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Honor Band of America and Honor
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BOA Sponsor News
BANDS FROM ACROSS THE COUNTRY WILL gather in Indianapolis for the 31st annual Grand National Championships presented by Yamaha. Friday night’s Celebrate America! will feature guest performances, a fireworks spectacular over Indianapolis and much more from right outside the RCA Dome on Pan Am Plaza. Grand Nationals is the must-see event for America’s outstanding marching bands.

WEDNESDAY November 8 IPL Indianapolis Public Schools Marching Band Tournament RCA Dome The IPS Tournament kicks off the Grand National Championships for the fourth consecutive year.

THURSDAY November 9 Prelims Day 1 RCA Dome Grand National Expo RCA Dome Concourse The largest Grand National Expo to date, with booths ringing the RCA Dome concourse.

FRIDAY November 10 Prelims Day 2 RCA Dome Grand National Expo Student Leadership Workshop Indiana Convention Center 5-7 p.m. Leadership enrollment is open to all student leaders from any high school band! See page 3 for info.

Celebrate America! presented by INDY Office Solutions Pan Am Plaza 8:45-9:45 p.m. Live performances, fireworks spectacular over Indianapolis and more. Start time approximate.

SATURDAY November 11 Semi-Finals RCA Dome 30-34 bands perform for a spot in Grand National Finals

Directors’ Judging Clinic and Behind-the-Scenes Tour Grand National Finals 7 p.m. The greatest show on turf!

2006 Grand National Bands
As of August 1, 2006
List is subject to change; includes Wait List bands.

Avon H.S., IN
Avon H.S., OH
Bamberg-Ehrhardt H.S., SC
Bassett H.S., VA
Beechwood H.S., KY
Benton H.S., IN
Blackhawk H.S., PA
Blue Springs H.S., MO
Bourbon County H.S., KY
Broken Arrow Sr. H.S., OK
Brunswick H.S., OH
Campbell County H.S., KY
Carlisle H.S., OH
Carroll H.S., OH
Cary H.S., NC
Castle H.S., IN
Center Grove H.S., IN
Cedarville H.S., OH
Central Crossing H.S., OH
Central Hardin H.S., KY
Clayton H.S., NC
Cleveland H.S., TN
Clinton H.S., TN
Collinsville H.S., IL
Columbus North H.S., IN
Connally H.S., TX
Croatian H.S., NC
Cypress Falls H.S., TX
Davenport Central H.S., IA
Eastern H.S., KY
Farmington Harrison H.S., MI
Firestone H.S., OH
Francis Howell North H.S., MO
Gallatin County H.S., KY
Godwin Heights H.S., MI
Grandville H.S., MI
Greenview H.S., OH
Hart County H.S., KY
Herscher H.S., IL
Indian Hill H.S., OH
Jackson Academy, MS
James Bowie H.S., TX
Janison H.S., MI
Kennesaw Mountain H.S., GA
Kings H.S., OH
L.D. Bell H.S., TX
Lake Central H.S., IN
Lake Park H.S., IL
Lakeland H.S., MI
Lawrence Central H.S., IN
Lebanon H.S., OH
Lexington H.S., OH
Louisville Male H.S., KY
Mariemont H.S., OH
Marion County H.S., KY
Martinsville H.S., IN
Meade County H.S., KY
Merrillville H.S., KY
Metamora Twps. H.S., IL
Miami H.S., OH
Milford H.S., MI
Milford H.S., OH
Moore H.S., OK
Morton H.S., IL
Normal West H.S., IL
Northmont H.S., OH
Norton H.S., OH
Norwell H.S., IN
Olympia H.S., IL
Paul Laurence Dunbar H.S., KY
Plymouth-Clayton Ed. Park, MI
Rampart H.S., CO
Roosevelt H.S., SD
Seminole H.S., FL
South Lyon H.S., MI
Southaven H.S., MS
Springboro H.S., OH
Summerville H.S., SC
Tarpon Springs H.S., FL
The Woodlands H.S., TX
Tippecanoe H.S., OH
Upland H.S., CA
Victor J. Andrew H.S., IL
Walton H.S., GA
West Johnston H.S., NC
Western Branch H.S., VA
Western Brown H.S., OH
William Mason H.S., OH
Winston Churchill H.S., TX
Wright City H.S., MO
Judging Clinic For Directors At Grand Nationals

BOA Judging Clinic and Behind-the-Scenes Tour, Sat., Nov. 11, free for Semi-Finals ticket holders

Band directors are invited to learn more about Bands of America Championships and the Bands of America adjudication system first-hand at the 2006 Grand National Championships.

Your ticket to Saturday's Semi-Finals admits you to the Judging Clinic and Behind-the-Scenes Tour. Directors, Assistant Directors and staff are invited to sign up for the Judging Clinic. Space is limited; maximum of four representatives per school.

Band Booster representatives and other band staff are welcome to attend the Behind-the-Scenes Tour. There is no limit to the number of representatives per school who can attend the Tour, however a Semi-Finals ticket is required for admittance into the stadium.

The Directors and Boosters Behind-the-Scenes Tour will be from 10-11 a.m. BOA officials will explain the registration process, what you can expect when enrolling in a BOA Championship, and guide a tour of the contest flow in the RCA Dome.

The Judging Clinic is from 11:15 a.m.-12:45 p.m. BOA judges will lead a clinic using live performances of Grand National Semi-Finalist bands to illustrate the BOA judging system and scoresheets.

You must have a Saturday Semi-Finals ticket to enter the stadium and pre-register online or by phone with Bands of America for the Tour and Clinic access pass which you will pick up on site.

Register for the Tour and Clinic online at www.bands.org or call 800.848.BAND

Registration is limited and available on a first-come, first-served basis.

Student Leadership Workshop with Tim Lautzenheiser

Friday, Nov. 10, 5-7 p.m.
Indiana Convention Center

The Student Leadership Workshop at the Grand National Championships is open to student leaders, whether or not they are from Grand National performing bands.

Students in your program who have demonstrated their willingness and ability to be leaders will experience the greatest impact of the workshop, and will be able to bring energy and enthusiasm back to your school and your program!

The workshop is designed for student leaders grades 9 through 12. Through activities, examples and valuable information, students will be exposed to:

• Setting High Standards of Excellence
• Fundamentals of Self-Discipline
• Effective Communication Principles
• Value of Risk
• Behavior Modification vs. Motivation
• Dealing with Insecurities

The anticipated outcomes of the workshop are:

• Independent Carry Through
• Sensitivity to Peers
• Development of a Positive Attitude
• Understanding of I/Me vs. We/Us
• Understanding Consequences of Complacency
• Increased Level of Cooperation
• Commitment to Self-Improvement

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

Hear it. See it. BOA it.

Group discount pricing available for groups of 30 or more students for Grand National Thursday or Friday Prelims or Saturday general admission Semi-Finals tickets. See bands.org for details.

Grand National Finals Live Webcast

Now: Higher Resolution Video

Sat., Nov. 11, 7-11 p.m.*
www.bands.org

Super Regional Finals Streamed Too, Post-Event

BOA’s live webcast of 2006 Grand National Finals and post-event of Super Regional Finals will feature new higher quality video streams.

Premium online members can enjoy high resolution video online of some of America’s finest marching performances.

Online Premium Memberships start at $39 per year and give members access to a wide library of multimedia including educational online clinics and BOA events.

To watch online:
sign up for BOA Network Premium Membership at bands.org. Click on the “BOA Login” button to get started. Free Basic BOA Network members can upgrade to Premium Membership.

*Times approximate pending final schedule.
Special Announcement of Olympic Proportions…BOA Southern California Regional to be held at the Los Angeles Memorial Coliseum

Bands of America is pleased to announce the venerable and historic Los Angeles Memorial Coliseum as the site for the 2006 Bands of America Regional at Los Angeles.

The Coliseum has been the site for many important landmark events since its opening in 1923. It has been a home to the Los Angeles Dodgers, Rams and Raiders and is currently the home field of the USC Trojan Football Team. Notably, the Coliseum has also served as the Opening and Closing Ceremonies venue for both the 1932 and 1984 Olympic Games. In 1973, it hosted the Super Bowl VII.

For Bands of America, the Coliseum is the perfect place for us to showcase the very best in high school bands from across California and the western United States. Of special note, the Regional will also be a Bands of America “Showcase of College Bands” featuring special exhibition performances by the USC Trojan “The Spirit of Troy,” the University of Arizona “Pride of Arizona,” the UCLA Bruin “The Solid Gold Sound” and the Riverside Community College Marching Tigers, event host and volunteer base.

Excellent performance times are still available. Go online to www.bands.org to enroll or call us at 800.848.2263 for more information. Remaining performance times in this prelims/final format show are assigned based upon receipt of a completed application.

Located just three miles southwest of downtown Los Angeles, the Coliseum is accessible to bands and fans throughout Southern California and the Western United States.

Don’t miss out on this opportunity to put your band on this historic stage and make your school band the envy of all your peers.

Limited performance space in select Regionals

Director changes, schedule changes – we know there are reasons that you might now be considering a BOA Regional for your band this fall. There are still performance times available in several 2006 BOA Regionals, Super Regionals and Fall Preview Experiences. Call today, 800.848.2263.

Show & Tell: Group tickets offer recruiting tool

BOA offers $3 off Regional prelims and general admission finals tickets for groups of 30 or more student. Whether you bring your high school students or students from your feeder middle schools, BOA Regional offer a way to excite and motivate. Learn more online or call 800.848.2263.

2006 Regional Championship Schedule

September 16, 2006
Fall Preview Experience
Carmel, IN
Carmel H.S. Stadium

September 23, 2006
Fall Preview Experience
Fort Mill, SC
Fort Mill H.S.

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

September 30, 2006
Youngstown, OH
Youngstown State University

September 30, 2006
Murfreesboro, TN
Middle Tennessee State University

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

October 7, 2006
Ypsilanti, MI
Eastern Michigan University

October 7, 2006
Pearland, TX
Pearland Stadium
(The RIG, above)

October 14, 2006
Flagstaff, AZ
Northern Arizona University

October 14, 2006
St. Petersburg, FL
Tropicana Field

October 21, 2006
Towson, MD
Towson University

October 21, 2006
Los Angeles, CA
Los Angeles Memorial Coliseum

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

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

November 4, 2006
Indianapolis, IN
RCA Dome

Enroll online | See who’s currently enrolled in each show | Order tickets: www.bands.org
Summer Symposium expanded to include Middle School teacher track

Monday, June 24 – Saturday, June 30, 2007
Illinois State University, Normal, IL

The BOA Summer Symposium will add another dimension to the Director’s Track to include sessions specifically geared to middle school teachers and those in their first three to five years of experience.

The Middle School/New Teacher Track will be developed into a three summer expansion of the curriculum which will address the challenges and complexities of delivering a quality band program at the middle school or young teacher level. Master teachers will share their insight into all aspects of young band programs – and each year will add a new set of sessions building on the previous summer. Topics will include:

• What I don’t know, and what I don’t know I don’t know
• How do I find the instructional resources
• Recruiting beginners creatively
• Initial instrument set-up - embouchure, posture, hand position, etc.
• Setting up the curriculum - more than the method book
• Pedagogy for all instruments
• Quality literature for young programs
• Teaching beginning percussion
• Teaching conceptually
• Teaching in large heterogeneous groups
• Classroom management and structure
• Effective lesson planning
• Connecting music to the State performance standards of today
• Holding students accountable for their learning
• Developing individual skills in an ensemble setting
• Developing ensemble skills
• Student achievement expectations in the first 3 years and beyond
• Motivation to love music and to continue playing
• Effective parent communication
• …and more.

Watch for curriculum, faculty and enrollment details in the coming months on bands.org!
The energy and edge of great bands.
The national stage of Bands of America.

Garage bands america

CALL FOR ENTRIES

Rock, alternative, R&B, pop, country, Latin - got a hot band? Send in a video recording for your chance to perform as a part of the Grand Nationals experience at a free event widely promoted to BOA participants and the general public.

- All members must be 21 years of age or under
- Original music, covers or combination
- Video recording on DVD to apply
- $250 performance bond due with application ($200 refundable after your band performs at the show)
- Show is Friday Nov. 10, 2006, 5-8 p.m., Pan Am Plaza, Indianapolis
- 20 minute performance per band

Part of Celebrate America! presented by Indy Office Solutions on Pan Am Plaza, downtown Indianapolis, part of the Bands of America Grand National Championships.

Download application and info from:

www.bands.org

high school players:
open for the Jazz at Lincoln Center Orchestra with Wynton Marsalis
perform with a jazz legend

March 14-17, 2007
Indianapolis, IN • Clowes Memorial Hall

Audition Deadline: November 1, 2006

BANDS OF AMERICA’S NEW JAZZ BAND OF AMERICA WILL OPEN
for the Jazz at Lincoln Center Orchestra at Clowes Memorial Hall, Friday,
March 16, 2007. Wynton Marsalis, Jazz at Lincoln Center music director,
will perform as guest soloist with the Jazz Band of America, offering an
unforgettable experience for outstanding high school jazz musicians. This honor
jazz band will be comprised of high school musicians, selected by taped audition.

The Jazz Band of America will be directed by Dr. Ron McCurdy, Chairman of
the Jazz Studies Department and Professor of Music in the Thornton School of
Music at the University of Southern California (USC) and Past President of the
International Association for Jazz Education (IAJE).

Participation in the program for selected members will begin Wednesday,
March 14 (8:30 a.m.) and continue through Saturday, March 17, 2007. Selected
members are responsible for their five or four-night festival package fee ($560
and $515, respectively) and transportation to Indianapolis.

The Jazz Band of America will run concurrent to the National Concert Band
Festival, Orchestra America National Festival and National Percussion Festival.
Jazz Band of America members will have a jam-packed experience with Master
Classes, concert listening and a Gala Awards Banquet.

Audition Requirements: Applicants must be currently enrolled in school
and 18 years of age or younger as of March 14, 2007. Completed application
with $20 application fee and audition DVD must be received by November 1,
2006. (Audition fee waived for IAJE members.) See audition requirements and
download the application packet from www.bands.org or call 800.848.BAND.
A Wenger Sound-Isolated Practice Room and VAE Technology is virtually the perfect practice and teaching tool. That’s because nothing motivates students to practice like being transported to a large auditorium or a medieval cathedral – at the push of a button. And built-in digital recording makes it easy to capture 9 different virtual experiences and turn them into real-world learning opportunities.

Visit our website at wengercorp.com/VAE to experience a virtual demonstration.

800-4WENGER (493-6437)
**Five Proven Methods for Smaller School Bands**

by Tim Allen

Director, Adair County High School Band, Columbia, KY
Bands of America 2006 Grand National Class A Champion

**WHILE IT IS ASSUMED (AND understandably so) that smaller school bands have many obstacles to overcome in order to succeed in the realm of marching band, there are some methods that have proven to be successful and, if pursued with persistence, these methods can somewhat “equalize the playing field” when competing with larger school bands. Here are five suggested methods that have served our small high school marching band well over the years.**

**Make the band larger.**

You can’t add more members to the band if you haven’t got them, so you create the illusion that the band is bigger than they really are by making the performance field smaller. How do you do that? By creating an implied stage back-drop using props, small stages, or simple black panels strategically placed on the field.

Imagine an arc or the top half of a linear picture frame positioned on the field that starts at the side one, 20 yd. line, 8 steps behind the front side line that arcs (or frames) backfield to a point on the 50 yd. line 8 steps forward of the back hash, and continues around and forward to a point on the side two, 20 yd. line, 8 steps behind the front side line. It isn’t necessary to fill up the field with props butted up end to end. Plenty of space can allowed between props as long as there is an “implied” connection between the elements.

By utilizing this method, you have essentially shrunk the performance stage by nearly half, thereby creating the look and feel that the band is larger and is using virtually all of the “available” space.

**Know your strengths and weaknesses.**

Band personnel changes from one year to the next, and as such, do ability levels within sections. Whether you do your own musical arrangements or have someone else do them for you, tailor the arrangements to maximize your strengths and hide your weaknesses. Don’t write the parts too thick. You wouldn’t want a woodwind section which consisted of 6 clarinets, 8 flutes, and 5 saxes to play an exposed 3 part harmony ballad segment. It simply would not be musically effective on the field because of limited numbers. Arrange it as a unison woodwind moment with pit or soft low brass accompaniment.

Feature some of your accomplished players as soloists. Consider amplifying woodwind soloists (assuming they have the artistry) for another type of woodwind moment. Edit, edit, edit! Don’t be a slave to the score. Adapt and make changes as necessary to obtain optimal effectiveness.

**Staging.**

Proper staging for small bands is critical. Obviously, the musical element that has the important line – whether brass, woodwinds or battery percussion – should be staged with proper proximity to the audience, and be making the visual statement as well. To ensure effective musical impacts through volume, the winds (particularly brass) should be centrally staged (between the 35’s) and no further backfield than 8 steps forward of the front hash. Quieter musical moments are opportunities to explore re-staging and/or opening forms further backfield or laterally. Communicate with the drill designer, but don’t be a slave to the drill. Adapt and make changes as necessary to obtain optimal effectiveness. Sound familiar?

**Have an identity.**

Try to convey to the audience a style and presence that is unique and memorable. It can be something as simple as the way the performers stand, or the manner in which they move. Is there evidence of multiple responsibilities from the performers? Can the guard play musical instruments? Can the winds and percussion perform guard movements? Confidence, aggressiveness, intensity, emotion and energy are evident in marching and playing. As the sheets say, the students must communicate their roles as “performers.” Make sure the students know that.

**No dead wood.**

How do you make a small band sound like a large band? You don’t. Raising a small band’s volume level to try to match that of a larger band is only going to lead to over-blowing, poor embouchure development and ultimately low music scores.

However, you can maximize a small band’s volume output, without over-blowing, by striving for “no dead wood”. That is to say that every single individual player is responsible to his or her part from beginning to end. Each musician is accountable for 100% contribution to the band’s sound. Basically – they all play – with a good characteristic sound. No dead wood.

Knowing that there are different ability levels within each section, it may become necessary to “groom” parts for younger players. A technical sixteenth note passage might be simplified to a pattern of an eighth and sixteenths for younger players. But the important thing is that they are playing. They are contributing. They are important. This is actually a slight advantage for smaller bands, because time can be made to work with the individual musician, whereas larger bands may not have that opportunity.

Regardless of the size of the band, good tone quality is good tone quality, good balance is good balance and good intonation is good intonation. (as well as all the other musical elements). And this, of course, is all made possible by good basic playing fundamentals.

These methods are not the cure-all remedy for smaller school bands, but when put into practice to the point that everyone in the program “buys” into the idea behind the methods, the chances for better success go up measurably.

Tim Allen is the Director of Bands at Adair County Schools in Columbia, Kentucky having taught there for the past twenty-five years. He obtained his Bachelor of Music Education Degree from the University of Tennessee in Knoxville, and holds a Master’s Degree from Western Kentucky University in 1986.
“SIX REASONS WHY I RECOMMEND THE REMO PRACTICE PAD:

1. It’s got a real drumhead – nothing feels better than that!
2. It’s tunable – tighter for rudimental practice; looser for concert/kit practice.
3. You can actually hear yourself! (Sorry, Mom!)
4. It fits on a stand, so you can adjust the height as you grow. Even though it’s padded on the bottom, there’s no need to put it on Mom’s furniture, or your computer, or your Dad’s car hood!
5. It’s lightweight – easy to carry!
6. The best reason of all? It’s from REMO! Enough said!

Remember to practice seriously...but make it FUN!”

How do you get from the band room to the Hall of Fame?

Practice. Practice. Practice.
Bands of America
FALL CHAMPIONSHIPS

INDIANAPOLIS, IN
Fall Preview Experience
September 16, 2006
Carmel High School

FORT MILL, SC
Fall Preview Experience
September 23, 2006
Fort Mill High School

LOUISVILLE, KY
September 23, 2006
Papa John’s Cardinal Stadium

YOUNGSTOWN, OH
September 30, 2006
Youngstown State University

MURFREESBORO, TN
September 30, 2006
Middle Tennessee State University

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

YPISILANTI, MI
October 7, 2006
Eastern Michigan University

HOUSTON, TX
October 14, 2006
Rice University

FLAGSTAFF, AZ
October 14, 2006
Northern Arizona University

ST. PETERSBURG, FL
October 14, 2006
Tropicana Field

ST. LOUIS, MO
SUPER REGIONAL
October 20 - 21, 2006
Edward Jones Dome

TOWSON, MD
October 21, 2006
Towson University

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

LOS ANGELES, CA
October 28, 2006
Los Angeles Memorial Coliseum

SAN ANTONIO, TX
SUPER REGIONAL
Nov. 3 - 4, 2006
Alamodome

INDIANAPOLIS, IN
November 4, 2006
RCA Dome

GRAND NATIONAL CHAMPIONSHIPS
November 8-11, 2006
Indianapolis, IN
RCA Dome

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The Design Pyramid

Orchestrating General Effect for a “small band”

by Kevin Ford

Director, Tarpon Springs High School and Co-Founder of INSPIRE...Music and Entertainment Productions

THE DESIGN PYRAMID IS MY SEQUENTIAL METHOD AND APPROACH FOR consideration during the process of building a production that is entertaining, thought provoking and effective. This article will briefly outline some considerations for your thoughts and provide insight into the process which assists me when designing a product for my business Inspire Music and Entertainment Productions as well as Tarpon Springs High School.

The Design Pyramid

1. Create: In order to inspire your students, staff and community, every process must begin with enthusiasm and excitement for what you are doing. Remember, if you are performing your show for a football crowd as well as a “band audience”, it is important that the effectiveness and intellectual dialogue relate and be clear to all levels of your audiences. I encourage you to NOT overemphasize “how the judges will react,” but rather how your students, community and school will be affected by your program.

   Questions for consideration when beginning your design process:
   a. Who is my audience and whom will we be performing for the most?
   b. List as many themes or musical compositions that might not only inspire your students but you and your staff as well.
   c. Which theme or musical composition encompasses the most variety and opportunity for musical, visual and general effect?
   d. Narrow down your theme or music for selection. If you have a theme and no music, do you have an experienced composer that could write a quality original composition for your story board that you have developed?
   e. Will this theme or show be educational and inspirational for your students, appealing to your community, and entertaining for your target audiences?

2. Research: Once you have chosen your music or theme do as much research and exploration as possible. Explore thoughts and imagery that is outside of the marching band arena. Search for inspirations that are relevant to your theme or composition and that will allow you to bring something new to the activity and will generate an interest for the audience.
   a. Do these musical selections provide an opportunity for different timbres, tempos, dynamics, tone colors and a variety of emotions to be explored?
   b. Can this music be effective at dynamic levels other than ff?
   c. Does this music allow my ensemble to play in a variety of different styles?
   d. Will this music assist in developing my students’ musical skills?
   e. Is the difficulty level of this music consistent with the ability level of my student musicians?

3. Begin with The End in Mind: This is the point where you begin taking your research and ideas and begin to formulate them into an effective program. At this moment in the process, I encourage you to develop a clear vision of exactly how your program is going to begin and end. Consider what message, impressions, or emotions you want to leave your audience with. At Tarpon Springs, we call it designing from the “outside in.” We

For example: In the 2005 Tarpon Springs High School “Pathways” production, my business partner Frank Sullivan and I listed as many paths, symbols and images that we could think of that would support or illustrate “Pathways.” We concluded this process with an enormous amount of information. This information ranged from different Pathways an individual could take with their lives, to several images and symbols that reflected direction, paths and our subject. It was through this research we began to build and specify exactly what message, motif and direction we wanted to conclude with. It became clear that we were inspired to use the “arrow” as a visual motif. It was at this point we decided that rather than having our guard spin equipment at the beginning of the show, we would use aluminum arrows, which would support our storyline and hopefully generate an effect that was different (see photo, right). It was also through this process that we narrowed down the five movements/pathways we were going to interpret musically and visually that provided us with the most emotional value and variety within our production.

If you are proceeding with an existing musical composition, I suggest you thoroughly research the composer. Find out exactly what inspired them to write that composition, see if that inspiration could provide you with some opportunities to build your visual identity and effect into your program.

Musical Considerations when developing your program:

- a. What theme or musical selection do you have?
- b. Does this music provide opportunity for different timbres, tempos, dynamics, tone colors and a variety of emotions to be explored?
- c. Can this music be effective at dynamic levels other than ff?
- d. Does this music allow your ensemble to play in a variety of different styles?
- e. Is the difficulty level of this music consistent with the ability level of your student musicians?
literally never design a program without knowing exactly how the show will begin and exactly how the show will conclude. This process allows you to build an infrastructure that offers a variety of emotions and effects that support a clear and consistent program from start to finish.

4. **Story Board:** It is now time to develop your story board. Take all the research and information you have collected and develop this essential tool for your production. When developing your story board consider the following questions and see if any of these could be incorporated into the program:
   a. How can I best coordinate all three sections? Winds, percussion and auxiliary into your effect moments?
   b. Is there an opportunity for an isolation woodwind, brass, front ensemble or color guard “moment”?
   c. Is there an opportunity for the use of “Silence” to build tension and release?
   d. Where can you construct a pianissimo section for your winds and percussion and not just in a lyrical moment of your program?
   e. Is there a piece of equipment or prop that could be interactive and assists in supporting your story line?
   f. Use of Text (narration) - It is important to note that if you use choose to use text or narration, you should never rely on that too explain your show design. Narration should be an enhancement that assists in conveying an emotion or message you’re trying to interpret in concert with the music. To effectively use narration, I would suggest it be written simultaneously with the music and not an after thought for explanation. The music must be appropriately interpretive of the narration and both must work together in rhythm and pattern to be effective. When using narration with Tarpon Springs, we actually write the music to the text. The text actually influences our choice in harmonies, rhythm patterns and colors of sound. We work towards creating an interactive partnership between the music, the visual presentation and the narration.
   g. In the marching band arena the field is your stage, especially in a small band situation. You may want to consider alleviating some of the negative space on the field by changing the look or shape of the field. This will insure focus on your performers and create an intimate setting for our audience. At Tarpon Springs when we are planning a production, it is our intent and philosophy to turn the field into a literal supportive and interactive illustration of what we are trying to convey. It is our intention that with the combination of performers and the visual illustration we use as “props” it appears to be a moving illustration from start to finish. It is important to note: Props sitting on the field with very little purpose or interaction by your performers will not in itself help create general effect. They must be integrated and incorporated into your production for them to serve a purpose and to have an impact on the overall effectiveness of your program.

   The physical Story Board consists of the following components:
   a. Phrase and count structure for every phrase chronologically.
   b. Ideas for each phrase for all elements Winds, Percussion and Color Guard.
   c. Effect moments and what you are going to do specifically to generate the effect. Remember, the moments that lead you to the effect are equally important as the actual moment.
   d. Color: consider the following: Especially, in a “small band” situation, your choice of color can really enhance the impact of your musical moments. When you orchestrate the right colors and present them at the right time, it will give the illusion that there is actually more impact from the sonority of the ensemble than there actually is. Colors Saturation, sometimes called “color intensity” or brightness can also give a feeling of depth and space. The pacing and placement of color throughout your program should be lined up with the dynamic map of your musical program. Implement your color palette for each phrase and how it is going to enhance your effect moments. It may be important to your program that your color palette evolves in brightness throughout the show.

   Suggestion: if budget allows, you may consider choosing two flags that evolve in brightness as your music intensifies. The story board can assist you in carefully placing and pacing your colors so that you achieve a variety within your color palette throughout the duration of your program.

   e. Space: The variety and utilization of the space you choose to use can have a very positive impact on your effects. When working on your story board and planning out your production consider attaching a placement map as you go through the program. In coordination with your effects see to it that each effect you generate does not take place in the same area of the field.

5. **Coordination:** When designing your effects it is imperative that you create collaboration within the entire band. I encourage you to place equal consideration when coordinating and planning your effects. Upon listening to your music selections and finding those “effect moments” within the piece, consider how all the elements can be featured in a harmonious fashion to best generate this effect. You will want to check yourself and make sure to create a balance throughout your program. Therefore, at the conclusion of your entire production, you would not have relied on one element, one type of interpretation, or the same presentation for your effects.

6. **Excellence:** Excellence is at the top of the pyramid because it is the most important. No matter how innovative or how well you design and coordinate all of your elements, your program will not be effective unless your students are playing, marching and spinning well. Your emphasis must be on quality first. A program can only be effective when the design and the execution are working harmoniously together. Despite the intentional interwoven contrasts of all of your elements in your program, your visual/musical picture should always convey a sense of balance and profound harmony. Throughout your presentation, a clear sense of connection and interdependence should always be evident. Your challenge as designer and educator will be to balance the execution of the performers with the innovative design qualities that will result in attaining equilibrium of an effective program.

Regardless of the size of your band program, a systematic and organized approach when developing your program can result in an effective production that you, your students and your audience will all enjoy.

The performing ensembles have been announced for the 2007 Bands of America National Concert Band Festival and the Orchestra America National Festival, March 15-17, 2007 and the National Percussion Festival, March 16, 2006, all in Indianapolis, IN.

Ensembles were evaluated by a listening panel who recommended those ensembles achieving the highest standards of musical excellence to receive an invitation to these non-competitive festivals. For the first time, BOA has invited two middle school ensembles to perform: Bailey Middle School Wind Ensemble, Austin, TX, Diane Gorzycki, Director and Rising Starr Middle School Symphonic Band, Fayetteville, GA, Steven Tyndall, Director.

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At Vic Firth, we know you’re committed.
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Spotlight
Bands of America
At Vic Firth, commitment to education is a core value. We nurture this value by supporting music programs and teachers throughout the world—programs like BOA, which provide quality avenues for learning and excellence in music education. With our endowment to the Revelli Foundation and participation in the BOA Summer Symposium, National Concert Festival, National Percussion Festival and Grand Nationals, we match BOA’s dedication with a commitment that goes beyond words.

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The new Vic Firth Multi-Application series features eleven mallets. Each model creates its own unique sound, and was designed with some of the very best drum corps, marching band, indoor marching, concert and solo playing. Personalize your sound today and enjoy the uncompromising quality you’ve come to expect from Vic Firth.
2007 Honor Band of America and Honor Orchestra of America

Audition Deadline for individuals: Sept. 30, 2006

Two world-class honors ensemble opportunities for your outstanding student musicians

The Honor Band of America and Honor Orchestra of America are recognized as two of the finest honors ensembles in the nation. They are part of the Bands of America National Concert Band & Percussion Festival and the Orchestra America National Festival, presented by Yamaha and running concurrently, March 14-17, 2007 in Indianapolis, IN.

HONOR BAND OF AMERICA
James F. Keene, Conductor
University of Illinois

Repertoire to include (subject to change):

- Symphony No. 2 (complete) – Frank Ticheli
- Quintessence – David Gillingham
  Featuring The Illinois Brass Quintet
- Irish Tune from County Derry – Percy Grainger
- Shepherd’s Hey – Percy Grainger
- Invincible Eagle – John Philip Sousa

HONOR ORCHESTRA OF AMERICA
Larry J. Livingston, Conductor
University of Southern California

Pinchas Zukerman, Violin
Mario Venzago, Guest Conductor

The Honor Orchestra of America will perform two shared concerts with the Indianapolis Symphony Orchestra in Hilbert Circle Theatre as part of the ISO’s Subscription Series, Fri. and Sat., evenings, March 16-17, 2006

Repertoire to include (subject to change):

- Overture to Nabucco – Giuseppe Verdi
- Nimrod from the Enigma Variations, Op. 36 – Edward Elgar

Romance in F minor for violin and orchestra, Op. 11
  – Antonin Dvorak
  Featuring Pinchas Zukerman, violin
  Mario Venzago, Conductor

- Symphony No. 5 in D minor, Op. 47, Mvt. IV – Dmitri Shostakovich

Highlights for both ensembles include:

- Written evaluation of audition tapes for all applicants
- The opportunity to rehearse and perform with world-class conductors and soloists
- Instrumental master classes with renowned professionals
- Honor ensemble member/family reception and party
- Personalized Certificate, Patch and exclusive member lapel pin
- DVD and Compact Disc recording of the Honor Band or Orchestra Concert
- Members are eligible for nomination for The Revelli Scholarship, a $1,000 scholarship awarded to a festival participating senior intending to study music performance or education and pursue a career as a music educator
- ”Membership” in an elite “fraternity” that annually includes only 160 of the most outstanding musicians nationwide

Requirements for Application

All auditioning students will receive a written evaluation of their audition tape.

- Wind and string instrument students submit audio recording (CD-R, not CD-RW)
- Percussionists submit VHS video tape or video DVD

Download an application with audition requirements and Festival Package details from www.bands.org.
BOA thanks our Preferred Travel Partners for helping make the BOA Honor Band’s performance at the 2005 Tournament of Roses a reality

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

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

For information on how to contact our Preferred Travel Partners, visit www.bands.org or call 800.848.BAND
Highlights From The Summer Symposium

THE 31ST ANNUAL BANDS OF America Summer Symposium presented by Yamaha was held June 26-July 1 with the largest ever student enrollment and participants from 34 states and six countries.

The Symposium was held on the campus of Illinois State University in Normal, IL and featured student divisions in Concert Band, Jazz Band, Orchestra, Marching Band, the World Percussion Symposium, Color Guard and the George N. Parks Drum Major Academy.

Nearly 200 directors participated in the Directors Workshop, which this year was held in conjunction with the National Band Association Biennial Convention and featured the Young Composers and Young Conductors Mentor Projects.

The Southaven High School Marching Band from Southaven, MS was the featured Lab Band at this year's Symposium. "It was an amazing commitment on the part of the Southaven students, teachers, parents and their community to support the participation of the entire Southaven Band at the Symposium," says BOA President and CEO Scott McCormick. The 156 band members and their directors worked with BOA clinicians during the week as they learned their 2006 marching band show while experiencing the entirety of the BOA Symposium. Select sessions of the Southaven Band's rehearsals with BOA faculty were featured in the Director Track schedule for observation.

"The BOA Summer Symposium is awesome!" said Hannah McConnell, a student with the Southaven H.S. Band. "It was a great experience.

"The Bands of America Summer Symposium always gets me excited about teaching," says Kevin Miller, Band Director at Schaumburg H.S., Schaumburg, IL. "It recharges my batteries.

"BOA addresses the heart of our craft – the skills your students gain will serve directors well," says Jane Lockwood, Band Director, Hackett Catholic Central H.S., Kalamazoo, MI. "It is a positively life-changing experience."

2007 Summer Symposium Dates:
June 25-30, 2007 • Illinois State University, Normal, IL

Mark your calendars now and look for online enrollment to be active by Oct. 1, 2006 on www.bands.org. Enroll online by Dec. 31, 2006 and save with our special online discount fee.

Go to www.bands.org to see online coverage from the 2006 Summer Symposium!
From theater to museums to workshops, we’re behind the scenes. Providing reliable energy at some of the lowest residential rates in the entire nation.
INergy CD available on bands.org

INERGY, INDY’S
Official Musical Ambassadors, presented more than 200 performances this summer. Now you can enjoy the best of INergy on their new CD “INergy.”

INergy is a unique performance troupe featuring 19 all-star young musicians from across the country. This summer marked the debut of INergy, a co-production of Bands of America and the Indianapolis Convention and Visitors Association.

“INergy” the CD includes 14 studio-recorded tracks. Listen to samples of the tracks and order online for $20 at bands.org.

You can also see the INergy photo gallery, blog and schedule on INergy.bands.org.

INergy’s cast positions are paid summer internships, from early May through mid-August. For information of auditioning for future INergy casts and how to book INergy for a 2007 Summer performance, visit online at INergy.bands.org or call 800.848.BAND.

INergy with First Lady Laura Bush at The White House’s “Helping America’s Youth” Conference in Indianapolis.

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SHE ENTERS THE ROOM, HER spirits are as low as the floor where her eyes are cast. Her movements are labored, the weariness of 86 years of life evidenced in each step. She sits in a circle of others, positioning her walker beside her and rests her hands in her lap, until her neighbor reaches out to her, touching her hand and giving her a special gift which she passes along to the stranger seated next to her. The stranger, surprised, smiles at her and passes her gift on to the person next to him, until all in the circle have received and given this seemingly insignificant gift. The sound of her heartbeat begins to fill the room and she places her hands on a drum and plays the rhythm of her name. When she plays, the others embrace her by playing along. The warmth and laughter continues as they play while singing a familiar tune, when off to one side of the circle she rises, slowly but deliberately, leaving her walker behind she begins to dance, hands out to her side, one foot crossing the other and smiling...as if the dancer inside since her youth is leaping out of her aging body.

This is HealthRHYTHMS...a great fit for most individuals (whether young in body or spirit), which allows you to exceed your perceived boundaries, while discovering your own personal rhythms. For information about this research-based program visit: www.remo.com/health

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To get more information about the all new Yamaha Advantage Band Method, see your local Yamaha dealer or visit us at www.yamahaadvantage.com