

BANDS of America



John Whitwell
Michigan State
University
BOA Summer
Symposium
Student Concert
Band Conductor



Craig Kirchoff
University of
Minnesota
2002 Honor Band
of America
Conductor

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2002

Summer Bands Symposium

Presented by **YAMAHA®**

June 24-29, 2002
Illinois State University,
Normal, IL

Leadership Preview Weekend
June 22-23

America's Camp!

It's about leadership, excellence and inspiration. It's the **ultimate summer experience for students & directors.**

Every faculty member, class and performance is designed to unleash the potential within every participant. Enrollment is limited to the first 1,600 students to apply.

- **National faculty:** broaden your horizons with learning from a world-class faculty who encourage students to grow not only as musicians and performers, but also as individuals.
- **National camp:** interact with peers from other bands across the country.
- **BOA national standards** mean you can be assured the very best available resources.
- **Campus experience:** we offer a safe away-from-home collegiate experience for students who will soon embark in higher education.

Leadership is the theme

For Students: Leadership and personal development have always run throughout the BOA Symposium. Every

student will participate in leadership and personal development workshops both inside the classroom and in interactive outdoor team-building sessions.

For Directors: New in '02, BOA's "buffet" schedule of classes will

include leadership for directors, as well as student leadership techniques that you can take home and use with your own band.

How to Register

Enrollment is open to all band high school band students, directors, college music education majors and even band boosters (see page 5 for Booster Workshop information). Registration forms are included in this newsletter or visit us online at www.bands.org for **info updates and downloadable applications.**

Directors Workshop

BOA's Director Workshop is a week packed full of real-world sessions you can put to use right away. "My week at BOA was the most intensive and informational week of any professional development workshop I have attended," says director **Blair Callaway, Foley H.S., AL.**

"Bands of America constantly expands and improves the programs it offers, providing a 'cutting-edge' curriculum every year," says **Craig T. Aune, C.R. Prairie H.S., Cedar Rapids, IA.**

Three hours of Graduate Credit at no additional cost Continuing education and professional development are important and in many cases mandatory for today's director. You can receive up to three hours of credit at no additional cost through Illinois State University.

Directors "Free Ride" Scholarship Bring 12 or more of your students and you can attend at absolutely **no cost!** Bring six or more and **attend tuition-free** (you pay only housing and meals).

Networking Networking with other directors and experts in all aspects of band, music and teaching is vital. BOA offers unparalleled opportunities for networking at the Symposium and beyond.

Colorguard and Drum Instructor Academies for Your Instructors

A unique development and learning opportunity for your staff and instructors at all levels. Intensive workshops for colorguard and percussion teaching professionals, led by premier experts with proven track-records of success.

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

Inspiring.



What do Directors say about the Summer Band Symposium?

"A director for more than 25 years, BOA's symposium 'jump starts' me for the coming school year. You learn that programs are similar no matter the size or locale and learn new techniques to deal with the same problems."

Gary H. Crisp
North Harrison H.S., IN

"The camp saved my career and made me a better music educator. BOA 'lights my fire' every year with the best clinicians and band directors from across the country."

Tony Alessandrini
Van Wert City Schools, OH

"BOA has offered valuable tools for my students and myself. The students who attend become the most valued leaders of our band."

Greg Forton
Hortonville H.S., WI

"The BOA Drum Instructor Academy allowed me to catch up on 10 years of percussion development that occurred while I was out of the field."

Ron Hughes
Vero Beach H.S., FL



Free Video Brochure

If a picture's worth a thousands words then imagine the story our Summer Symposium Video Brochure can tell to your students and band parents!

We know how busy you are and we want to make it as easy as possible for you to tell your students and band parents about the BOA Summer Symposium.

This eight minute (approximate length) video is perfect to show your entire band, as well as at your next band booster meeting. Let us do the talking for you! The video features info on all areas of the Summer Symposium.

Call us at 800.848.2263 or email boainfo@bands.org and we'll send you the video brochure at no cost, yours to keep if you enroll at least one student in the 2002 Symposium.

Online video for your students

Tell your students to visit www.bands.org to view a **Quicktime™** version of the video brochure.

Ultimate Band Camp: Bring your band to camp, we'll provide the experts

Bring your entire band—or colorguard, or drumline—and we'll provide an expert staff, a focused setting and the full BOA summer experience

Bring your band or color guard or drumline to the Symposium and you will get instruction *and* a roadmap for a successful fall.

You provide the students, music arrangements and drill. We provide teaching, advice and organizational skills and techniques.

Instruction will be provided for winds, percussion and color guard. Your schedule will allow you to place your students in other sessions of interest in other camp divisions, not to mention the readily available "free" advice and consultation from the more than 100 teachers and clinicians on the BOA Symposium faculty and staff.

Enroll your band/color guard/drumline by **March 31** and **get the additional benefit of consultation in advance of the camp to help you with program selection issues.**

BOA will give you state of the art teaching from a world class staff. More importantly, we will give you teaching within the context of our mission—to contribute positively to the self-worth of each student! The emphasis is on leadership and character building. We promise you, your students and your program a "positively life-changing experience."

Who should choose this unique opportunity?

- **New band programs at new schools.** We provide the opportunity to have focused team building in a high-energy environment.

- Bands with **new directors & staffs.**
- Bands that are **transitioning to a contemporary marching style** from a more traditional style.
- Programs in need of **new direction—**

programs that want to reverse a trend or create new energies.

Color guards & Drumlines

Let us take care of teaching your drumline and color guard this summer, while they get the full BOA camp experience!

Send your entire color guard to camp (minimum 15) and members of our color guard staff will dedicate time each day to personalized instruction of your group exclusively. Send your fall show equipment work and choreography on video tape and we'll provide customized color guard instruction on your actual show.

Send your drumline to camp (minimum 10 students) and our clinicians will work with your drumline as a unit on your already-arranged percussion parts (that you provide).

A significant savings over individual registrations!

If 250 or more students attend, then cost per student is \$320, if 200-250 students attend, then cost per student is \$330, if 150-200 students attend, then cost per student is \$340. (Regular student full fee is \$425.) A minimum of 80 students must attend for "lab band" status; call BOA for pricing structure for less than 150 people and for full drumline and color guard pricing. One director/teacher per 20 enrolled students can participate at the camp for free.



Steve Steele
Illinois State University
BOA Concert Band
Coordinator



Lou Fischer
Capital University
BOA Jazz Coordinator

2002 Concert Band Conductors



John Whitwell
Michigan State University



John Lynch
Northwestern University



Richard Crain
Midwest Clinic Board

Concert Band

The Concert Band track at BOA offers your students more than just a setting of full band rehearsals. Exposure to unique learning opportunities for students of all levels is a strength of the Concert Band track. Students receive:

- Exposure to nationally-renowned conductors.
- Chamber or theory exposure.
- Exposure to new quality literature to stretch the students' abilities.
- Master classes with inside info and tips for better performance on their instrument including: how to practice, tone quality, playing in tune in the section, sight-reading/how to sight read, instrument care, reed choice and reed-making for reed instruments, proper embouchure and more.
- Exposure to playing with different students from around the nation, sharing their focus on music-making.

Jazz Band

Our Jazz program is all about hands-on learning. Students will learn:

- The specifics of their instrument, and techniques to improve individual performance immediately through masterclasses with the jazz faculty.
- How to accomplish musical results through time-managed, focused rehearsals.
- With and from other musicians in their own age group, from all over the country.
- How to focus their time in the practice room.
- About improvisation and theory resources, specific to their level, that will enable them to continue the learning process after they leave camp.
- Experience the history of jazz music.
- Explore potential opportunities in higher education and career tracks in the music field.
- Techniques that address the three learning skills: aural/oral, visual, and tactile.

Colorguard Flag, Rifle, Sabre

Nothing compares to this comprehensive, national-level experience. At camp, students are exposed to many first rate clinicians, not just one. They 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 their knowledge and understanding.

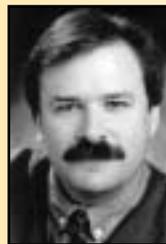
BOA's world-class world class faculty and classes are for all levels. We are constantly improving and changing the curriculum to keep it fresh and current for returning campers. Features:

- "Master Class" for advanced students offers intensive instruction in all areas of color guard.
- Students learn from some of the finest colorguard educators in the world, chosen not only because of *what* they teach but *how* they teach.
- They'll meet other talented colorguard leaders from around the U.S. and the world and share ideas and experiences to take home to their own band.



Larry Rebillot
BOA Color guard
Coordinator

- 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.



James Campbell
University of Kentucky
BOA Percussion
Coordinator

Percussion Marching, Concert, Drumset

Your students will experience the full spectrum of percussion with experts on all major instruments. Choose from three Tracks: Marching, Drumset or Percussion Ensemble.

- 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.

- Students attend concerts by world renowned artists.
- Students get the latest info on new instruments and accessories and what they need to know in order to use them.
- Students get the inside scoop on how to successfully prepare a scholarship audition for college!
- Customization—Students customize their own schedule choosing the elective sessions they want—Latin Percussion, Concert Percussion, Drum Set, Electronics, and more!

Marching Band

The Marching Band Track at BOA is unique: a place for new or younger marchers to learn skills, and a place for your best band members to refine skills and learn new, cutting-edge techniques. Combined with leadership for all students, the Marching Band track will send your students home charged up and ready to go!

Led by the directors and staff of two of America's best marching bands!

BOA is proud to announce the marching band faculty of **Kevin Schuessler, Center Grove H.S., IN** and **Richard Saucedo, Carmel H.S., IN**, with their team of teaching staff and designers. Your students will get the unique opportunity to work directly with the directors and staff of two of America's finest bands, Carmel H.S., the 2001 Class AAA National Champion and a two-time 2001 Regional Champion, and Center Grove H.S., 2001 BOA Grand National Finalist, Regional Champion and past Grand National Champion.



Kevin Schuessler (left), Center Grove H.S., IN and Richard Saucedo, Carmel H.S., IN,

What will your students get out of the Marching Band Track?

- Enhanced understanding and abilities in the activity of marching band learned through working with a core staff of directors and designers.

- Participation in a well-balanced and successful process of learning, executing and performing a show within the week.
- Question and answer time with the staff for better understanding of how these techniques may relate in their school environment.
- Depth of explanation and practical application of proven marching fundamentals.
- Exposure to the evening concert series, whether it is Top 12 DCI corps at the drum corps contest or invigorating professionals on stage.
- Enjoy being with a group of students that are committed and interested in excelling in this art form.

George N. Parks Drum Major Academy

While there are other drum major camps, only Bands of America offers drum majors a full week of George N.

Parks, plus the unmatched full BOA Symposium experience. It's the ultimate training for your drum major!

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 these areas so they may return to their schools as a valuable supportive asset 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 video tape. Students do not learn conducting routines. 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 teaching techniques, as well as a positive 'how to teach' approach.

Fees & Registration

Fees include housing Monday night, June 24— Saturday afternoon, June 29. The Symposium ends at 3:00 pm Saturday, June 29. Leadership Preview Weekend student housing includes Saturday, June 22—Sunday, June 23.

Registration is Monday, June 24 from 8:30 am to 12 noon. Concert Band, Jazz Band, Percussion and Colorguard placement hearings start at 8:00 a.m.; an exact schedule will be sent upon enrollment. Registration for the Leadership Preview Weekend starts at 8:30 am Saturday, June 22.

Supervision and Medical Staff: The SWAG Team is a dedicated team, hand-picked by Bands of America after an extensive application and evaluation process. They supervise students at all times and hold nightly floor meetings and bed checks. A staff of medical personnel is on call 24 hours a day and all students have access to local and regional health services.

Transportation: Participants are responsible for their own transportation to ISU. Shuttle service is available for an additional fee from the Bloomington/Normal and Peoria airports and the Normal bus and train stations.

Symposium Fees	by 3/30	3/30-5/18
Student Full Week	\$385	\$425
Student w/ Leadership	\$570	\$610
Leadership only	\$270	\$270
Collegiate	\$415	\$450
Director	\$525	\$625

After 5/18, add \$50 late registration fee to all full fees.



2001 DCI World Champion Cavaliers will perform at the 2002 BOA Summer Band Symposium.

Concerts & Performances

The ultimate BOA experience includes world-class concerts and performances as part of the Symposium curriculum for all participants. You will enjoy a variety of performances featuring a wide range of genres of musical and pageantry. The 2002 Concert Series will include:

Yamaha Young Performing Artists

Yamaha and Bands of America are proud to present the awards concert of the 2002 Yamaha Young Performing Artists winners. The Yamaha Young Performing Artist program is designed to provide



YAMAHA

early career recognition for outstanding young musicians in the United

States. Hundreds of applicants ages 16-21 apply annually and undergo a rigorous taped audition process for a panel of national celebrity musicians. Winners join a total of over 100 other winners since the program's inception in 1989. Many winners have received scholarships to prestigious universities and conservatories, or are playing professionally with major jazz groups and top symphony orchestras.

DCI Central Illinois Summer Music Games

Enjoy the incredible excitement of the DCI Summer Music Games, Thursday, June 27. This is a unique chance to witness an early season show with six of the 2001 DCI World Championship Finalists. A highlight for the BOA campers! Featuring in 2002:

**Cavaliers
Glassmen
Phantom Regiment
Blue Knights
Southwind
Pioneer
Bluecoats
Troopers**



Exciting new concerts and performing groups will be confirmed in the coming weeks. Check www.bands.org for the latest information.

All-State Player Discount

BOA is offering an additional \$20 off the Early Bird Discount price for All-State Concert and Jazz members who enroll in camp by **March 30, 2002** in the Concert, Jazz or Percussion areas of the Symposium.

This is our way to reward your outstanding players! By enrolling by March 30, All-State band members can deduct \$20 off the Early Bird price. Completed application **MUST** be accompanied by the letter of acknowledgement or acceptance into the All-State ensemble.

America's Booster Workshop June 27-29, 2002

Bands of America presents the only comprehensive workshop for band boosters in the nation. Like the rest of the Summer Symposium, the focus of the Booster Workshop is effective leadership. From start to finish, the booster workshop will examine aspects and details of creating and operating effective booster club organizations with topics like:

- Let's Get Organized
- The World Wide Web & Your Band
- Working with Administration
- Chaperone/Volunteer Do's & Don'ts
- Unified Booster Programs
- Legal Issues for Boosters
- Budgets & Fundraising
- Trips & Competition Planning
- By-Laws & Business Plans . . . and more.

Developing the Self-Motivation to Kick It In ...when you're tired of the carrot and stick approach!

by Fran Kick

When do learning experiences capture the interest and commitment of students? What engages people and motivates them to learn? Are we "carrot and sticking" ourselves and our students to death—creating more of a "what's in it for me" kind of attitude? How can I increase commitment, drive, and cooperation in the classroom? How do students intrinsically develop the self-



FRAN KICK motivates himself to KICK IT IN! An educational consultant, author and certified speaking professional, Fran is the creator and presenter of KICK IT IN. Since taking an educational leave of absence from teaching, he has developed his part time speaking adventure into a full time mission and presents over one hundred programs every year across the U.S. to thousands of students plus the many people who work with them. From fifth grade students to Fortune 500 professionals Fran Kick always KICKS IT IN! For more information and resources please go to <http://www.kickitin.com>

motivation to succeed on their own? Before we look into answers to these questions, perhaps we should define what motivation really is. The word motivation is based on the word motive (as in what's your motive?) and too many times gets bantered about without a true understanding what it means. There are two perspectives to motivation. Both are important to understand when it comes to teaching and learning.

The first and more commonly misused or misunderstood is **extrinsic motivation.**

As the word extrinsic implies (as in the word externally), this type of motivation comes from someone or somewhere else. It is usually dependent on someone or something to get you going. Let's say I wanted to motivate you to clean up the room (pick up any trash off the floor), I can either create an incentive or threaten you to do what I want you to do. On the one hand, I could offer you \$100.00 for every piece of trash you pick up and throw away. Would you do it? You bet! In fact, I'd have a whole bunch of people willing to help you out, pick up more trash, and really clean the room (windows too!), even coming back and asking if there was anything else you could do! On the other hand if I pulled out a gun, fired a few shots in the air to show you that it was real, pointed the gun to your head and asked you to pick up the trash in the room—would you do it? You bet! But, I don't think I'd have anyone else volunteering to help you

out, you'd just pick up the trash (you wouldn't clean the windows), and I don't think you'd be asking if there was anything else you could do! You'll be out of there and chances are you won't come back! Positive or negative I could get you to do what I want you to do, but with the negative you don't come back, I wouldn't have others interested in getting involved and you'd only do the very minimum of what I asked

"Self-motivated students are not waiting for someone to "carrot and stick" them into doing what needs to be done"

you to do. Clearly the money works better than the gun. Positive works better than the negative. But, both are extrinsic and will only work if you're interested in the incentive or threatened by the punishment. Plus both of them depend on someone else to get you to do what they want you to do. That's not self-motivation! Self-Motivation comes from within—it's internal!

The second type of motivation is **intrinsic motivation**, which is different than extrinsic motivation. In terms of learning, research has shown that intrinsic motivation is more desirable than extrinsic motivation. In fact extrinsic motivation has actually been found to undermine intrinsic

motivation! Maybe that's why the more constant use of extrinsic motivation (positive or negative—"carrots or sticks") an individual experiences, the more they start to think... "Why should I do it for you? What will I get if I do? or What will you do if I don't?" This kind of attitude certainly supports the "what's in it for me" kind of mentality in the world. In reality and according to Alfie Kohn, extrinsic motivation is actually just a form of manipulation. Something someone does to someone else to get them to do what they want them to do. That's not self-motivation! Self-motivated students are not waiting for someone to "carrot and stick" them into doing what needs to be done—they (in the words of Nike®) JUST DO IT! They have an internal, ever-present, continuously improving, inspiring motive to make things happen.

Now I know what you're thinking...You're asking yourself "then how do I intrinsically motivate students to do what I want them to do?" But perhaps that isn't even the right question to ask, because of some of the things we now know about intrinsic motivation vs. extrinsic motivation. In all honesty you can't motivate other people! That sounds real optimistic (especially coming from someone who is often referred to as a "motivational speaker!") but the truth is you can only TRY to extrinsically motivate other people. The key word is try, because if the incentive isn't big enough or the threat isn't great

enough—they won't do it! You cannot intrinsically motivate other people! Why not? Well, it's because people are already intrinsically motivated! That's right—everyone has motivation (intrinsic motivation). We all do things for different reasons. We all have different motives that inspire us to do what we do. You may not agree with some of the reasons people have, but none the less they have them. That too is one of the reasons you can't intrinsically motivate other people, because people are intrinsically motivated for *their* reasons NOT yours!

The question, "how do I intrinsically motivate students to do what I want them to do?" might be stated more appropriately by asking "how do I create an environment within which students will motivate themselves?" As teachers, our job is to facilitate learning by establishing the conditions, coordinating the resources, and bringing to life the curriculum with the students not just for them. William Lofquist in his work explores the different approaches to working with students as a spectrum of adult attitudes toward young people. Viewing students in terms of objects, recipients and resources influences not only attitudes but the nature and quality of motivation within a group.

Inspiring individuals to get more involved is often very difficult if students are treated as objects. The teacher tends to always be in control with no intention of letting the group be more involved other than simply "doing what they're told to do." **Control** is the goal. Conformity of the class and their acceptance of the program as it is under the teacher's direction is the by product. A paradox

exists when the teacher finds themselves always telling people "what to do and when to do it" while at the very same time the students are sick and tired of being told "what to do and when to do it!" The teachers lament becomes, "why do I always have to tell everyone what to do and when to do it? Why can't they figure it out on their own? Nobody does anything unless I tell them to! When are they going to do things on their own?"

Whenever students are seen as recipients, the teacher is still in control and "allows" students or members in the group to be involved "somewhat." The attitude of the teacher primarily emphasizes how the students will benefit from participating in what the teacher has set up for them. This perspective is based on the teacher's notion that they know what's best for the students and will decide how everything will be done. The teacher sets everything up and lets the students participate. Occasionally students might be given the opportunity to provide feedback or share in the decision making process (however limited it may be). Although this attitude is more "involving of others" there still is a sense of the teacher making all of the decisions for the students. A real "I've-taken-your-ideas-into-consideration-and-here's-what-I've-decided-we're-going-to-do" kind of approach.

When students are viewed as resources the relationship is based on a teachers respect for the contribution each student in the group can make. The teacher, whenever possible, feasible and practical, shares in a more collaborative approach with the students. The attitude of working with the students is based on a

level of respect for the contribution students can make to the planning, operation and evaluation of the group. The teacher is constantly facilitating a culture in the classroom in which students are viewed, respected and involved as an important significantly contributing member of the group.

So when do learning experiences capture the interest and commitment of students? Perhaps it's when learning engages everyone involved collaboratively as important, significant, contributing resources in a process that's intrinsically satisfying vs. just extrinsically rewarding. Isn't the ultimate goal to make learning something that's rewarding in and of itself? Can that happen if we're constantly "carrot and sticking" students to do what we want them to do? Involving the students in making something happen goes beyond simply maintaining control in the classroom. When teachers create classroom or learning environments that give students an opportunity to participate actively in making choices, students see themselves as a more significant participating member of the group. Their sense of autonomy, commitment, drive, cooperation and desire all increase-internally. Thus resulting in a higher level of self-motivation to KICK IT IN!

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References

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Alfie Kohn
*150 Ways to Increase
Intrinsic Motivation in the
Classroom* by James
Raffini



Leadership Preview Weekend

at the **BOA Summer Band Symposium**
June 22-23, 2002, Illinois State University

Start your students' BOA week with the **Leadership Preview Weekend, June 22-23**. This intense, exciting, positively life-changing experience is for your drum majors, section leaders, color guard captains, band officers and student leaders now and future.

Leadership Team includes **Fran Kick** (see article at left), **Frank Crockett** and **Tim Lautzenheiser**.

Let BOA's
Leadership Team
inspire your
students to
become great
leaders of your
band, as well as
the "leaders of
tomorrow."

Who should attend:

Section leaders, band officers, drum majors, and all students with aspirations to become leaders of their bands and in life.

What your students will learn:

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



Leadership Team Faculty
includes Tim
Lautzenheiser

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, the BOA Leadership workshop encourages the growth of the group via a nurturing of agreed-upon organizational values that establishes a solid foundation for positive growth in every aspect of the band program.

Student leaders will work with the man who is the author of this powerful leadership program and a team of dedicated leadership and motivational professionals who include educators and counselors. It is hard-hitting, based on life-skills, and certain to make a measurable contribution to the health and welfare of your band.

Leadership Preview Weekend and all 2002 Summer Symposium registration forms are included in the "app packet" in this newsletter.

"How can I go to camp when I can't afford the trip?"

See advice from BOA on page 17.

BANDS OF AMERICA NATIONAL CONCERT BAND FESTIVAL & NATIONAL PERCUSSION FESTIVAL PRESENTED BY YAMAHA®

2002 2003

**March 21-23, 2002
Indianapolis, Indiana**

The 11th annual **Bands of America National Concert Band Festival** and **National Percussion Festival Presented by Yamaha** will be held in March in Indianapolis at the Murat Theatre and University of Indianapolis.

Seventeen concert bands and seven percussion ensembles will perform (see schedule on facing page). Bands and ensembles were invited to perform after submitting audition tapes reviewed by a panel of educators in June 2001.

The National Concert Band Festival and Percussion Festival are non-competitive; there are no ratings, scores or "placings." Ensembles are free to choose their own programs, there are no required pieces. This format encourages directors to stretch themselves and their groups, striving for innovation, growth and excellence instead of focusing on a rating or placing.

The Festival provides a national forum, shining a spotlight on outstanding concert bands and percussion ensembles. Bands will perform at the historic Murat Theatre. Percussion ensembles will

perform at the University of Indianapolis' Ruth Lilly Performance Hall in the Christel DeHaan Fine Arts Center.

Honor Band of America

The 2002 Honor Band of America will perform on Saturday night of the Festival, under the baton of **Craig Kirchoff, University of Minnesota.**

"I'm very much looking forward to collaborating with members of the National High School Honor Band this March in Indianapolis," says Professor Kirchoff. "As always, my essential goal during our time together in rehearsal and performance will be to challenge these great young musicians by exploring a diversity of repertoire, some old and some new. I'm enthusiastic about the musical challenges ahead and anxious to meet my colleagues representing many fine band programs throughout the country."



Craig Kirchoff
University of Minnesota
Conductor, 2002
Honor Band of America



John Whitwell
Michigan State University



Gary Green
University of Miami



John Lynch
Northwestern University

Priority Applications!

for the 2003 National Concert Band Festival, National Percussion Festival and Honor Band of America

The 12th annual BOA National Concert Band Festival will take place **March 20-22, 2003** in **Indianapolis, IN.**

Application and audition packets for the 2003 National Concert Band Festival and National Percussion Festival will be included in the April/May issue of the *Bands of America Newsletter*. However, you can be included on the list to receive a **Priority Application** packet in advance of the Newsletter, as soon as they are available. Just call **800.848.2263** or email **BOAInfo@bands.org** and ask to be put on the list for Priority Applications.

Audition Listening Panel for 2003 Festival Bands

All auditioning ensembles receive taped and written evaluation from the listening panel who then recommends the most outstanding ensembles for invitation to perform at the festival.

The listening panel for the 2003 festival bands include **John Whitwell, Michigan State University; Gary Green, University of Miami;** and **John Lynch, Northwestern University.** Percussion evaluators will be announced in the April/May *Bands of America Newsletter*.

2003 Honor Band of America application in this newsletter:

Application and audition requirements are included in the event application packet in this newsletter, so please be sure to copy and distribute it to your finest players. The Honor Band of America is a unique opportunity for your

outstanding musicians to come together with other great players from across the nation to rehearse and perform with a world-renowned wind conductor.

2003 Honor Band of America application and audition tape deadlines are June 30, 2002 ("early bird" \$25 audition fee) and September 15, 2002 (\$40 audition fee).

Band Directors: Get Your Concert Access Pass Compliments of BOA

Directors who are registered BOA Network online members can sign up to receive a free Access Pass, good for admission to all of the National Concert Band Festival participating band and percussion ensemble concerts. Members can attend three days of outstanding band and percussion ensemble performances at no charge!

BOA Network is Bands of America's free online membership area. Registration is free, easy and available to everyone. Members who are registered as "Band Directors" can go to the BOA Network area at **www.bands.org/network/** and click on the **Directors' Access Pass button** to reserve your pass.

The Access Pass is valid for admittance to all of the participating band and percussion ensemble general admission concerts. The Pass is not valid for admittance to the Indianapolis Symphony Orchestra or Honor Band of America concerts.

You must sign up to reserve your Access Pass no later than March 1, 2002 at www.bands.org.



Indianapolis Symphony Orchestra will give private concert for NCBF participants

Bands of America is proud to have the involvement of the Indianapolis Symphony Orchestra in the 2002 Festival. The ISO will give a special closed concert for the participating students, parents and directors, and will teach many of the student master classes.

"We feel very privileged to have the Indianapolis Symphony Orchestra involved in this year's Festival," says BOA Executive Director **Scott McCormick**. "Under the guidance of President **Richard Hoffert**, the ISO is launching a new education initiative with their partner schools. BOA is pleased to be a part of the Indianapolis fine arts community and that our concert and percussion festival students will have this unique opportunity to spend a morning with the Orchestra."

Artistic excellence, community service, enhances arts education and the presentation of a wide variety of enjoyable, live performances for audiences of all ages are hallmarks of the internationally-acclaimed Orchestra.

The Orchestra performs 200 concerts each year to an audience of more than 500,000 people. Its successive homes have been the Murat Theatre, home of the National Concert Band Festival band concerts; Clowes Memorial Hall on the campus of Butler University, and in 1984, the renovated movie palace, the Hilbert Circle Theatre, which is now its permanent home.

The Indianapolis Symphony Orchestra is widely recognized as one of the finest orchestra's in the nation.

From Band Room to Orchestra Hall: Indianapolis Symphony Orchestra's President Richard Hoffert

The path that has taken Richard Hoffert from band director in Middletown, New York to President and CEO of the Indianapolis Symphony Orchestra is a series of good opportunities matched to his unique



background and talents. His background as a music educator and tour and festival specialist has helped to drive the relationship between the ISO and Bands of America at the 2002 National Concert Band Festival.

"We are pleased to be able to collaborate in this program," says Hoffert. "We want to work with organizations that will provide our audience in the future."

A native of Bethlehem, Pennsylvania and a graduate of Liberty High School, Hoffert holds a Bachelor of Music degree from Indiana University (1965) where he specialized in bassoon as well as music education.

While teaching in New York, Hoffert was asked by a colleague from IU to accompany a student performing group on their international tour. Through that tour, the opportunity presented itself for Hoffert to work with Ambassador Travel, designing tours and festivals in Europe and Hawaii.

His IU graduate assistantship as student manager of the orchestra helped launch his career in arts administration when the new James W. Miller Auditorium at Western Michigan University needed someone to manage their public relations. In 1976, Hoffert became Director of Development and Marketing for the Indianapolis Symphony Orchestra, a position he held for five years. He then was Director of Development with the Saint Louis Symphony Orchestra for 14 years, then Executive Director of the North Carolina Symphony Orchestra, where he spent four seasons until becoming President and CEO of the Indianapolis Symphony in 1999.

He has had principal leadership responsibility in the Indianapolis Symphony Orchestra's search for its next music director, the planning and early execution of its next endowment campaign which will parallel the Orchestra's 75th anniversary in 2004-2005, the revitalization of the Orchestra's Board of Directors, the launch of a new education initiative with partnership schools, and of course, the daily responsibilities of keeping a \$21 million per year company moving forward artistically and financially.

The essence of the ISO's extensive education program is not just giving concerts in the schools. Instead, ISO musicians take about 40 hours of training in developing curriculum and put together a program for which the teachers are responsible. Selection as a partner school is rigorous, with commitment required from the school's teacher, principal, parents and the grade school teachers.

"My path has not been the most common," says Hoffert. But when you follow it, it seems the perfect progression.



2002 National Concert Band Festival Performance Schedule

Schedule subject to change

Thursday, March 21 (Murat Theatre)

6:00pm Poway HS Wind Symphony, CA
7:00pm Lassiter HS Symphonic II Band, GA
8:00pm Killian HS Wind Symphony, FL
9:00pm Lincoln HS Wind Ensemble, FL

Friday, March 22 (Murat Theatre)

7:45am Master Classes
9:300am Indianapolis Symphony Orchestra Private Concert
11:30am Master Classes
12:30pm Vista HS Wind Ensemble, CA
1:30pm Liverpool HS Symphonic Band, NY
2:30pm Austin HS Symphonic Band, AL
3:30pm Ronald Reagan HS Symphonic Band, TX
6:00pm Lawrence Central HS Wind Ensemble, IN
7:00pm North Hills HS Symphony Band, PA
8:00pm Winter Park HS Wind Ensemble, FL
9:00pm Lassiter HS Symphonic I Band, GA

Saturday, March 23 (Murat Theatre)

8:30am Wando HS Symphonic Band, SC
9:30am Mt. Carmel HS Wind Ensemble, CA
10:30am Belleville HS Symphony Band, MI
11:30am WT Woodson HS Symphonic Band, VA
12:30pm Newman Smith HS Wind Symphony, TX
5:00pm Gala Awards Banquet - Marriott Downtown
8:00pm Honor Band of America Concert

Performances at the University of Indianapolis:

Invited Percussion Ensembles

Newman Smith HS Percussion Ens., TX
Judson HS Percussion Ensemble, TX
Spring HS Percussion Ensemble, TX

Additional Percussion Ensembles

Poway HS Percussion Ensemble, CA
Winter Park HS Percussion Ensemble, FL
Wando HS Percussion Ensemble, SC
Lassiter HS Percussion Ensemble, GA

Additional Concert Bands

Liverpool HS Concert Band
Wando HS Concert Band

BANDS OF AMERICA
NATIONAL PERCUSSION FESTIVAL
PRESENTED BY YAMAHA®

Why Percussion Ensemble?

How percussion ensemble can help develop your percussionists

by William Galvin, Jr.

What do aspiring percussionists need to learn? Obviously, they must master their instruments... and therein lies the problem for all high school band directors. With the tremendous growth in the percussion medium during the last decade - more difficult and more expressive writing, and the incorporation of ethnic rhythms and instruments—the student percussionist and his or her director are faced with a daunting task. Unfortunately, the traditional concert band setting doesn't do much to help students develop their abilities, the students who most want to play are relegated to sitting while the band tunes, works on articulation, tunes, works on blend and balance, tunes, and on and on.

It's a feast or famine situation, there are too few parts to keep everyone involved and challenged or the parts are very involved and require students to move from one instrument to another with proficiency. Simply stated, student percussionists need another outlet.

The high school percussion ensemble provides students with a venue in which to play outside of the concert band setting that develops higher levels of individual responsibility, technical proficiency, and musical artistry. It motivates the students and sends a strong message that the band director desires excellent percussion playing. Whether your school has a percussion ensemble or you desire to start an ensemble, the following may be helpful.

Planning

Select quality literature. A list of pieces at various levels of difficulty, along with the number of players and instrumentation, are included on this page.

Don't hesitate to call another director, particularly a percussionist, or a director with an existing ensemble for literature suggestions.

Assign parts that match the abilities and the needs of your students. Provide

parts that will permit each student to be successful while being challenged. Assigning an easy mallet part to a student who plays only snare drum opens new avenues for growth.

Establish a rehearsal schedule and distribute it to your students. Establishing what will be rehearsed in advance will increase the likelihood students will be prepared when they arrive for rehearsal.

Preparation

What are your expectations for the students and what is it you want to accomplish in each rehearsal? Communicating this with your students will save you much aggravation and your students learn time management skills in the process.

Balance teaching with rehearsing, technical development with musicality, conducting with coaching. As the level of musicianship improves, your students' perception of themselves will improve. Establish a rehearsal atmosphere that minimizes distractions, consistency on this issue will enable your students to achieve musical excellence rapidly.

Performance

Your performances should be a manifestation of what the students have learned. It's not necessary to prepare many pieces for a stand alone concert. Schedule the ensemble to play on the concert band program or share a program with other ensembles. Combining the percussion ensemble and the jazz ensemble is very easily done. Remember to have fun!

The percussion ensemble is probably the most efficient way to develop the talents of the percussion student both technically and musically. The benefits of a well defined percussion ensemble program should be the heightened aesthetic pleasures received from participation in a contemporary music program. 

Repertoire

Beginning Ensemble

Introduction and March/Whaley—7 players: bells, xylophone, chimes, timpani, percussion
Canzon Prima/Gabrieli—5 marimbas
Metalwork/Barber—6 bells, 5 percussion
Camptown Races/Bilik—4 bells, vibes, percussion
Flat Baroque/Davis—7 players: 2 mallets, 5 percussion
Dreamer/Christian—10 players: 2 mallets, 7 percussion, piano
Introduction and Allegro/Schory—11 players: 1 mallet, 10 percussion
Percussion On The Prowl/Anslinger—6 players: 1 mallet, 5 percussion
Orientale/O, Connor—8 players: 2 mallets, 6 percussion

Intermediate Ensemble

Pentatonic Clock/Charkovsky—9 players: piano, bells, marimba, vibes, timpani, percussion
Tocatta Without Instruments/Meyer—3 performers: hands and feet
Windstone Suite/Spears—8 players: 5 mallets, 3 percussion
Highlife/Faini—10 players: 5 mallets, 5 percussion
Promenade/Leonard—6 players: 2 mallets, 4 percussion
Introduction and Rondo/Del Borgo—6 players: 5 mallets, 1 percussion
Ice Cream Suite/Dauwalder—4 players: 4 mallets

Advance Ensembles

Street Talk/Glasscock—10 players: 8 mallets, 2 percussion
Four/Four for Four/Cirone—4 percussion
Ku-Ka-Ilmoku/Rouse—4 percussion
Ogoun Badagris/Rouse—4 percussion
The Graceful Ghost/Bolcom—6 players: 6 mallets
African Welcome Piece/Udow—12 percussion
Symphony for Percussion/Leonard—9 players: 4 mallets, 5 percussion
Three Brothers/Colgrass—9 percussion
Sonatina/Tull—4 players: 2 mallets, 2 percussion



William Galvin, Jr. is Director of Instrumental Studies and Music Department Chair at Trinity High School, Washington, Pennsylvania. A native of Pittsburgh, PA, he received his Bachelor of Music Education degree from Morehead (KY) State University and Master of Music Education degree from Duquesne University.

Mr. Galvin has been awarded the National Band Association's Citation of Excellence on three occasions and is a recipient of the Citation of Excellence presented by the Pennsylvania Music Educators Association, as well as other district and national honors.

Mr. Galvin's articles have been published in *Today's Music Educator*, *The Director*, and *PMEA News* magazines. His ensembles have performed for four Pennsylvania Music Educators Association All-State Conferences, a Music Educators National Conference Eastern Division Conference, and two Bands of America National Concert Band Festivals.

Mr. Galvin is chairman of the Bands of America Educational Advisory Board and president of the Washington County Music Educators Association. He is a past PMEA District President and former chairman of the PMEA Music Booster Affiliate. He maintains an active schedule as a motivational clinician and adjudicator.

Benefits of the National Percussion Festival: Before, during and after

by Shawn Galvin

The 2001 concert season for the **Trinity High School Percussion Ensemble, PA** began with an acceptance letter from Bands of America for the **National Percussion Festival** in Indianapolis, Indiana. Although the students didn't have first hand knowledge of the festival, they knew that a performance at a national percussion event would make this season special. I was excited about selecting a program for the event.

When programming for the Trinity High School Percussion Ensemble, I begin by fulfilling these educational goals: 1) include a standard of the percussion ensemble repertoire, 2) involve an instrument outside of the percussion family, and 3) premiere a new work for percussion ensemble. From within this framework I look for pieces that will be entertaining and diverse.

I decided on these four pieces: *Square Corners* by Dave Samuels, *Ionisation* by Edgar Varese, *Concertino for Trumpet and Percussion Ensemble* by Philip Parker, and a new arrangement of *Night in Tunisia* that I would write. This program allowed the students to explore a wide variety of styles, textures, and colors.

Rehearsals were intense but rewarding. The students reminded me of college music majors: they were always practicing. It was easy to be motivated by the thought of performing at the National Percussion Festival. After months of preparation and incredible growth experiences it was time for the festival.

Upon arriving in Indianapolis it was immediately obvious that this would be different than past festivals in which the students had participated. There were hundreds of their peers anxiously awaiting their performances and an exciting schedule of events for the days to come. Throughout the course of the festival the students experienced a leadership session with **Dr. Tim Lautzenheiser**, concerts by the **Robert Hohner Percussion Ensemble** and the **Honor Band of America**, and a black tie awards banquet.

It was finally time to perform, and the true value of the festival was realized. The Trinity High School Percussion

Ensemble would have the opportunity to perform for a panel of the best percussion educators in the country, including **James Campbell, University of Kentucky; Michael Burritt, Northwestern University** and **Tim Genis, Boston Symphony Orchestra**. The students took the stage and were graciously received by an audience of percussion educators, band directors, parents, and students from around the country. Following the performance the students met with **Michael Burritt** for a clinic that allowed the students to receive immediate feedback on their performance. Burritt communicated with the students wonderfully and offered insightful commentary on their individual and ensemble performance. In addition to Burritt's clinic the students also received written and taped comments from the other evaluators.

I believe the Bands of America National Percussion Festival to be the premiere event for the high school percussion ensemble. The festival helped my students become better musicians, more aware of concert band and percussion ensemble repertoire, more discerning audience members, and better leaders.

The Bands of America National Percussion Festival was an incredible experience for the students of the Trinity High School Percussion Ensemble and I would recommend it to all high school percussion ensembles.



Shawn Galvin is a member of the **United States Navy Band** in Washington, DC and is a member of the **Tempus Fugit Percussion Ensemble**. Shawn served for five years as the director of

the Trinity High School Percussion Ensemble in Washington, PA.

"Bands of America is clearly setting a standard for young musicians that will ensure the continuation of this very important musical genre."

Michael Burritt
Northwestern University



The BOA National Percussion Festival is endorsed by the Percussive Arts Society. To learn more about PAS, visit www.pas.org.

How to apply for the BOA National Percussion Festival

All high school percussion ensembles are invited to audition for the National Percussion Festival, a non-competitive performance and evaluation opportunity that shines a national spotlight on concert percussion ensembles. All auditioning ensembles receive taped and written evaluation and invited ensembles experience a first-class festival of performances, clinics, master classes and special events.

Just by auditioning, your ensemble receives:

- Personal input into your band from three of the most respected music educators of our time
- Motivation for your students to excel without the "competitive" aspect
- The opportunity to stretch the growth of your band with input from master teachers
- Valuable input and tools for your program's growth

The benefits continue if your ensemble is invited to perform at the Festival:

- A separate performance venue and full day schedule for percussion ensembles
- Non-competitive performance format
- 30 or 40 minutes concert blocks available for all invited ensembles. Ensembles from the invited concert bands may opt for a 20 minute concert block.
- A clinic immediately following the performance with one of the evaluators
- Taped and written evaluation from a panel of percussion educators
- Student master classes
- Required audience time for all groups
- Full participation in all of the National Concert Band Festival events like the Opening Session, Gala Awards Banquet and Honor Band of America concert.

Audition Deadline for 2003 Festival: June 15, 2002

Ensemble can apply with the completed application form and audition tape. The application fee is \$200 for percussion ensembles.

Applications will be available soon. **Contact BOA at 800.848.BAND or BOAInfo@bands.org to be put on the "Priority Application" list**, or watch for the packet in the April/May issue of the *Bands of America Newsletter*.

2002 Regional and Grand National

Championships

Presented by **YAMAHA®**

Bands of America Regional and Grand National Championships are recognized as the epitome of marching band events in the nation. Our goal is to both provide a place where you can receive world-class evaluation and input into your program, while showcasing hundreds of America's finest high school marching bands in an exciting, positive competitive atmosphere.

We promise you:

- An adjudication panel that has the education of your students foremost in their minds.
- A professionally-run event that offers you and your students the most worry-free, supportive environment possible.
- Pre-event information that will take the surprises out of contest day.
- A staff that will do everything possible to serve you.
- Adjudicator tapes and scoresheet commentary that you can use as an educational tool for your band's growth.
- A high-quality, high camera video of your performances delivered at the event.
- Personalized certificate and participation segment (on-site) for every band member.
- Participation award for every band; ratings, class placement, highest achievement, and finalist awards.
- Events that offer your students the chance to witness dozens of the finest high school band performances in the nation.
- A positive atmosphere and knowledgeable audience that provide encouragement and support and promote camaraderie.

How to Enroll: Applications are in this newsletter

Enrollment is on a first-come, first-served basis and performance times are assigned based on USPS postmark date of completed application.

See the Championship Info Sheet in the enclosed application packet for enrollment and championship format details.

2002 Grand National Tickets on sale March 1: Order early for best seats!

Tickets for the 2002 Grand National Championships will go on sale March 1. Seat locations are based on date of order, so order early to get the best available seats. Call 800.848.BAND or order from our secure online store at www.bands.org, beginning March 1.

This schedule supercedes the schedule on the enclosed Regional Application as well as previous schedules, as of 1/30/02. There may be additional changes after presstime, check www.bands.org for the latest schedule information.

Louisville, KY
Kentucky Fair and Exposition Center
September 21, 2002

Toledo, OH
University of Toledo
September 28, 2002

Johnson City, TN
East Tennessee State University
September 28, 2002

Houston, TX
Rice University
October 5, 2002

Massillon, OH
October 5, 2002

St. Louis, MO
The Dome at America's Center
October 12, 2002

Hempstead, NY
Hofstra University
October 12, 2002

Las Vegas, NV
(date tentative)
University of Nevada-Las Vegas
October 19, 2002

Arlington, TX
University of Texas-Arlington
October 19, 2002

Eastern Ohio
(Site to be determined)
October 26, 2002

Tampa/St. Petersburg Area
(Site to be determined)
October 26, 2002

Atlanta, GA
Georgia Dome
November 2, 2002

San Antonio, TX
Alamodome
November 2, 2002

Indianapolis, IN
RCA Dome
November 9, 2002

27th annual
Grand National Championships
Presented by Yamaha
November 14-16, 2002
RCA Dome
Indianapolis, IN

Bands of America Advisory Board Members

The Bands of America Advisory Board provides input to the executive officers and Board of Directors on all of BOA's educational programs and events. Advisory Board committees meet twice a year, as well as annually as a full board.

Each member serves on one of three committees: Education (focusing on the camps and workshops), Marching (marching events) or Concert (concert festivals). Advisory Board members also serve as liaisons between BOA directorship and the band director community. We encourage you to communicate with the advisory board member in your area or to contact BOA for more information. Current Advisory Board members are:

Greg Bimm

Marian Catholic H.S., IL

Charles Campbell

North Hardin H.S., KY

Richard Crain

Spring ISD, TX (retired)

Kevin Ford

Tarpon Springs H.S., FL

William Galvin

Trinity H.S., PA

Joann Hood

John Overton H.S., TN

Brett Johnson

The Woodlands H.S., TX

Gary Markham

Music Supervisor, Cobb County Schools, GA

Jim Moore

Glenview, IL

Margene Pappas

Oswego H.S., IL

Glenn Price

Lugoff-Elgin H.S., SC

Stan Schoonover

Music Supervisor, Fairfax County Public Schools, VA

Ken Snoeck

Lake Park H.S., IL

David Starnes

Kennesaw Mountain H.S., GA

Warren Tornis

Mt. Carmel H.S., CA

Frank Troyka

Cypress Falls H.S., TX

Alfred Watkins

Lassiter H.S., GA

Bill Watson

Richland H.S., TX

Bands of America Board of Directors

The Board of Directors is responsible for overseeing the fiscal and organizational health of Bands of America. BOA's Executive Director reports directly to the Board of Directors.

Thomas McLeroy

Chairman of the Board
Professor and Dean Emeritus, University of Wisconsin-Whitewater

Mr. Chuck Preston

Vice-Chairman
Motorola, Vice President and Director of Supply Management Cellular Subscriber Sector, (ret.)

Mr. Matthew B. Carter

Treasurer
Vice President of Finance and Administration for the Indianapolis Convention and Visitors Association

Mr. Larry McCormick

Secretary
Founder, Bands of America President, Sharper Video Productions

L. Scott McCormick

President
Executive Director, Bands of America

Mr. Eric L. Martin, Esq., C.F.E.

Vice-President
Chief Operating Officer, Bands of America

Mr. Mike Davis

Member
Music Conductor and Manager of Magic Music Days at Disney World®, (ret.)

Mr. Art Rodriguez

Member
Motorola, Vice President, Global Account Management, Global Telecom Solutions Group Communications Enterprise

Yamaha Young Performing Artists call for audition, deadline March 1

The Yamaha Young Performing Artist program is designed to provide early career recognition for outstanding young musicians in the United States in the worlds of classical, jazz and contemporary music. Hundreds of applicants ages 16-21 apply annually and undergo a rigorous taped audition process for a panel



Elizabeth Diener of Hartville, OH, 2001 YYPA winner, performing at the BOA Summer Symposium.

of national celebrity musicians. Audition tapes and application for 2002 must be postmarked by **12 midnight March 1, 2002.**

Many winners have received scholarships to prestigious universities and conservatories, or are playing professionally with major jazz groups and top symphony orchestras. YYPA advisors and tape reviewers include **Eugene Rousseau**, saxophone and clarinet; **Allen Vizzutti**, trumpet; **Jim Walker**, flute; **Dave Samuels**, percussion; and **Douglas Yeo**, trombone.

Winners of this year's competition will be invited to attend an all expenses paid weekend national induction ceremony and a recital/concert by inductees and Yamaha performing artists at the Bands of America Summer Symposium for an audience of nearly 2,000 (see page 5). Winners will be announced on or about April 15.

To download the application and qualifications, go to **www.yamaha.com/band** and click on "Education," then "News," then "Events" to get to the link for Yamaha Young Performing Artists, or call Yamaha at **616-940-4900.**

On Sunday, January 6, the band world and Bands of America lost a great educator and a beloved friend when L.J. Hancock died suddenly. L.J. was an integral part of Bands of America for more than two decades. Thousands knew and loved him as camp director at the BOA Summer Band Symposium. He also served for many years on BOA's Advisory Boards. L.J. was the band director at Norwin High School in North Huntingdon, Pennsylvania the past 27 years, winning the 1982 Grand National Championship and several Regional Championships throughout the 80's, 90's and in 2000. He was a 1970 graduate of Norwin High School and a 1974 graduate of Gettysburg College. L.J. was a leader in the activity and beloved by his colleagues, students and admirers across the country.

We remember L.J.

By Wendy and Michael Kumer

L.J. Hancock was a friend and colleague of ours for over 50 years (cumulatively). Michael was a consultant for the Norwin Marching band while Wendy worked with the marching flutists at summer camps and during the fall. We consider ourselves

America" at a late 70's Summer Symposium. Taking note that Michael made a disparaging remark about the overall quality of the marching band programs in western Pennsylvania, L.J. quickly "rewarded" him with a custom-designed T-shirt, complete with an outline of the state and a blood-dripping dagger plunged into the southwestern corner. L.J., of course, had the last laugh when several regional bands subsequently attained much-deserved national recognition!

Michael's first encounter with the Norwin Knights Marching Band under L.J. Hancock was in Toledo, Ohio at a Bands of America Regional Contest in the Fall of 1979, where he served as a judge. He must have made what L.J. would have perceived as being a "temporarily insane" judgement and dumped the Norwin Band in the GE caption. Upon arriving home to Pittsburgh there was a surprise waiting for Michael: a personal invitation to join the Norwin staff.

When Wendy's day job evaporated in 1994, L.J. immediately (no one was quicker to respond to opportunities) called to ask her to join the Norwin

staff (more like a family) to be the year-round flute specialist. Every Monday morning at 7:15 she trekked to NSH to work with the flute section in "the loft"—storage space L.J. reclaimed from the ceiling of the band room. When first period ended at 8:40 Wendy would hang out in the band room to watch the master at work.

L.J.'s "free" period included coaching four or five students on their instruments, watching videos of the recent contest performances, listening to recordings to find future repertoire, studying scores and practicing his conducting, tutoring students in all their subjects, planning and organizing trips and fundraisers, meetings with the music staff he supervised, making seemingly a million work-related phone calls.

L.J. did all this and more while making Wendy and everyone he came in contact with feel like they were the center of the universe called Norwin Band. Mondays were Wendy's favorite day of the week for over four years.

Perhaps the most memorable images we will all carry will be the calm, efficient, warm demeanor with which he (and his dear friend and camp co-director, Norman Ruebling) supported the work of the full-time Bands of America staff at the annual Summer



Making sure things ran smoothly backstage at BOA's Symposium concerts, L.J. (second from left) enjoyed meeting and hanging with the performers, like Maynard Ferguson (second from right, also with Scott McCormick, far right, and Associate Camp Director Norm Ruebling, far left).

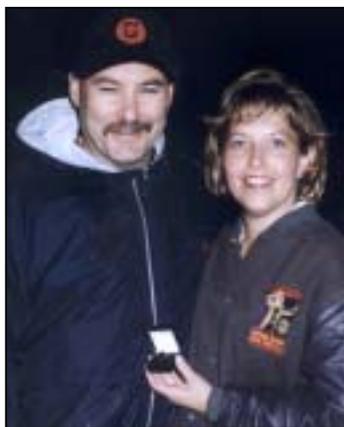
Symposiums. While business guru Tom Peters talks about *Management by Walking Around*, embodied leadership by riding around! Behind the wheel of a Cushman golf cart, he oiled the gears that enabled 1300 students (and several hundred band directors, clinicians and SWAG volunteers) to have peak experiences and enjoy one the country's *very best* summer music programs. It was not unusual to hear thousands repeat his name in rhythmic chant when he drove by or when he appeared on stage to emcee the evening concerts.

In October 2001, L.J.'s friend Bob Buckner wisely invited him to help administer the on-field portion of Western Carolina University's inaugural marching band competition. To no one's surprise, L.J. ran the show with clock-like precision,

all the while soothing the frayed nerves of participating directors and students, and ensuring that they enjoyed and benefited from their experience.

Reflecting the many testimonials—both verbal and written generated since January 6, we join the thousands of others in stating, "L.J. changed our lives." His smile, well-developed sense of irony, quiet, droll wit, commitment to excellence, and total dedication to the Norwin Band will remain with us always.

Wendy Kumer is a flutist and teacher, and Michael Kumer is Executive Director of the Nonprofit Leadership Institute and Associate Dean of the School of Leadership & Professional Advancement at Duquesne University, PA.



L.J. (left) accepts the directors' championship ring from BOA Director of Band Relations Cam Stasa, after Norwin's 1999 Regional Championship win at Hofstra University, NY.

honored and blessed to have spent cherished time with L.J. and his sister, Linda in the weeks and days immediately prior to his untimely death on January 6.

L.J. was in the audience when Michael delivered one of his first clinics for "Marching Bands of

Scott McCormick, Executive Director Bands of America

I knew L.J. for over 20 years and became very close over that time. He was like a big brother to me. No one had a bigger heart for the kids he taught and mentored both at Norwin and the BOA camps. I will also never forget the trademark presentations that L.J. would come up with for the Norwin Marching Band. They were always entertaining but

continued on following page

continued from previous page

also had an edge that exuded confidence, poise and pride. L.J. and the Norwin band will be remembered for the "class act" that always surrounded their organization.

I will miss my friend and the band world has lost one of the great ones of all times.

Earl Hurrey, *Director of Memberships*

MENC, The National Association of Music Education

During L.J.'s entire 25 plus years as a music educator he dedicated his life to the pursuit of excellence. This was evident in everything he did, both as a professional music educator and as a person. He challenged his students to their limits both musically and physically. L.J. always felt that his students could do just about anything you asked of them as long as they had proper guidance and structure. He was never satisfied with the students performances or his own achievements, always believing that something could be done better. Most importantly, he was uncompromising when it came to his program and his students. However, L.J. had a the ability to make his students feel special and proud of their hard work. While he always strived for perfection, he made sure that his students were appreciated for their efforts. His loyalty and dedication to his students lasted long after they had graduated and moved on in life.

As a friend for more than thirty years, I knew L.J. to be a dedicated and loyal person, who never forgot his friends. He was there for anyone when in need. Even though he was an intense and commanding personality, he knew how to have fun and enjoy life to its fullest. The world has lost not only a gifted and dedicated music educator but, a super human being.

Gary F. Gorzynski, *Kendall Park, NJ Norwin H.S. Drum Major, 1979*

I met L.J. in the spring of 1976, while I was in 8th grade. By my senior year of high school I felt like his little brother. I was field conductor of the band that year in which we won our first BOA regional in Harrisonburg, VA. He took me to Gettysburg for my interview at Gettysburg College from where he graduated in 1974 (I graduated in 1984). His college roommate was my college band director. I used to spend

all of my summers while in college working with L.J. and Norwin. Eventually through my years in high school our relationship evolved from student-teacher to a deep friendship and big brother-little brother relationship that transcended time and distance. He had become my best friend, my confidant, my best man and eventually a namesake and godfather to my youngest son.

L.J. was special to everyone who knew him. His ability to touch lives and to make a difference in the direction of peoples lives, whether you were a student, parent, child or adult was truly a special and magical gift. This is his legacy.

Donations being accepted for the L.J. Hancock Scholarship Fund

In honor of L.J.'s life and work as a teacher and mentor, Bands of America and The Revelli Foundation have created a fund for the L.J. Hancock Scholarship. This scholarship will be awarded by The Revelli Foundation to a high school senior who will attend college as a music education major, intending to be a band director.

Mark Camphouse commission will pay tribute to L.J.'s life and work

Mark Camphouse has accepted a commission to honor L.J. Hancock's life and work, commissioned by Bands of America. The piece will be debuted in 2002 at the Bands of America Summer Band Symposium.

The goal is to raise \$15,000 to go towards the commission and to fund the \$10,000 endowment for the \$1,000 annual scholarship award. Donations of \$100 or greater are suggested, however, all donations will be gladly accepted for the fund and are tax-deductible.

Donations can be made to: The L.J. Hancock Scholarship Fund, c/o The Revelli Foundation, 522 Pratt Ave. North, Schaumburg, IL 60193. 

"How can I go to camp when I can't afford the trip?"

Advice for students and directors from BOA.

For some students and directors, participating in BOA's national Summer Band Symposium is a dream that might not be an easily attained reality monetarily. BOA would like to offer you advice on how to get funding from resources you might not think of everyday...the companies and stores in your communities! Directors, while you might find some of these ideas helpful in underwriting your own trip to the Summer Band Symposium, please feel free to share them with your students who are attending the BOA Summer Symposium, or any other summer camp.

Check out your local Chamber of Commerce for businesses in your area that would be ideal to approach to help fund your trip to BOA. Banks, grocery stores and pharmacies are the perfect places to start with. Keep in mind that many larger retail outlets may have to check with their corporate headquarters before granting money, so start your search early.

Sponsorship letters are a great way to fundraise individually. Write a little bit about yourself and the opportunities that await you at camp. Make copies of that letter and add in the letter from BOA's Executive Director that can be found at bands.org/events/ssy and send them to relatives, doctors, and anyone else you can think of. If your supporters would prefer, they can send scholarship funds directly to Bands of America and attach a note with your name and information on it and BOA will credit your account promptly. A \$10 donation may not seem like a lot of money, but multiply that by ten or more people and the result can be well worth the time and effort. The more letters you send out, the greater response you will get.

Group fundraisers are a little more common in paying for camp. There are always the car washes and the bake sales, but what about a silent auction or a golf tournament? Some local companies may not have money to sponsor you, but their services could be of use too! Ask a local restaurant if they would be willing to host a fundraising night, where a certain percentage of that night's earnings would go to your program. Pass out fliers and alert the whole community about the event. It's a great draw for the restaurant, and a great fundraiser for you.

"Camp jars" are another idea that may turn profitable. Decorate a jar or can with a slit at the top and decorate it as you wish. Place a card on it to "Fund my Trip to the BOA Summer Symposium." Ask local music retailers or even gas stations to place them by their registers to catch loose change from their customers. Pennies add up to dollars, and those dollars can cover your tuition and housing for camp.

Does your band have a unique fundraising idea? Submit your ideas in Your Voice in the BOA Network (bands.org/network) area and read other great ideas for gathering money for camp and other activities. Information on upcoming events like the Summer Symposium is available now on bands.org. If you need additional ideas or assistance, don't hesitate to contact BOA at 800.848.2263 or network@bands.org. We want you to join us for more "positively life-changing" experiences in the years to come! 

Lawrence Central High School, IN, Wins 2001 BOA Grand Nationals With a Grand Performance

by Michael Boo

Lawrence Central H.S., Indianapolis, IN, 2001 Grand National Champion

What was perhaps the most competitive BOA Grand Nationals in several years was presented on November 10, 2001 at the RCA Dome in Indianapolis, Indiana. Saturday evening's Finals was filled with outstanding performances and a surprise finish. Never before in the history of Bands of America have five-count them, *five*-bands come within one point of the National Championship in the same year.

Those in attendance will most remember the surprising "upset" by Lawrence Central High School, Indianapolis, IN, as the band won its first-ever BOA Grand Nationals Championship. Lawrence Central finished first after two days of preliminary competition, however, took no caption awards in Semi-Finals or Finals and was not among the top three in their class in Semi-

Finals. But in Finals, a score of 96.40 (4th in Music, tie for 2nd in Visual, and 2nd in GE), with strong caption finishes throughout, was enough to do the trick. This was unexpected following the earlier awards presented, proving that at any moment, any of these bands can win with a great performance.

Lawrence Central is under the direction of **Randy Greenwood** and **Matt James**.

Lawrence Central's show entitled "Metamorphosis: Ancient Myth to Modern Vision," was based on Michael Kamen's heart-wrenching "The New Moon in the Old Moon's Arms." Capturing the flavor of Native American folklore and rhythmic sensibilities, the show wove native-sounding melodies like musical threads in a Navajo rug. Soloists expertly created native wind sounds, and the accompanying melodic framework built a tapestry that left a profound sense of tribute

hanging over the audience even after the band left the field.

Carmel High School, Indianapolis, IN, second place (96.35) and Class AAA National Champion, once again presented original music by band director Richard Saucedo, this year titled "The Danse."

Rounding out the finalists were:

Plymouth-Canton Educational Park, Canton, MI, Clay Wachholz, Director, third place (95.90)

L.D. Bell High School Hurst, TX, Joe Grzybowski, Director, fourth place (95.85)

Marian Catholic High School, Chicago Heights, IL, Greg Bimm, Director, fifth place (95.45)

Tarpon Springs High School, Tarpon Springs, FL, Kevin Ford, Director, sixth place (93.20) and Class AA National Champion

Kiski Area High School, Vandergrift, PA, George Wozniak, Director, seventh place (92.90)

Lake Park High School, Roselle, IL, Kenneth Snoeck, Director, eighth place (89.25)

Avon High School, Avon IN, Jay Webb, Director, ninth place, (87.90)

Center Grove High School, Greenwood, IN, Kevin Schuessler, Director, tenth place (87.65)

Irmo High School, Columbia, SC, Kenneth Turner, Director, eleventh place (86.95)

Broken Arrow Sr. High School, Broken Arrow, OK, Scott Tomlinson and Tom Stout, Directors, twelfth place (86.00).

Earlier in the evening, **Bellbrook High School, Bellbrook, OH**, David Carbone and Barbara Siler, Directors, opened the Finals show with in Class A championship exhibition, with a program based on Eric Whitacre's "Ghost Train."

This was one incredible show. If you've never been to a live BOA Grand Nationals, consider celebrating the youth of America with a visit to the RCA Dome during **November 14-16, 2002**.

Michael Boo is a creative writer who also writes the program books and CD liner notes for Drum Corps International. His review of the 2001 Grand National Finals was written onsite during the Finals show.

Get full results*, judges recaps* and view and order photographs from all 14 BOA 2001 Regionals & the Grand National Championships at

www.bands.org

*Free membership in the online BOA Network on bands.org required for event scores and recaps.

Carmel H.S., Carmel, IN,



Jolesch Photography



Jolesch Photography

2001 Bands of America Regional Championship Results

Louisville, KY, Sept. 21

Carmel HS, IN—Champion & AAA
Hart County HS, KY—A
Castle HS, IN—AA

Toledo, OH, Sept. 21

Prospect HS, IL—Champion & AAA
Durand Area HS, MI—A
Jenison HS, MI—AA

Johnson City, TN, Sept. 28

Irmo HS, SC—Champion & AAA
Bassett HS, VA—A
James F. Byrnes, SC—AA

Orlando, FL, Sept. 28

Tarpon Springs HS, FL—Champion & AA
Great Falls HS, SC—A
Cypress Creek HS, FL—AAA

San Antonio, TX, Oct. 6

L.D. Bell HS, TX—Champion & AAA
Whitesboro HS, TX—A
Uvalde HS, TX—AA

Las Vegas, NV, Oct. 6

Coronado HS, TX—Champion
Elko HS, NV—AA
Etiwanda HS, CA—AAA

St. Louis, MO, Oct. 13

Lake Park, IL—Champion & AAA
Bellbrook HS, OH—A
FJ Reitz HS, IN—AA

Hempstead, NY, Oct. 13

King Philip Regional HS, MA—Champion & AA
Norwalk HS, CT—AAA
There were no Class A participants

Massillon, OH, Oct. 20

Kiski Area HS, PA—Champion & AA
Chippewa HS, OH—A
Westerville North HS, OH—AAA

Arlington, TX, Oct. 20

L.D. Bell HS, TX—Champion & AAA
Hebron HS, TX—AA
There were no Class A participants

Atlanta, GA, Oct. 27

Tarpon Springs HS, FL—Champion & AA
Jackson Academy, MS—A
Irmo HS, SC—AAA

Morgantown, WV, Oct. 27

Lassiter I HS, GA—Champion & AAA
Kiski Area HS, PA
Bassett HS, VA—A

Houston, TX, Nov. 3

Ronald Reagan HS, TX—Champion & AAA
Pleasant Grove HS, TX—A
Mabank HS, TX—AA

Indianapolis, IN, Nov. 3

Carmel HS, IN—Champion & AAA
Bellbrook HS, OH—A
Avon HS, IN—AA

Thanks to our 2001 Exhibition Bands

Cuyahoga Falls High School
East Tennessee State University
Georgia Tech University
Kent State University
Jacksonville State University
Massillon High School
Morehead State University
Southwest Texas State University
Texas A&M University-Commerce
Texas Christian University
University of Nevada-Las Vegas
The University of Texas at Arlington
Washington H.S., OH
West Virginia University
Western Illinois University

Congratulations to the 2001 Bands of America Regional & Grand National Championship Bands

Listed alphabetically by state.

Muscle Shoals H.S., AL
Desert Vista H.S., AZ
Gilbert H.S., AZ
Sabino H.S., AZ
Covina H.S., CA
Diamond Bar H.S., CA
Etiwanda H.S., CA
Nogales H.S., CA
Rancho Buena Vista H.S., CA
Serrano H.S., CA
Pomona H.S., CO
Brien McMahon H.S., CT
Newtown H.S., CT
Norwalk H.S., CT
Stamford H.S., CT
Trumbull H.S., CT
Cocoa Beach H.S., FL
Cypress Creek H.S., FL
East Lake H.S., FL
Hialeah H.S., FL
John I. Leonard H.S., FL
Killian H.S., FL
Lake Howell H.S., FL
Lakewood Ranch H.S., FL
Mariner H.S., FL
Miami Coral Park H.S., FL
Miami Springs Sr. H.S., FL
Northside Christian School, FL
Olympic Heights H.S., FL
Seminole H.S., FL
St. Cloud H.S., FL
Stoneman Douglas H.S., FL
Tarpon Springs H.S., FL
The King's Academy, FL
William R. Boone H.S., FL
Alan C. Pope H.S., GA
Chapel Hill H.S., GA
Fayette County H.S., GA
Harrison H.S., GA
Kennesaw Mountain H.S., GA
Lassiter H.S., GA
Lassiter H.S. Band II, GA
Marietta H.S., GA
McEachern H.S., GA
McIntosh County Academy, GA
North Gwinnett H.S., GA
Shiloh H.S., GA
Walton H.S., GA
Warner Robins H.S., GA
Wheeler H.S., GA
Woodstock H.S., GA
Davenport Central H.S., IA
Blackfoot H.S., ID
East Richland H.S., IL

Glenbard West H.S., IL
Herscher H.S., IL
J. Sterling Morton H.S., IL
Lake Park H.S., IL
Limestone Community H.S., IL
Lincoln-Way East H.S., IL
Lincoln-Way H.S. Central, IL
Marian Catholic H.S., IL
Metamora H.S., IL
Morton H.S., IL
Naperville North H.S., IL
Normal West H.S., IL
Plainfield H.S., IL
Prospect H.S., IL
Thornton Fractional South H.S., IL
Wheaton Warrenville South H.S., IL
Avon H.S., IN
Ben Davis H.S., IN
Carmel H.S., IN
Castle H.S., IN
Center Grove H.S., IN
Clinton Prairie H.S., IN
F.J. Reitz H.S., IN
Lake Central H.S., IN
LaPorte H.S., IN
Lawrence Central H.S., IN
Lowell H.S., IN
Madison Consolidated H.S., IN
Martinsville H.S., IN
Northrop H.S., IN
Paul Harding H.S., IN
Perry Central H.S., IN
Blue Valley H.S., KS
Blue Valley West H.S., KS
Goddard H.S., KS
Allen County-Scottsville H.S., KY
Beechwood H.S., KY
Boone County H.S., KY
Boyle County H.S., KY
Cumberland County H.S., KY
East Jessamine H.S., KY
Eastern H.S., KY
Elizabethtown H.S., KY
Gallatin County H.S., KY
George Rogers Clark H.S., KY
Greenwood H.S., KY
Harrison County H.S., KY
Hart County H.S., KY
Lafayette H.S., KY
Lone Oak H.S., KY
Male H.S., KY
Meade County H.S., KY
North Hardin H.S., KY

Ohio County H.S., KY
Oldham County H.S., KY
Paul Laurence Dunbar H.S., KY
Scott H.S., KY
Tates Creek H.S., KY
Wayne County H.S., KY
Lafayette H.S., LA
King Philip Regional H.S., MA
Chesaning Union H.S., MI
Durand Area H.S., MI
Farmington Harrison H.S., MI
Flushing H.S., MI
Grandville H.S., MI
Hudsonville H.S., MI
Jenison H.S., MI
Lakeland H.S., MI
Livonia Franklin H.S., MI
Milford H.S., MI
Novi H.S., MI
Plymouth-Canton Educational Park, MI
Portage Central H.S., MI
Reeths-Puffer H.S., MI
Southgate Anderson H.S., MI
Troy Athens H.S., MI
Walled Lake Central H.S., MI
Irondale H.S., MN
Farmington H.S., MO
Francis Howell H.S., MO
Francis Howell North H.S., MO
Fulton H.S., MO
Lindbergh H.S., MO
Oakville Senior H.S., MO
Parkway Central H.S., MO
Parkway South H.S., MO
Parkway West H.S., MO
St. Charles West H.S., MO
Washington H.S., MO
Jackson Academy, MS
Cary H.S., NC
Clayton H.S., NC
East Lincoln H.S., NC
Lincolnton H.S., NC
Mt. Pleasant H.S., NC
North Buncombe H.S., NC
Tuscola H.S., NC
Weddington H.S., NC
West Carteret H.S., NC
Bellevue West H.S., NE
Mayfield H.S., NM
Ed W. Clark H.S., NV
Elko H.S., NV
Foothill H.S., NV
Green Valley H.S., NV

Palo Verde H.S., NV
Arlington H.S., NY
Copiague H.S., NY
Hicksville H.S., NY
Sachem H.S., NY
Victor H.S., NY
Webster H.S., NY
West Genesee H.S., NY
Avon H.S., OH
Bellbrook H.S., OH
Bishop Watterson H.S., OH
Brunswick H.S., OH
Buckeye H.S., OH
Cambridge H.S., OH
Carroll H.S., OH
Centerville H.S., OH
Chaminade-Julienne Catholic H.S., OH
Chippewa H.S., OH
Colerain H.S., OH
Fairborn H.S., OH
Field H.S., OH
Franklin Heights H.S., OH
Greeneview H.S., OH
Hilliard Davidson H.S., OH
Indian Hill H.S., OH
Kings H.S., OH
LaSalle H.S., OH
Marietta Sr. H.S., OH
Marlington H.S., OH
Maumee H.S., OH
Miamisburg H.S., OH
Milford H.S., OH
Mt. Healthy H.S., OH
New Philadelphia H.S., OH
Northmont H.S., OH
Norton H.S., OH
Roger Bacon H.S., OH
Springboro H.S., OH
Sycamore H.S., OH
Valley Forge H.S., OH
Warren Local H.S., OH
Western Brown H.S., OH
Westerville North H.S., OH
Westerville South H.S., OH
Westland H.S., OH
William Mason H.S., OH
Xenia H.S., OH
Broken Arrow Senior H.S., OK
Collinsville H.S., OK
Enid H.S., OK
Moore H.S., OK
Owasso H.S., OK
Union H.S., OK
Westmoore H.S., OK
Blackhawk H.S., PA
Deer Lakes H.S., PA
Elizabeth Forward H.S., PA
Gateway Senior H.S., PA
Kiski Area H.S., PA

Mars Area H.S., PA
McDowell H.S., PA
Methacton H.S., PA
North Penn H.S., PA
Norwin H.S., PA
Southmoreland Sr. H.S., PA
Trinity H.S., PA
Trinity H.S., PA
West Allegheny H.S., PA
Belton-Honea Path H.S., SC
Boiling Springs H.S., SC
Clinton H.S., SC
Fort Mill H.S., SC
Great Falls H.S., SC
Irmo H.S., SC
James F. Byrnes H.S., SC
James Island H.S., SC
Lexington H.S., SC
Northwestern H.S., SC
Paul M. Dorman H.S., SC
Ridge View H.S., SC
Rock Hill H.S., SC
Swansea H.S., SC
Walterboro H.S., SC
Wando H.S., SC
Westside H.S., SC
White Knoll H.S., SC
Brentwood H.S., TN
Clinton H.S., TN
Elizabethton H.S., TN
Knox Central H.S., TN
McGavock H.S., TN
Ooltewah H.S., TN
Union City H.S., TN
Aledo H.S., TX
Angleton H.S., TX
Bel Air H.S., TX
Brazoswood H.S., TX
Calallen H.S., TX
Cinco Ranch H.S., TX
Clements H.S., TX
Colleyville Heritage H.S., TX
Coppell H.S., TX
Coronado H.S., TX
Cy-Fair H.S., TX
Cypress Falls H.S., TX
Donna H.S., TX
Douglas MacArthur H.S., TX
Edinburg H.S., TX
Edinburg North H.S., TX
Fossil Ridge H.S., TX
Garland H.S., TX
George Bush H.S., TX
Haltom H.S., TX
Harlingen H.S., TX
Hebron H.S., TX
J.M. Hanks H.S., TX
James Bowie H.S., TX
John B. Connally H.S., TX
Johnny G. Economides H.S., TX

Judson Senior H.S., TX
Keller H.S., TX
Klein Forest H.S., TX
Klein H.S., TX
L.D. Bell H.S., TX
La Joya H.S., TX
Lake Highlands H.S., TX
Lake Travis H.S., TX
Langham Creek H.S., TX
Lewisville H.S., TX
Llano H.S., TX
Mabank H.S., TX
Mesquite H.S., TX
Midland H.S., TX
New Braunfels H.S., TX
Nolan Catholic H.S., TX
Oliver Wendell Holmes H.S., TX
Pearland H.S., TX
Pleasant Grove H.S., TX
Raymond & Tirza Martin H.S., TX
Richland H.S., TX
Robert E. Lee H.S., TX
Ronald Reagan H.S., TX
Rowlett H.S., TX
Samuel Clemens H.S., TX
San Benito H.S., TX
Seguin H.S., TX
Smithson Valley H.S., TX
Spring H.S., TX
Stephen F. Austin H.S., TX
Stony Point H.S., TX
Taft H.S., TX
The Colony H.S., TX
The Woodlands H.S., TX
Trinity H.S., TX
Uvalde H.S., TX
Westfield H.S., TX
Westlake H.S., TX
Westwood H.S., TX
Whitesboro H.S., TX
William Howard Taft H.S., TX
Winston Churchill H.S., TX
Bassett H.S., VA
Chantilly H.S., VA
Fieldale-Collinsville H.S., VA
Liberty H.S., VA
McLean H.S., VA
Nottoway H.S., VA
Whitnail H.S., WI

BOA launches initiative to serve America's school Orchestras

Goals announced for Orchestra Camp, Honor Orchestra of America and a National Orchestra Festival

Bands of America will launch the first of several steps in 2002 toward incorporating orchestra into its annual programming.

A proposed timeline was agreed upon at meetings held during the Midwest Clinic in Chicago in December.

"Our findings and feedback from teachers is that there is a need for national level learning and performance venues for high school orchestras," says BOA Executive Director Scott McCormick. "With more than 25 years of providing educational experiences for wind players and bands, we feel that BOA is perfectly poised to present first-class, quality educational programs and events for high school string players and orchestra groups."

Plans for 2002 include a pilot program at the Summer Band Symposium of sessions for both orchestra directors and band directors who also conduct the orchestra at their schools, as well as a limited student string orchestra track.

The proposed timeline for debuting orchestra programming is as follows:

Orchestra Student Division at the **Summer Band Symposium** for all levels of students (2003 or 2004)

Orchestra Track for Teachers at the **Summer Band Symposium** (2003 or 2004)

Honor Orchestra of America, patterned after the Honor Band of America, and performing its debut year at the National Concert Band Festival (2004 or 2005)

National Orchestra Festival, patterned after the National Concert Band Festival and running concurrently with the NCBF its debut year (2005 or 2006)

"While the timeline is tentative pending further planning, we are committed to the program and want to share it in broad strokes with our band directors," says McCormick.

A new name for the orchestra division will be forthcoming and additional staff added to undertake this initiative.

Walt Straiton, orchestra director at **Williamsport H.S., Williamsport, PA**, and a consultant to Yamaha Corporation of America will serve as a consultant to BOA and as Division Head of the Summer Symposium Orchestra track for students and directors. Straiton is a teacher whose curriculum includes innovative and exciting "alternative orchestra" opportunities for his students.

Give us your input! Complete the online Orchestra Survey for Band Directors at www.bands.org/events/orchestra/survey.html. Look for more details on these exciting developments in upcoming newsletters, on www.bands.org, or call BOA at **800.848.BAND** to talk about the opportunities.

bands of america news

BOA and Yamaha to launch joint online educator group on www.bands.org

Bands of America and Yamaha Corporation of America Band and Orchestral Division have announced plans to launch a directors educator group online at www.bands.org.

Registration will be free to all music educators. The area will include:

- Yamaha Educator Pack resources by top Yamaha artists
- Exercises and tips that you can download to share with your students
- Director only chats with leading conductors and educators
- Director only message Forums for networking with colleagues nationwide
- Downloadable Yamaha publications

- Discounts and special offers from both BOA and Yamaha
- Job board and classified "ads" for instruments and equipment

Many of the benefits are scheduled to be online by March 1, 2002, following phase one of the development. Other benefits, like the job board, will be launched later in 2002.

To access, directors must sign up for free BOA Network membership as a band director on www.bands.org. You can sign up now and be emailed a special announcement when the Educator Group area is launched.

Festival Package give-away for BOA Network Director online members: Deadline extended to February 28, 2002

BOA has extended the deadline for directors to sign up for BOA Network membership and be eligible for prime festival package prizes, to February 28. The extension gives *BOA Newsletter* readers a chance to participate in the prize give-away. BOA Network is Bands of America's free online membership area. Your online membership will give you access to:

- BOA instant championship results.
- Full judges recaps.

- Live chats and discussion forums.
- Advance notice of BOA events, updates and new events.
- Free director passes to select BOA events like the National Concert Band Festival.

All BOA Network Band Director members will be eligible for the drawing. Winners will be notified via email and posted on www.bands.org. Visit www.bands.org to sign up today and to see details on these director give-away prize packages:



April 19-20, 2002
Louisville, KY
www.kdf.com
Thunder Package:
2 tickets to They're Off luncheon, Dinner for 2 Friday night, 2 VIP passes for the World's Greatest Airshow and fireworks display "Thunder over Louisville," 2 nights Hotel stay



Nov 14-16, 2002
Indianapolis, IN
www.bands.org
For 2: tickets to Grand Nationals, Press Box Finals Seats, hotel, gift bag.



May 24-26, 2002
Indianapolis, IN
500festival.com
For 2: tickets to the Indianapolis 500 Race, 500 Parade, gift bag.



Aug 8-10, 2002
Madison, WI
www.dci.org
For 2: tickets to DCI championships, 3 nights hotel, gift bag.

Sign up for free BOA Network membership at www.bands.org by February 28, 2002 for a chance to win the package prizes (directors only).



BOA awarded Pinnacle Awards by the International Festivals and Events Association

Bands of America has been recognized with two 2001 Pinnacle Awards from the International Festival & Events Association. BOA received the Silver Medal for **Best Newsletter** and the Gold Medal for **Best Sponsorship Video** in an announcement made in October 2001.

Each year, the International Festivals & Events Association recognizes outstanding examples of special event promotions with its Pinnacle Awards competition. For nearly three decades, IFEA media awards have honored many outstanding promotional and media initiatives.

The awards are normally announced during the Hall of Fame Awards Luncheon at IFEA's annual conference, scheduled last year for October 5-11. Although the conference was postponed until January 2002 due to September 11, the awards were announced on www.ifea.com in October. BOA staff accepted the awards at the rescheduled international convention on January 22 in Las Vegas.

Bands of America has been recognized with IFEA Pinnacle Awards every year since 1989, in categories including Best Newsletter, Best Broadcast Program, Best Website, Best Promotion, and others.

The Revelli Foundation awards college scholarships at BOA Grand Nationals

The Revelli Foundation awarded three of its annual scholarships at the 26th annual BOA Grand National Championships, during the Finals Awards Ceremony on Saturday, November 10, in Indianapolis' RCA Dome.

The scholarships were awarded to individual senior high school students who intend to pursue collegiate study as a music major.

The \$2,000 Jolesch Scholarship went to **Jon Kowalski of Lakeland H.S., MI**. The \$1,000 N.A.U.M.D. Scholarship went to **Adrian Holton of Tarpon Springs H.S., FL**. The \$1,000 Yamaha Scholarship went to **Melissa Jaramillo of Etiwanda H.S., CA**.

For more information on The Revelli Foundation and its programs and scholarships, visit www.revellifoundation.org.

Revelli Foundation website now online

You can now get information about, and make donations to, The Revelli Foundation online at www.revellifoundation.org. The site include details on Revelli's programs, including scholarships, new music commissions and the Honor Band of America Chair Endowment project.

Vic Firth Endows Honor Band of America Chair

Vic Firth, founder and president of Vic Firth, Inc., has endowed the second chair in The Revelli Foundation's Honor Band of America chair endowment program. The chair Endowment program makes possible the participation of Honor Band of America members in the honor ensemble and the National Concert Band Festival, regardless of their personal or family financial resources.

"I feel that The Revelli Foundation is leading the way for great musical experiences for young persons," said Firth.

"Their musical integrity is a big key to success for young musical minds. As a part of our dedication to music education at Vic Firth, Inc., our participation was an obvious decision."



"It just seems right for Vic Firth, who is celebrating his fiftieth season with the Boston Symphony Orchestra, to have his name on this chair," said Neil Larrivee, Director of Education, Vic Firth, Inc. "He is a giant to us all as a performer, teacher and friend, and now his name will continue on with this timpani chair endowment."

The Revelli Foundation's chair endowment program was launched in 2000 with the goal of raising endowed scholarships for the 100 Honor Band participants. Honor Band members are selected by audition and perform annually at the National Concert Band Festival. Past touring ensembles of the HBOA have traveled to Japan in 1999 and Europe in 1997 to perform at the World Association of School Bands and Ensembles (WASBE).

"We are honored to receive this Honor Band of America Chair Endowment from Vic Firth," said Scott McCormick, Executive Director of Bands of America. "Our goal is to endow all 100 chairs, and it's companies with leadership like Vic Firth who appreciate the importance of a national honors ensemble and are long-time supporters of music education that will make our goal a reality."

A \$15,000 contribution fully endows an HBOA Chair, although a commitment of \$5,000 total contribution will entitle a donor to have "lead" status of an Endowed Chair.

The Revelli Foundation is a non-profit charitable foundation dedicated to perpetuating music education through band. The Revelli Foundation is named for Dr. William D. Revelli (1902-1994), whose success at a small school in Hobart, Indiana and a 36-year tenure as the Director of Bands at the University of Michigan are legendary. Today, The Revelli Foundation is carrying forward Dr. Revelli's vision for music education into the next century with a variety of scholarships and programs designed to support music education efforts.

For more information on how you can endow a chair or make a tax-deductible contribution to this effort, call The Revelli Foundation at 800.963.REVELLI (7383), or email info@revellifoundation.org.

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Volunteer opportunities at BOA for band directors

Bands of America offers several different ways to become a member of its family and community. Volunteering and internships allow individuals the chance to have an experience of a lifetime, as well as catching a glimpse 'behind the scenes.'

With 20 annual events, Bands of America could not accomplish what it does without the generous support of its volunteers. One way that directors can be directly involved with BOA and make a difference in the lives of thousands of young people off the podium is behind-the-scenes as a BOA volunteer. BOA volunteer opportunities range from the SWAG Team at the BOA Summer Band Symposium, stage crew and festival support at the National and Regional Concert Band Festivals, and event staff at the Regional and Grand National Championships.

Team SWAG at the Summer Band Symposium

The BOA Summer Band Symposium's Team SWAG is a group of dedicated volunteers who serve as teaching assistants, counselors and event staff for this national week-long camp. Team SWAG members are selected by a vigorous application process. The Team regularly consists of college music education majors and college students in a wide range of majors, band directors, and professionals in a variety of fields who donate their talents and time to these young people. Team SWAG members can receive up to three hours of graduate credit for their full camp experience.

Event volunteer staff positions

Bands of America is also seeking dedicated individuals to volunteer as event staff. We produce more than 20 high profile events annually. Volunteers staff positions at the Grand National Championships (fall), National Concert Band Festival (spring), Regional Concert Band Festivals (spring) and Regional Championships (fall).

Internships

Internships are another way of getting involved and gaining event production experience. There are several different areas one can choose from, including Copyright Intern, Event Coordination Intern, Volunteer Manager, Souvenir Manager, Systems Coordination, and much more. BOA asks of a commitment of at least ten weeks and internships are available year round.

Internships are available to those who have completed at least one semester of undergraduate collegiate work. No specific major is required, but experience and/or course work in music, band, recreation, business, or education is helpful. There is no age restriction on volunteering at BOA events. However, participating band members are not eligible to volunteer.

How to get involved

If you or someone you know would be interested in BOA's behind the scenes opportunities, please visit our website at www.bands.org and go the Volunteer and Team SWAG areas under the "Network" menu. Internship info is located under "About BOA." You can also call us at **800.848.BAND**. 

Five tips for gaining copyright permission with minimum stress

As many of you know all too well, applying for and obtaining copyright permission can be a long, frustrating, and sometimes maddening process. Jeni Paulson, Copyright Coordinator for Bands of America, offers five helpful hints on obtaining permission to make special arrangements for your band, to make the process a little smoother for you.

Jeni graduated in 1994 from Indiana State University with a Bachelor of Science degree in Music Business. She worked briefly in concert promotion before going to work at Hal Leonard Corporation in 1995 as their Permissions Administrator. For 4 years her job at Hal Leonard was to grant or deny requests to use songs owned or administered by Hal Leonard; which gives her a unique background for Bands of America to use.

Following are 5 helpful hints based on Jeni's firsthand experience:

1. Ask early. Publishers are well aware that you started selecting your songs in the spring. They consider fall requests as permission after the fact and they don't really like it. Even if you're not 100% positive you want to use a song - start the permission process and hold the contract. You can always send it back without the fee if you change your mind.

2. Public domain.

Don't assume it's public domain. A change in copyright law in 1997 delayed several songs from entering Public Domain (e.g. "Rhapsody In Blue" which should have become Public Domain January 1, 1998). If it was published before 1922 you're probably in the clear but it's still a good idea to confirm with the U.S. Copyright Office. If it was written in 1923 or later, it's under copyright protection. (<http://www.loc.gov/copyright/search>)

3. Walt Disney. They take a minimum of 2 months to approve requests. If you're going to do it on your own - add another 6 weeks to the process to get the forms you'll need. They handle all requests in the order they are received without exception.

4. John Williams. He has not granted permission to arrange, adapt or change his music in any way, shape or form. So if a published arrangement doesn't exist in marching or concert band form—you should choose new music.

5. Johann de Meij. It is difficult to obtain permission to use his music; and if you do secure permission, it can be expensive.

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BOA announces 2002 Honor Band of America members

Bands of America congratulates the students selected for the 2002 Honor Band of America (see page 8 for more info on the HBOA and the National Concert Band Festival). Members were selected in November following a taped audition process. The following list is alphabetical by last name within each instrument:

Flute

Stephanie Cambra Liverpool HS, NY
 Janice Caponera Westlake HS, NY
 Kathryn Farenish Lake Braddock Secondary School, VA
 Stacey Kime W.T. Woodson HS, VA
 Cheryl Manna Mahopac HS, NY
 Palesa Melvin Herndon HS, VA
 Rachel Morgan Chatsworth HS, CA
 Elizabeth Mulhall Irvington HS, NY
 Marisa Jo Schottelkorb Flathead HS, MT
 Michelle Stone Lassiter HS, GA
 Lisa Tate Frederick HS, MD
 Kate Watts Trinity Episcopal School, VA

Oboe

Priscilla Adams Tarpon Springs HS, FL
 Rebecca Lord Norwich Free Academy, CT
 Heidi Stapel Mars Area HS, PA
 Jeffrey Stephenson Irmo HS, SC

Clarinet

Annie Bishop Spring HS, TX
 Elena Bucci Scituate HS, RI
 Stephanie Carey Fayette County HS, GA
 Jill Cockerham Herndon HS, VA
 Melissa Garner Oak Mountain HS, AL
 Michael Gregory Benicia HS, CA
 Josh Jensen Buchanan HS, CA
 Mark Kleine Lassiter HS, GA
 Jeremy Klene Wheaton Warrenville South HS, IL
 May Lin La Canada HS, CA
 Sarah Lloyd Terry Sanford HS, NC
 Kirsten Lundstrom Lassiter HS, GA
 Garrett Matlock Oswego HS, IL
 James Romel DeWitt HS, MI
 Erin Tilley Glenbard West HS, IL
 Eleanor Weigert Mount Vernon HS, VA

Bass Clarinet

Nina Besser W.T. Woodson HS, VA
 Larry Scott Fritch Howard Blake School of the Arts, FL
 Jennifer Pilat Irmo HS, SC
 Eric Wiggins Lassiter HS, GA
 Han Wool Choi Saratoga HS, CA

Bassoon

Stephanie Koher Fayette County HS, GA
 Shelley Monroe Concord HS, NC
 Jon Schuler Glenbard West HS, IL
 Michael Wetmore Macomb HS, IL

Alto Saxophone

Gaurav Banka Clovis West HS, CA
 Justin Bayne Blue Valley West HS, KS
 Brian Bubnash Westminster HS, MD
 Tawfeeq Khan W.T. Woodson HS, VA
 Kyle Stec Carmel HS, IN

Tenor Saxophone

Dan Burke Wheaton Warrenville South HS, IL
 Mark Harmon Lexington HS, SC
 Douglas Kuzniar Lockport Township HS, IL

Baritone Saxophone

Cara Salverson Oak Ridge HS, CA

Horn

Brittany Bettendorf Glenbard West HS, IL
 Aline Gray Lassiter HS, GA
 Cole McDonald Harrison HS, GA
 Andrew McNeice Irmo HS, SC
 Mathew Moranville Poway HS, CA
 Megan Slater Flathead HS, MT
 Muriel Ward Macomb HS, IL

Trumpet

Glenn Dobbs Owasso HS, OK
 William Fisher James Bowie HS, TX
 Andrew Gerbitz Batavia HS, IL
 Max Gonano Trinity HS, PA
 Nathan Haley Macomb HS, IL
 John Hartman W.T. Woodson HS, VA
 Daniel Herdtner Dr. Phillips HS, FL
 Jeff Holbrook University HS, IL
 Perek Lundquist Edina HS, MN
 John Opina Mt. Carmel HS, CA
 Alison Pezeshkmehr Lassiter HS, GA
 Cary Ruklic Marian Catholic HS, IL
 Carrie Schafer Glenbard West HS, IL
 Sarah Sonnett Wando HS, SC
 Sophie Treadway Gunn HS, CA

Trombone

Keith Almanza Mt. Carmel HS, CA
 Neil Coble Liverpool HS, NY
 Lawrence Corio Irvington HS, NY
 Melissa Gardiner Liverpool HS, NY
 Aaron Hartley Howard Blake School of the Arts, FL
 Michael Iglesias Dr. Phillips HS, FL
 David Oexmann Lassiter HS, GA
 Katie Thigpen Wando HS, SC
 Michael Thom Lawrence Central HS, IN
 Robert Timmers Lassiter HS, GA

Euphonium

Steven Chorney Thornton Fractional South HS, IL
 Emily Jones Wando HS, SC
 Todd McCready Lawrence Central HS, IN
 Christopher McGinty Plains HS, TX

Tuba

Kevin Brown Governor's School for the Arts, SC
 Antonio Haynes Columbus HS, GA
 David Heaton Killian HS, FL
 Roger Keane Dreher HS, SC
 Michael Musick Pomona HS, CO
 Ben Ordaz Marian Catholic HS, IL

Percussion

Colin Brown Irmo HS, SC
 Colin Constance Lawrence Free State HS, KS
 Alex Helm Henry Clay HS, KY
 Branden Lane Spring Valley HS, SC
 John Leake Richland HS, TX
 Adam Martin Irmo HS, SC
 Bradley Meyer Irmo HS, SC
 Todd Quinlan South Brunswick HS, NJ

Harp

Emily Powell Kennewick HS, WA

Five tips for copyright
 continued from page 22

BOA Copyright Service

These are just a few helpful hints to get you started for the 2002 marching band season. Bands of America's Copyright Service is available to work with you or for you in obtaining the appropriate permission to adapt or change the music you select.

For a flat fee of \$200 for BOA Championship participants or \$250 for non-BOA participants, we will work to secure the necessary copyright permission for you and for your fall marching band show.

Remember, no arrangements should be started until copyright permission is granted. Requests for the BOA Copyright Service received within three weeks of your first event are charged a \$50 additional rush charge.

The Copyright Permission Service can be downloaded from the Bands of America website at http://www.bands.org/resources/copyright_service.html. BOA's website www.bands.org also includes online databases that you can use as a resource for copyright issues.

Keep up-to-date on the latest BOA events, schedules and news online at www.bands.org.

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