stasa today at 800.848.BAND.

Not sure about enrolling yet? Then come to watch, bring your students, and enjoy a full day of great marching band shows.

Bands of America is constantly engaged in a search to elevate the level of opportunity for students in music education and performance. Our goal is not only to provide a venue to showcase outstanding high school bands, but also to provide an experience that excites and motivates band programs on all levels.


Visit <http://bands.org> for lists of bands by show and to download an application for the shows that still have performance spots. You can also register for free online BOA Network membership and get real time BOA results throughout the fall.

 = Limited performance spots still available! Call Cam Stasa today at 800.848.BAND.

Louisville, KY 
 Cardinal Stadium
 September 23
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 Host: Moore Traditional H.S.
 In Exhibition: Middle Tennessee State University & University of Kentucky


Toledo, OH
 University of Toledo
 September 23
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 In Exhibition: University of Toledo & Bowling Green State University

San Antonio, TX
 Alamodome
 October 7
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 Host: Al Sturchio
 In Exhibition: University of Texas-Arlington

Hempstead, NY 
 Hofstra University
 October 7
 Prelims 8:30 a.m.*
 Finals 7:00 p.m.


Johnson City, TN
 East Tennessee State University
 October 14
 Prelims 7:30 a.m.
 Finals 7:00 p.m.
 Host & In Exhibition: East Tennessee State University Band

Morgantown, WV
 West Virginia Univ.
 October 14
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 Host & In Exhibition: WVU Mountaineer Marching Band


Atlanta, GA 
 Georgia Dome
 October 21
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 Host: Kennesaw H.S.
 In Exhibition: Jacksonville State University & University of Georgia Band

St. Louis, MO
 Trans World Dome
 October 21
 Prelims 7:30 a.m.
 Finals 7:00 p.m.
 Host: Fort Zumwalt H.S. Band & Boosters, McKendree College
 In Exhibition: Murray State University & Illinois State University

Las Vegas, NV 
 University of Nevada Las Vegas
 October 28
 Prelims 8:00 a.m.*
 Finals 7:00 p.m.
 Host & In Exhibition: University of Nevada Las Vegas Band

Orlando, FL 
 Citrus Bowl
 October 28
 Prelims 8:00 a.m.*
 Finals 7:00 p.m.

Indianapolis, IN
 RCA Dome
 November 4
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 Host: Butler University & Cathedral H.S.
 In Exhibition: Butler University & Western Illinois University

Houston, TX 
 University of Houston
 November 4
 Prelims 7:30 a.m.*
 Finals 7:00 p.m.
 Host: Angleton H.S.
 In Exhibition: Texas Christian University & Southwest Texas State University

*Prelim start times subject to change pending final performance schedule on event day.

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

The 12 fall 2000 Bands of America Regional Championships can be positively life-changing experiences for both the bands who participate as performers on the field and as students in the audience.

BOA offers Student Group Ticket Discounts for student groups of 30 or more, to help make it even easier for directors to bring their bands to enjoy these outstanding band performances. To qualify for the Student Group Ticket Discount, you must order tickets for groups of 30 or more students, age 18 or under.

Ticket Prices

KY, OH, NY, TN, WV, NV, Houston:
 Day Pass (gen.adm.) \$14 / Prelims (gen.adm.) \$10
 Finals (gen.adm.) \$10
 Finals (reserved) \$14 (WV & HN only)
 Deluxe Day Pass \$20
 (gen.adm. prelims/res.finals-WV & HN)

San Antonio, GA, MO, FL, IN:
 Day Pass (gen.adm.) \$16 / Prelims (gen.adm.) \$12
 Finals (gen.adm.) \$12
 Finals (reserved) \$16
 Deluxe Day Pass \$24 (gen.adm. prelims/res.finals)

Order Tickets Online!

<http://bands.org>
 or call 800.848.2263



Air Travel: Call Columbus Travel, BOA's Official Travel Agency at 800.797.1492. Check <http://bands.org>, too, for American Airlines STARfile numbers & save.

National Concert Band Festival

Presented by **YAMAHA®**

April 5-7, 2001
Indianapolis, Indiana, Murat Centre

BOA is proud to announce the bands who have been invited to perform at the 10th annual Bands of America National Concert Band Festival Presented by Yamaha.

Bands were recommended for invitation following a taped audition listening in June. The evaluators

for the tape listening were **Harry Begian**, Professor Emeritus, University of Illinois; **James Keene**, Director of Bands, University of Illinois and **Tim Salzman**, Director of Bands, University of Washington.

The Festival is also an untapped resource for outstanding high school band performances. We invite all directors to come individually or with a student group to **hear quality literature performed by exemplary high school bands**. Because the Festival is non-competitive, directors feel free to program literature they might otherwise avoid, stretching the envelope for high school performance.

Tickets for Directors and Student Groups: Call 800.848.BAND or visit us online at <http://bands.org>.

BOA plans for new Regional Concert Band Festivals sites in 2001

A return to South Carolina, Texas and two new festivals in Kentucky and Las Vegas

Following four years of successful Regional Concert Band Festivals in Texas and, most recently, South Carolina, BOA plans to add two more RCBFs to the schedule for 2001.

BOA will present RCBFs in Texas (date to be announced) and South Carolina (April 21) and will add festivals in Kentucky (April 28) and Las Vegas (date to be announced). Dates and venues are being confirmed and will be announced as soon as possible on BOA's website <http://bands.org>, in the January/February *Bands of America Newsletter* and at the Midwest Clinic in Chicago in December.

The BOA Regional Concert Band Festivals are open to all **high school concert bands** on a first-come, first-served basis. There is no audition required for the Regional Festivals. A limited number of **middle school concert bands** will be accepted for each of the Festival.

The format of the non-competitive Festivals is based on the National Festival. Each band performs in concert, receiving taped and written evaluation from a panel of educators and a post-concert clinic.

Downloadable applications will be online at bands.org as soon as they are available, or to be mailed or faxed a Priority Application Packet, call BOA at 800.848.BAND or email BOAInfo@bands.org.

2001 National Concert Band Festival Invited Bands

Cheyenne Mountain H.S. Symphonic Band

Jack Yonce, Colorado Springs, CO

Dr. Phillips H.S. Wind Ensemble

Daniel Belongia, Orlando, FL

Eden Prairie H.S. Wind Ensemble

Elizabeth Jackson, Eden Prairie, MN

Glenbard West H.S. Symphonic Band

Mark Hengesh, Glen Ellyn, IL

James Logan H.S. Wind Ensemble

Ramiro Barrera, Union City, CA

Kennewick H.S. Wind Ensemble

Mark Lane, Kennewick, WA

Lawrence Free State H.S. Symphonic Band

Avian Bear, Lawrence, KS

Lewis-Palmer H.S. Wind Ensemble

Craig Ketels, Monument, CO

Lewis-Palmer H.S. Symphonic Band

Craig Ketels, Monument, CO

Libertyville/Vernon Hills H.S. Wind Ensemble

Don Shupe & Randy Sundell, Libertyville, IL

North Hardin H.S. Symphonic Band

Charles F. Campbell, Jr., Radcliff, KY

Seminole H.S. Wind Ensemble

Daniel S. Wood IV, Seminole, FL

South Brunswick H.S. Wind Ensemble

Mark Kraft, Monmouth Junction, NJ

Tarpon Springs H.S. Wind Ensemble

Kevin Ford, Tarpon Springs, FL

United Township H.S. Symphonic Band

David Maccabee, East Moline, IL

West Aurora H.S. Wind Ensemble

Stephen Orland, Aurora, IL

In the next issue:

- National Percussion Festival invited ensembles
- 2001 Performance Schedule
- Honor Band of America schools
- Application info for the 2002 National Concert Band Festival





Building on a Legacy: Part 3 of a three-part series of articles celebrating Bands of America's 25th Anniversary
 By Debbie Laferty

Imagine...

Imagine what the world would be like if there were no need for Bands of America...

I imagine that a world with no need for Bands of America would be a world where music is universally appreciated by everyone...a world where I couldn't imagine a child who didn't start studying music in pre-school... a world where I couldn't imagine a school that did not include music in its core curriculum. I imagine a world where every child in high school had at least one music class each and every day. Then, Bands of America would have accomplished its mission and we would live in a world that embraces the arts in every aspect of life.

It's easy to imagine this world. Getting there is another story. Realizing such a world is an immense challenge, but we cannot avoid our responsibility to help lead the way towards creating that world. How can Bands of America extend ourselves to include all the musical arts: jazz, orchestral, choral, in addition to the concert band and marching band genres we now serve? Does BOA have a role/responsibility in other performing arts... drama, thespian, or even the visual arts? We can only imagine...

In our April/May 2000 BOA Newsletter, we asked band directors to share their memories of Bands of

America over the past 25 years and what BOA had meant to them and their programs. We also asked them where they envision Bands of America in five years. Twenty-five years? Their visions and hopes for BOA's future are big...and at the same time very specific.

Bands of America's own commitment to the future is ambitious. Only our imagination (and the bounds of physical and fiscal resources) limit us. Our dreams are constantly being developed, refined and adjusted, but always to the ultimate end of using the arts to create and provide "positively life-changing experiences."

The next five years: Imagine if...

Bands of America intends to position itself as a vibrant and thriving organization with the commitment and wherewithal to be "the spokes-organization" for band music education and advocacy. As an organization, we are already engaged in development and execution of plans that will see BOA based in a new national head-

quarters in Indianapolis, partnering with the city and people of Indianapolis, the state of Indiana and our national constituency to develop and implement cutting edge strategies for generation of public support and implementation of successful music education programs in every academic setting. To that end, we envision the creation of BOA national programming that includes:

- ✦ Further development of Grand Nationals into the anchor of a multi-day celebration of band performance and education, including a telecast of Finals, a major music education exposition, collegiate music departmental recruiting opportunities, a BOA *Music in Action* "FanFair" experience, an educational short course for teachers, and leadership development programming for students.
- ✦ The evolution of the National Concert Band and

Percussion Festival, featuring the nation's finest high school wind ensembles and percussion ensembles, into a nationally acclaimed showcase, including a live radio and telecast performance of the Honor Band of America in a new performing arts venue second to none.

✦ A Summer Symposium that remains the largest and most comprehensive summer band and general music education experience in the Nation, a symposium that itself is the anchor of a summer community based performing arts festival with local and national performing acts.

✦ The creation of a National Jazz Festival tied to an existing major jazz festival that is renowned in its own right, which will be recognized for its impressive and innovative blend of youth performance and education with traditional public

The evolution of the National Concert Band and

"I am continually impressed by the dialogue that goes on at BOA and the thirst for feedback from those BOA serves," says **Catharine Simon**, assistant director at Lassiter H.S., Marietta, Georgia.

"Because of this I think that BOA will continue to develop its events to contribute to bands in American schools. BOA has always grown in meaningful ways and I expect that to continue. The positive environment for the children, the opportunity to celebrate and reflect on your achievements that BOA provides is rare and so encouraging for teachers. The quality adjudication and clinicians allow teachers to grow and have dialogue with each other from all across the country and make us as teachers work harder when we know we'll be held to a high standard, what is becoming the standard for bands everywhere."

Imagine...

"In five years I would like to see the same high quality performance opportunities as we have now, perhaps more of them or spreading into chamber ensembles or jazz groups," says **Greg Bimm**, director at Marian Catholic High School in Chicago Heights, Illinois. "I would like to see a renewed emphasis on music and musicianship in the marching arena.

Putting on a production that is 'pretty to look at' or 'intriguing to think about' is all well and good but none of us should ever forget that the heart of bands is in the kids and how they are taught to play and listen to the music. The music must always be at our core and our highest performance priority.

"I would also like to see the National Concert Festival grow to be an even greater celebration of our great band heritage," says Bimm. "I believe that we can draw strength and direction from studying and cherishing our past. We should remember those who have gone before us—Sousa, Revelli, Paynter, Hindsley, Bainum, Harding, Beeler, to name but a few. Such a long list of great band people who have passed on exists and we should not forget the paths they explored. We should also remain close to those masters of the greatest ilk who are still with us. "Perhaps that's my wish for Bands of America for the next 25 years: that the BOA National Concert Band Festival become the Mecca where we all gather to celebrate our great band heritage and that BOA use its far-reaching influence to ensure that great musical standards are always the goal and that the kids and their musical experience always stay central to our activities and the direction of our future."

"In the short term a live broadcast of our National Competition should be in place," says **Bob Buckner**, United Musical Enterprises. "This would increase interest, participation and eventually the audience. Personally, I hope that bands will move back towards more entertaining and accessible music.. In 25 years, I see BOA evolving into Bands of the World with corresponding events throughout the world. Bands will be more entertaining because of diverse cultures bringing ideas that are truly unique to the field and stage. Concerts will be multimedia presentations, much like in Japan. Pageantry designed by BOA or "BOW" will be featured at every major world event."

festival performances.

✎ An expanded and comprehensive program of national and international events, including:

✎ As many as 14 BOA operated Regional Marching Band Championships across the Nation

✎ As many as 12 BOA sanctioned fall marching band events produced by other entities.

✎ As many as 10 Regional Concert Band Festivals across the Nation

✎ Multiple Summer Camp experiences.

✎ Development of an endowed Honor Band of America that is THE recognized high school music performance wind ensemble—an ensemble that tours each summer, alternating domestically and overseas.

✎ The creation of a bi-annual Honor Marching Band of America that tours at a major holiday event such as the Rose, Orange, Fiesta and Macy's Parades.

✎ A 200,000 person national membership based organization and system of communications that "continues the connection" with high school graduates, parents and band enthusiasts.

✎ Creation and maintenance of a cutting edge library and resource network on music teaching, advocacy and teen leadership development recognized nationwide as one of the finest in the world.

✎ Earned recognition as the national authority on and major advocate for band music and general music education and performance in America.

The Next 25 Years...Imagine if...

BOA will constantly be engaged in efforts to build that world "where there is no need for a BOA."

Research, advocacy, networking and public recognition will be the centerpieces of this effort. Once positioned as a dynamic and successful advocate of band education, BOA will become a role model, promoter, advocate and coordinator of other arts education media.

BOA intends to be a leader in the development and support of other arts education organizations and programs. Offering research, new technologies, funding advocacy, and supporting individual, governmental, business, and community partnerships, BOA envisions its pioneering role as a catalyst for developing that world in this millennium where:

- We couldn't imagine a school that did not include music in its core curriculum
- Every child in school had at least one music class each and every day, and
- The world embraces the arts as central in all aspects of human existence.

We are limited only by the limits of our imagination...*Imagine if...*

We are curious about what you "imagine." How do you see BOA in the future?

Now, it's your turn. E-mail us at boainfo@bands.org with your thought and comments. A summary will be published in the Grand Nationals issue of BOA Network's e-newsletter. 📧

Debbie Laferty is Director of Marketing & Communications for Bands of America.

BOA News

BOA's Eric Martin inducted into the IFEA Hall of Fame

It's the highest honor obtainable in the festivals and special events industry, and it goes to BOA's own Eric Martin. On



September 21st, Eric Martin, Esq./CFE will be inducted into the International Festivals and Events Association Hall of Fame at

the Association's annual convention in New Orleans.

Most of us know Eric as BOA's Senior Vice President and Chief Operating Officer, responsible for the day-to-day staff and event operations function of the organization. Across the nation, and indeed around the world, Eric is known as one of the leaders and pioneers in the development of modern festivals and special events as an industry.

Eric joins past inductees that include producers of the likes of the Edinburgh (Scotland) Military Tattoo, Kentucky Derby Festival, the Tournament of Roses, Fiesta San Antonio, Macy's Thanksgiving Parade, and the Carnival of Nice, France. "This is the greatest honor I could ever receive. More than the honor itself, it is the recognition my peers are extending to me that is so overwhelming," Martin said about the honor.

In 1997-98, Eric was Chairman of the Board of the IFEA. During his tenure, IFEA substantially reorganized itself into the world's premier and most recognized association of festival and events and event producers, and a major advocate of the power of festivals and event celebrations to build communities. He is recognized as an expert in special event production, and a leading authority on festival and event management, festival legal and diversity issues, parade production and business organization. His professional undertakings have taken him across America, and to Europe and Australia. Besides BOA events, Eric's production credits include numerous annual and "once in a lifetime" events including the 5,000 voice Gospel Choir which opened the 1996 Atlanta Paralympics Games, the Martin L. King, Jr. National Holiday Parade, the Grand Opening of Atlanta's Georgia Dome, the 10,000 voice international "Peace Concert," New York City's 25,000 participant "Operation Welcome Home Parade" after the Gulf War, and the Opening Ceremony of the 1994 World University Games. In 1993, Eric won a local Emmy Award for his production of the MLK, Jr. National Holiday Parade on SuperStation TBS.

"Eric has been with Bands of America since 1991. We are incredibly proud and fortunate to have Eric on our team," says BOA Executive Director Scott McCormick. "This is an honor richly deserved." 📧

Bands of America Founder Larry McCormick inducted into the DCI Hall of Fame

Larry McCormick, who founded Bands of America in 1976, was inducted into the Drum Corps International Hall of Fame on August 12 at the DCI Championships in College Park, Maryland.

A discussion of the great percussion instructors, arrangers and innovators would not be complete without the name of Larry McCormick. A member of the Chicago Cavaliers in the 50's, Larry returned to Chicago after receiving his Masters of Music degree from University of Arkansas.

Larry was an instrumental leader in the formation of the concert sounding percussion on the field. His work with The Cavaliers and the Madison Scouts has long been considered some of the most innovative and well known in the early years of drum corps and DCI. He is credited with bringing musicality and tonality to marching percussion, having introduced tonal bass drums in the 1960s with The Cavaliers.

He formed Percussion Enterprises in the 1960's

which became McCormick's Enterprises as they expanded to offering equipment for all areas of band. Larry saw a need for a national forum for marching bands and formed "Marching Bands of America" in 1976 with a summer workshop and championship in Whitewater, Wisconsin.

Larry was also innovator in using video as an educational tool. In 1974, he produced the first full-color feature film about the drum corps activity, "Competitive Drum Corps."

In 1984, Larry sold McCormick's Enterprises and founded his own video production company, Sharper Video Productions, specializing in educational videos for music teachers. At that time, "Marching Bands of America" became a separate entity from its parent company and was renamed Bands of America in anticipation of its expansion beyond marching band. Bands of America is today headed by Larry's son Scott McCormick.

Larry McCormick is a true leader and innovator in the marching world who has helped to not only lead marching bands and drum corps to where they are today, but through the legacy of Bands of America has positively touched the entire band world. 🌐



Larry McCormick (right) accepts a plaque from Dr. David Kampschroer commemorating his induction into the Drum Corps International Hall of Fame at the DCI 2000 Finals.

Visit our sponsors' websites!

- <http://yamaha.com/band>
- <http://www.aa.com>
- <http://www.pearldrum.com>
- <http://www.sabian.com>
- <http://www.zildjian.com>
- <http://www.mtnsong.com>
- <http://www.usmc.mil/>
- <http://www.vicfirth.com>



Executive Director Scott McCormick accepts honor from Marriott

BOA's Scott McCormick was honored Final Four weekend at a presentation recognizing the final stages of construction of the new Indianapolis Marriott Downtown.

McCormick was honored on behalf of Bands of America for recently signing a contract that represented the 100,000th confirmed room night at the 615-room Marriott. Due to open in late February 2001, the Marriott will be Indianapolis' largest hotel and the host of the 2001 Bands of America National Concert Band Festival, April 5-7.

Upon accepting the award, Mr. McCormick expressed sincere gratitude to the Marriott Corporation and the City of Indianapolis, noting that "The new Marriott is the first property in the city large enough to accommodate all of the BOA National Concert Band Festival meeting and rehearsal needs. We are happy to have it online." 🌐

Pictured above, left to right: William McGowan, Jr., President and CEO of the Indianapolis Convention and Visitors Association; Tim Roth, Director of Marketing, Marriott Downtown; Cindy Heiburg, Director of Sales Marriott Downtown, Scott McCormick, Executive Director, Bands of America; Dave Sibley, General Manager, Indianapolis Marriott Downtown.

The public school ensemble director must wear many hats—teacher, administrator, librarian, music arranger, graphic designer for marching band drill, counselor, conductor, and perhaps the most important—STUDENT.

Like any business, the research and development program we maintain has

development of musical perspectives.

A greater opportunity for development can be offered when we are able to observe a rehearsal, whether it is a professional ensemble, a guest conductor at a festival, or a colleague in our daily routine.

The current technique of conductor education,

resent the composer and give an artistic performance of the composition.

The conductor's responsibilities may be viewed in two categories. Constant review and re-evaluation of both responsibilities are necessary. The first set of responsibilities is the gathering of information. Research skills and insatiable curiosity are vital.

adjust is critical to musical success. Every ensemble's reaction to a new work is based on its past experiences and current development.

Each work possesses its own unique balances and challenges and these must be linked by the conductor. Only through studied examination can the conductor recreate the composer's musical intentions. The conductor must then interpret tempo, dynamics, tone color, shadings, phrasing and style. The conductor gains the knowledge through study, actual performance practice and observation. The observer can evaluate the process of rehearsal from a number of perspectives. The goal is to gain insight from the conductor's interaction with the music and the ensemble. The musical world does not need copies of a particular conductor. It needs individuals who express music through their own ears, eyes and soul.

The best approach is to continually ask yourself questions. Observation without prejudice is important. Typical questions in this mental checklist may include: How is the ensemble seated and why? What are the advantages and compromises of the physical placement? Is the conductor working from a detailed-to-general approach, or a general-to-detailed? Are results achieved by conducting motions, speech, or a combination of both? Does the conductor react to the ensemble using a variety of physical approaches, or does he insist on a single approach? Can the ensemble's tone quality and unique sound be expressed thoroughly in words? Can pacing the rehearsal, mix of personality, and the "business of music making" be observed? This list can be very extensive.

The effectiveness of the conductor is apparent

through observation. If not apparent, then that too is a part of the other side of observation and often the most valuable, i.e., what not to do. The only time a conductor can practice his or her skills is during rehearsal. Conducting recordings or a "silent" ensemble yields few results. In addition to observing conductors, many useful perspectives can be acquired from observing performers. Highly successful performers often treat large ensembles as ever-changing chamber music. Problems of intonation, phrasing and nuances are frequently rehearsed silently. We should avoid the temptation to limit ourselves to the familiar or commonplace. Wind conductors should observe orchestral rehearsals, and vocal conductors should observe instrumental rehearsals. Knowing the music is not as important as hearing the music.

We can gain much from works that are unfamiliar and part of other performance mediums. Because the rehearsal/performance is often the only time that we deal directly and exclusively with the music, it is the most significant task we attempt in our profession. It is the reason we have chosen our vocation. If we miss opportunities to expand on our education, we impose severe limitations on our growth and effectiveness, as well as that of our students.

JEFFREY RENSHAW is Wind Ensembles Conductor at the University of Connecticut. He earned his Master of Music and Doctor of Musical Arts degrees from the Eastman School of Music. Prior to his 1993 appointment at UConn, he was Director of Bands at Western Michigan University, served on the faculty of the Eastman School of Music and Ithaca College, and was a high school band director at West Genesee H.S. in Camillus, NY.

Observing Conductors in Rehearsal

by Jeffrey Renshaw

a dramatic effect on our product and future productivity. Without growth we become stagnant, and the excitement and dedication needed to advance students can dwindle, causing a burn-out to occur. Nothing ever remains the same. We move forward or backward, increase or decrease, intensify or relax our learning efforts. A fundamental reason why we choose our profession lies in our need to express ourselves, specifically in music. For the composer, these sounds are generated from within. For the instrumentalist and vocalist, these sounds are reproduced through a single instrument. For conductors, this is accomplished through an ensemble.

The conductor's ability to communicate verbally and non-verbally is based on accumulated knowledge of music and the kind of ensemble performing. Conductors require a never-ending dedication and education. Continuing education for a conductor develops the skills needed to inspire, interpret, evaluate, and prioritize one essential goal: musical expression. These are not skills easily acquired and are difficult to refine. Attending the concerts of colleagues and other ensemble genres is important to the

practiced by most colleges and universities, places emphasis on classroom lectures and short master class evaluations, often in a brief clinic format. However, the oldest method of teaching the art of conducting comes from the European opera house of the second half of the 19th century, which is still practiced

today. This apprentice program uses rehearsal and performance observation as the primary source of conductor education. The apprentice then pursues the information using his own intellect and curiosity.

The conductor is the intermediary between the creation of a musical composition and the re-creation of that work in performance. The conductor acts as the connecting link between the composer and the audience serving as the composer's representative. The rehearsal is the point in which this connection must begin.

Sometimes conductors limit their thinking only to the score, conductor and ensemble. The conductor's responsibilities must include an understanding and involvement of all areas in order to fully rep-

resent the composer and give an artistic performance of the composition. The conductor's responsibilities may be viewed in two categories. Constant review and re-evaluation of both responsibilities are necessary. The first set of responsibilities is the gathering of information. Research skills and insatiable curiosity are vital.

Attending the concerts of colleagues and other ensemble genres is important to the development of musical perspectives.

with greater understanding from the composer's perspective. Along with every detail in the score, an understanding of the music as a whole is necessary to give a representative and convincing performance. All these tasks must begin prior to the first rehearsal. Whether it is the first or tenth time that the composition has been performed, the process remains the same. Only when this first phase is accomplished should the conductor move to the podium.

Now the conductor shifts to the second set of responsibilities: Communication. The ability to communicate, evaluate, and



often hear directors say—"BOA's requirements are 'too much.'" BOA has no copyright requirements. BOA only insists that its participants show us evidence that they have complied with the law. By doing so, we meet our own requirements for compliance. Enforcement of the copyright

- Music Publishers Association www.mpa.org
- U.S. Copyright Office www.loc.gov/copyright/copy1.html
- American Society of Composers, Authors & Publishers www.ascap.com
- Broadcast Music, Inc. www.bmi.com

booster club member to walk/wander through the permission maze on your behalf. Also, because obtaining copyright permissions is a legal matter, you might want to ask your school district's attorney or contract officer to do the leg and paperwork on behalf of the band.

caught."

Why does BOA care?

It would be easy to say "because it's the law." That answer is far too simple.

As noted, "music" is protected by copyright. Under the copyright law, the copyright owner controls every aspect of the use of the created materials, not just the right to publish and sell the work. The copyright owner's rights include the right to duplicate, the right to record the music, to arrange it and, perhaps most importantly for event organizers like BOA, the right to determine if, when and under what conditions it can be performed publicly².

At a typical Bands of America fall regional championship, many "rights" are involved. Here is a list of some of them and how we apply them.

1. The copyright owner has rights. BOA requires every band participating to prove/provide evidence that the copyright owner has given permission to perform the music. Almost to the very last copyright owner, that permission says that the music cannot be duplicated or recorded in any form by the user, without further and specific permission.

Creators of music and other copyrighted literature earn their livings by making their creations. To encourage this, the United States created copyright laws. To take away the control of their creations is to steal from them.

2. The rights associated with the arrangement. Most bands use a special arrangement of music. The arranger (or the band) gets permission to make the special arrangement from the composer. Just as above, almost to

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Resources to guide you through the copyright maze

Part 2 of 2

By Eric L. Martin, Esq., Anthony Capone and Jeni Elliott

laws is again rooted in an understanding of how you can make enforcement effective.

In the first part of this article in the April/May issue, we discussed the law itself, the different aspects of copyright permissions and its applications, and defined some terminology. The Founders sought to create incentives and

- Society of European Stage Authors and Composers www.sesac.com

B. BOA In General www.bands.org

Bands of America has developed materials to support and assist directors in determining the names of copyright holders and their agents. Look online for readily available resources that list the name and copyright holder of every composition performed at BOA over the last seven years. Also available is a list of publisher contacts, and a narrative on the applicability of copyright laws to marching band and avoidance of "never granted" permission pitfalls.

C. BOA's Copyright Service

A year ago, Bands of America initiated a copyright permissions service. Initially intended as a resource for participating bands, the service has been widely used by directors and schools that want to "get out of the copyright permissions business." For a fee of \$150 (\$200 for non-BOA participants), BOA staff will research and request permissions to arrange for your fall marching band show. All you have to do is provide the name, composer and publisher (if known) of your selections and BOA will make the request for permission to arrange on your behalf. You pay only our fee and the amount charged by the copyright holder for the permission.

D. Boosters, School District Administrators

Many band directors have passed the "permissions" responsibility on to a knowledgeable and trustworthy booster. Don't underestimate the abilities of a parent or

Code; Chapter 5 Section 504), the court may impose fines equal to the actual damages and lost profits of not less than \$500 and up to \$20,000. Where a person is found to have willfully infringed, the court may increase the award to up to \$100,000 per copyright infringed. While an individual director's actions might amount to a small violation, the risk in the case of a district wide pattern of violations could be enormous. Furthermore, if willful infringement for commercial advantages and private financial gain is proven, criminal fines of up to \$250,000 and/or five years imprisonment, or both could be imposed.

While an individual director or teacher may not feel that photocopying music or selling/loaning their arrangement of a copyrighted song is a big deal, the consequences are serious. And while a copyright owner may be less likely to go after an individual, if a pattern of infringement is noticed within a school district, they will not hesitate to prosecute.

The embarrassment and real risk of loss of employment is not worth the risk.

What if I don't get caught?

Publishers and copyright owners report that they receive hundreds of reports each year from concerned parents, students and other teachers. Often these concerned citizens feel it is their duty as responsible adults to stop copyright infringement. What's more, as role models for students, we can't see why anyone would want to set an example that says "it's all right to break the law when you don't agree with it and probably won't get

The United States Constitution

"To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries" (U.S. Constitution, Article 1, Section 8)

reasons for us to be a creative people. We have become precisely that—creative and resourceful.

Part II: Copyright Resources

This is all over my head, how can I get help?

Copyright laws are complex. It is not unusual even for lawyers to be challenged by the law and the courts' ambiguity and seemingly arbitrary nature and decrees. Nevertheless, all users of copyrighted materials are required and expected to comply with the law. There are resources to help you form a working understanding of the law, and its application. A few are discussed below.

A. Internet resources

The Internet is readily available and replete with information and source materials.¹ Check out the following locations:

the very last copyright owner, that permission says that the new arrangement cannot be duplicated or recorded in any form by the user, without further permission from the copyright owner. More often than not, the ownership of the arrangement (by virtue of the contract/permission letter) reverts back to the original copyright holder. The arrangement (for a fee) is limited to use by that band only. BOA requires bands to submit proof of permission to arrange.

3. The performer has rights. That would be you and your kids. In our applications, we require the band (on behalf of the kids) to give us permission to record and distribute your performance. We do not have the right to record and distribute copies of your performance without your permission.

4. We have rights. We "own the event" and the performances at the event. We have secured the stadium, provided/produced the show, and invested in the process of arranging for high quality video recordings. As a part of that process, we have to obtain permission to record,

duplicate and distribute the copyrighted materials owned by others.

Those are just some of the rights.

Why do we do our part in enforcing copyright laws? Here's why.

Violation of the law is against the law and usually a breach of contract in the facilities we use. While enforcement in court is rare, the threat of enforcement is real. Some choose to just "take their chances" or "look the other way." To do so at BOA would be contrary to our mission.

We will not present ourselves as an organization that teaches young men and women by example to "look the other way" at violations of the law. And the devastating monetary risks of enforcement could destroy the organization.

Under the copyright laws, the venue where a performance is held is responsible for, and liable for, any copyright violation in its facility. Venues, in turn, pass that obligation on to its Licensees in the form of Indemnification. What this means is that almost all stadiums require BOA to guarantee that all copyright laws have

been complied with. BOA has to promise that it will pay, and charge or fine the venue receiver. The law reads this way because the actual person responsible for the violation (the performer or the person making the video or other recording) is long since gone, or too small a fish to be meaningful. Therefore the law says you can sue the building owner. Building owners, in turn, often pass the responsibility on to the promoter...in this case, BOA.³

Back to where we started.

Copyright infringement harms the Founding Fathers' intent. Creative people are entitled to earn a living. Indeed, creativity is often motivated by the potential for income. Our Founding Fathers recognized this and made it a tenant of our American society. Creations of an individual are "property" and fall generally under America's promise to protect life, liberty and property, and specifically, under the authority of the Congress to encourage and "promote the Progress of Science and useful Arts...".

¹You should also check out *MENC's Guide for Music Educators (The United States Copyright Law)*.

²Reed, Mary Hutchings. *IEG Legal Guide to Sponsorship*. Chicago, IL: International Events Group, Inc. 1989, p. 152, 193.

³This is exact language from our contract with the Alamodome. BOA is the LICENSEE:

17.1 Copyrighted Usage. LICENSEE agrees to obtain all necessary licenses and take all other necessary steps to insure that all use of copyrighted materials in the Alamodome during the term of the LICENSEE's Agreement complies with United States and any other applicable copyright law.

17.2. Indemnification. LICENSEE agrees to indemnify and defend at its own expense City of San Antonio, their officials, agents and employees from any and all liability arising from copyright infringement and/or consequential damages that others may suffer as a result of the use by LICENSEE or its designee of copyrighted materials in the Alamodome during the term of this Agreement.

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Summer Band Symposium Presented by YAMAHA®

Twelve hundred students and 200 directors and college music education majors converged on the Illinois State University campus, June 19-24 for the 25th annual BOA Summer Band Symposium Presented by Yamaha. The Leadership Preview Weekend preceded the full week camp with two days of intensive student leadership training at Illinois Wesleyan University.

Directors Workshop: Conductors Series

"We added some new focuses for directors at the 2000 Symposium," says Debbie Laferty, BOA Director of Marketing. "The Conductors Series featured a different master teacher each day covering score study of a piece that they would be conducting that evening with the Directors Concert Band."

Conductors Series presenters included **Harry Begian, Mallory Thompson, James Keene, Tim Salzman** and **Myron Welch**.

"The new Jazz track was also very popular," says Laferty. "We will be looking at expanding that next year to a full Jazz Track where directors can immerse themselves in Jazz and Improvisation all week."

These tracks complimented the other Directors offerings, like the Technology Track which offered intensive hands on training on topics including MIDI, computer arranging, drill writing and administrative software.

Marching band driven sessions added to the comprehensiveness of

the curriculum, with sessions presented by such luminaries as Michael Cesario, Bob Buckner and the staffs of The Cavaliers and the Madison Scouts.

Student Sessions

Students from more than 35 states and all levels of experience participated in the Student areas: **Concert Band, Jazz Band, Marching Band, Percussion, Colorguard, Drum Majors**.

Students point to meeting new people and getting to work with other students from across the country who care about band as much as they do as two of their favorite things about the BOA Symposium.

"The chance to work with living legends—with icons of the band world" also left a strong impression on students.

2001: Leadership for *all* students

At BOA we're constantly working to improve on the positive life-changing experiences we offer and to further set ourselves apart from any other camps. We're working on some new concepts for the 2001 Symposium, including leadership and experiential training in the daily schedule for all students to enhance their learning in all the student areas of camp.

Look for more info this fall online at **bands.org** and in the January/February 2001 *Bands of America* Newsletter.



Mark your calendars now
for next summer!

June 25-30, 2001

Illinois State University, Normal, IL

Leadership Preview Weekend

June 23-24, 2000

"I have never had the variety, depth and quality at a symposium as I experienced this past week. I call it "the Band Spa" because it paralleled the benefits of a spa vacation: educational conditioning, toning and exercising, as well as the fun and fellowship."

Ted Aarrestad, D.C. Everest High School, Schofield, Wisconsin



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