IN THIS ISSUE

Bands of America®
Gr and National
Championships

Presented by YAMAHA

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

The Ultimate Marching Band Experience

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

Your ticket to Saturday’s Semi-Finals is also your ticket to our Judging Clinic and Behind-the-Scenes Tour for directors, booster officials and administrators. The clinic will take place in the press box, led by BOA Chief Judge Gary Markham and using live performances as examples. The morning starts with the Behind-the-Scenes Tour of the Grand National facilities and flow, and a question-and-answer session. Space is limited for the Judging Clinic. Contact BOA to reserve your place in the Clinic and Tour by calling 800.848.2263 or register online at www.bands.org.

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

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

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

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

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

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

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

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

2 Day Prelims Pass: $16 / 1 Day Prelim Ticket: $10
Order online at www.bands.org or call 800.848.2263 or Ticketmaster at 317.239.5151.

Group Discount for 30 or more
$3 off Thursday Prelims or Friday Prelims general admission tickets. Not valid for prelim day passes, Semi-Finals or Finals tickets. Group discount not available on-site, orders must be placed by October 24, 2001. Group discount orders must be placed through Bands of America online at www.bands.org or by calling 800.848.2263.
When Blast! takes Indianapolis by storm during the Grand National week they'll not only awe audiences, they'll also be supporting music education.

Friday evening's fundraiser offers ticket packages that include:
- **Premium seats**
- **Pre-show reception**
- **Silent Auction**
- **Post-show party with Blast! cast members.**

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

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

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

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

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

**Indianapolis show times:** Tuesday, November 6-Sunday, November 11, 8:00 p.m. plus Saturday and Sunday 2:00 p.m. matinees.
In Focus: UT at Arlington & UMass Marching Bands at Grand Nats

The University of Texas at Arlington Marching Band and University of Massachusetts Marching Bands will perform in exhibition at the 2001 Grand National Championships and be featured in Friday night’s “Battle of the College Bands.”

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

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

The UTA band performs an average of ten times annually for crowds numbering100,000 and is featured in exhibition performances at state and regional marching contests as well as high school and professional football games.

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

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

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

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

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

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

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

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

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

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

PC: This should be a great event. The University of Massachusetts has a wonderful marching band. I think the real “winner” will be the audience. The chance to hear two great university marching bands in standstill performance is one that shouldn’t be missed!
The Band Director as Leader, Part 2

By Tim Lautzenheiser

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

A Template for Success

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

1. Present an inspiring and compelling mission:
   Instead of merely "working to get better," outstanding directors constantly communicate the group's shared goals. While elevating the musical standards, they create an ongoing awareness of various ways to support the ensemble's vision. The long-range goals are always at the forefront of their communication, thus allowing the students to focus on the self-imposed behaviors required to achieve the organizational mission.

2. Demonstrate proven disciplines necessary to create group synergy:
   The emphasis is on the "power of the people" rather than the strict authorization rule of the director. The energy of the students serves as the fuel for forward motion. Discipline is an outgrowth of the commitment of the group members; instead of "being told what to do," the students are challenged to develop their own parameters of behavior that will support the program from bottom to top.
   Positive discipline renewal comes from an ongoing series of group questions such as:
   - "What is working well for us and why is it working?"
   - "How could we better serve the people, the group, the goals?"
   - "What behavior will best support those around us?"
   - "What behaviors are counterproductive? How can we alter them?"

   Blame is discouraged; solution options are encouraged.

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

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

5. Have high expectations for results:
The modern-day successful band directors are both people-oriented and results-oriented. They focus on the dual task of "taking care of people" and "creating results through those people." While accepting who people are, they do not accept behavior that does not support the goal of quality. This delicate balance is an ongoing learning process for the director and the ensemble: it is constantly changing, shifting, becoming.

Creating a Culture of Quality through Leadership/Modeling

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

Conclusion

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

As we add more data to our collection of teaching tools, it becomes advisable to expand our leadership skills accordingly. Yet this area of personal growth seems to be the most difficult, the most challenging and, often (unfortunately), the most ignored. It takes an open mind, a willing spirit, and an accepting attitude; it is simply easier and less threatening to add more curriculum content without shifting the teaching context. However, if we expect our students to reach a higher level of musical expertise, we are responsible for modeling the characteristics needed to achieve this end—and this involves change.

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

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

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

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

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

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

**Strike up the band...**

---

｢Tim Lautzenheiser  ｣

**Student Leadership Workshop**

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

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

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

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

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

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

**What students will learn:**
- Attitude development
- Communication skills
- Personal responsibility
- Positive role modeling
- Sensitivity in working with peers
- Understanding of self-motivation
- Responsibility assessment
- Action plans to achieve group goals

“**You can’t lead others until you lead yourself.**”

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

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

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

---

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

---

www.bands.org

Tim Lautzenheiser
Congratulations to the 2002 Invited Ensembles
Austin H.S. Symphonic Band, Decatur, AL, John Cooper, Director
Belleville H.S. Symphony Band, Belleville, MI, Mike Van Tassel, Director
Killian H.S. Wind Symphony, Miami, FL, Brian Wuttke, Director
Lassiter H.S. Symphonic I Band, Marietta, GA, Alfred Watkins, Director
Lassiter H.S Band Symphonic II Band, Marietta, GA, Catharine Sinon, Director
Lawrence Central H.S. Wind Ensemble, Indianapolis, IN, Randy Greenwell, Director
Lincoln H.S. Symphonic Band, Tallahassee, FL, Alex Kaminsky, Director
Liverpool H.S. Symphonic Band, Liverpool, NY, James Spadafore, Director
Mt. Carmel H.S. Wind Ensemble, San Diego, CA, Warren Torns, Director
Newman Smith H.S. Wind Symphony, Carrollton, TX, Bill Centera, Director
North Hills H.S. Symphony Band, Pittsburgh, PA, David Matthews, Director
Oak Mountain H.S. Wind Ensemble, Birmingham, AL, Jim Duren, Director
Poway H.S. Wind Ensemble, Poway, CA, Mike Cook, Director
Ronald Reagan H.S. Wind Symphony, San Antonio, TX, Mark Chambers, Director
Vista H.S. Wind Ensemble, Vista, CA, John Vorwald, Director
W.T. Woodson H.S. Symphonic Band, Fairfax, VA, Sue Samuels, Director
Wando H.S. Symphonic Band, Mt. Pleasant, SC, Scott Rush, Director
Winter Park H.S. Wind Ensemble, Winter Park, FL, John LaCognata, Director

Honor Band of America 2002 Final Deadline: Sept 15
All audition tapes and applications for the 2002 Honor Band of America must be postmarked by September 15, 2001. Honor Band applications and audition requirements are available online for download at www.bands.org/events/ncbf.

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

National Percussion Festival audition tape extension: Tapes accepted through September 15
Bands of America will accept audition tapes for the 2002 National Percussion Festival postmarked by September 15, 2001. Visit www.bands.org to download the complete application and audition requirement packet, or call 800.848.2263.

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

Directors: Get your All-Access Pass to the ‘02 National Concert Band Festival
For the first time, Bands of America is offering complimentary passes to band directors to attend the festival concert blocks.

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

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

To reserve your Director’s Pass, register online at www.bands.org/events/ncbf or email boainfo@bands.org.

Friday’s “special” concert on March 22 will be the Indianapolis Symphony Orchestra, Joseph Swensen, conductor. One of the nation’s finest musical ensembles, the internationally-acclaimed ISO continues its upward spiral of artistic excellence.
More than 400 bands from coast-to-coast are gearing up for Bands of America’s 14 Regional Championships presented by Yamaha this fall. Limited performance spots are available in many of the events. There is some shifting of spots over the summer and as the new school year begins. Call Bands of America at 800.848.2263 to see if there is space in particular Regionals.

New show in Massillon, Ohio; New date for Morgantown, WV
We’ve added a 14th Regional Championship to our 2001 schedule, in Massillon, Ohio’s Paul Brown Tiger Stadium, on Saturday, October 20.

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

Student Group Ticket Discounts:
$3 off Prelims & Finals G.A. tickets for groups of 30 or more students
The fourteen 2001 Bands of America Regional Championships can be “positively life-changing experiences” for both the bands who participate as performers on the field and for students in the audience.

BOA offers Student Group Ticket Discounts for groups of 30 or more students for general admission prelims and finals tickets, to help make it even easier for directors to bring their bands to enjoy these outstanding band performances. Group tickets must be ordered at least two weeks prior to the event. Visit www.bands.org for ticket prices.

Live results, judges recaps online
Can’t be there in person? You can still follow the championship results online at www.bands.org. You must be a registered online BOA Network member to access instant scores and recaps. Membership is free and takes just minutes to register. You have access to Championship results posted online as they are announced in the stadium and full judge’s recaps after the event, as well as chatrooms, discussion forums and much, much more.
Can’t be there in person? Join us online!

www.bands.org

bands of america regional championships

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

Toledo, OH
University of Toledo
September 22, 2001

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

Orlando, FL
Citrus Bowl
September 29, 2001

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

San Antonio, TX
Alamodome
October 6, 2001

Hempstead, NY
Hofstra University
October 13, 2001

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

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

Massillon, OH
Paul Brown Tiger Stadium
October 20, 2001

Morgantown, WV
West Virginia University
October 27, 2001

Atlanta, GA
Georgia Dome
October 27, 2001

Houston, TX
Rice University
November 3, 2001

Indianapolis, IN
RCA Dome
November 3, 2001
Music Education in the 21st Century—Opportunity and Challenge

By Sandy Feldstein, President, Carl Fischer, LCC

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

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

As we become more and more successful in keeping and building music programs in the schools, we must be aware of the oncoming teacher shortage and our respective responsibilities in helping to meet that shortage. It is estimated that by the year 2010 over 2 million teachers will be needed. A certain percentage of the teachers needed will be music teachers. It is important for each of us to encourage our best candidates to consider music education as a career. It is important for us to talk about the positive aspects of teaching and do research on state aid that might be available in each of our locales to help students pursue a career in music education. The Music Achievement Council has developed a series of tips, which are very straightforward and helpful in providing talking points for students, their parents and career counselors. They are all available through NAMM.

It is also important for each of us to be involved in mentor programs. Fifty percent of beginning teachers drop out of the profession in their first three years. It is imperative that we encourage new teachers and help them over those first few bumps in the road. Without excellent teachers, music programs cannot be successful. If we have enough teachers and we have school systems that believe in music education, the next step is to get the students “turned on.” Recruitment is everyone’s job. We need to get our high school and junior high school students advocating for the beginning band program. We need to get band parents to talk to future band parents and we need to get guidance counselors involved in helping youngsters schedule time for music education. After we have students enrolled in the program, it is crucial to retain them. To me retaining students involves three major areas: 1) quality beginning instruction material, 2) quality instruments and 3) quality performance literature.

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

By Sandy Feldstein, President, Carl Fischer, LCC

<sup>1</sup>Complete listings and synopses of research in music education are available at the American Music Conference Web site www.amc-music.org.
<sup>2</sup>NAMM Web site www.namm.com
have the experience of not being able to find a piece of music that may have been a turning point in our own development when we were students. If that is a frustration for you, contact the original publisher and request that they keep such pieces in print or put them back into print. You must also make the commitment to support them when they do.

So remember to focus on "kids issues", not on "adult issues", to advocate for music education, to encourage your best candidates to become teachers and to mentor new teachers. Also remember it is your job to recruit and teach music to all, do not recruit with your eye focused on the grade 6- A band that you want to have in high school. And once you recruit in large numbers, retain those students by using quality instructional methods with top grade technical support material and by having frequent performances. Always make the finest of instruments and the finest of literature available to your students. It is the job of all of us to make music and music education an important and intrinsic part of every child’s total development.

Sandy Feldstein

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

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

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

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

Visit Bands of America’s award-winning website to order Grand National and Regional tickets, championship videos and CDs and official BOA merchandise including t-shirts, polos and backpacks. You can shop online 24 hours a day in BOA’s secure online store. This is the quickest and easiest way to place your Bands of America ticket and merchandise orders.

BOA’s website was honored with the bronze medal for Best Website by the International Festivals and Events Association in September 2000.
Revelli Scholarship Winner Honored as a Yamaha Young Performing Artist

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

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

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

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

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

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

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

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

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

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

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

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

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

The Revelli Foundation annually awards scholarships to outstanding nominated students from Bands of America National Concert Band Festival, Grand National and Regional Championship bands, and the Honor Band of America. Steven was announced as a scholarship recipient at the 1998 Grand National Championships in Indianapolis. Presented in honor of the late Dr. William D. Revelli, the scholarships go to high school seniors who plan careers as band directors.

“Everyone at Bands of America is very proud of Steven and the recognition he is already receiving for his talents,” said BOA Executive Director Scott McCormick. “I look forward to the contributions he continues to make in music education.”

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

Steven marched with and continues to assist with the brass section at Milford High School from Highland, Michigan, where he is in his 11th year of participation with the school’s band.
Michael Bennett named Fundraising Chair of The Revelli Foundation’s Honor Band of America Endowment Campaign

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

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

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

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

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

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

Yamaha B&O Chief Still Swings

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

The group formed in junior high, and by high school the Minneapolis-based band was well-known in a five-state area and into southern Canada. The Dixieland Ramblers played together throughout college, then disbanded.

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

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

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

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

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

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

Following advice from someone in the audience that night, the group got together again to record. Although they originally went into the studio planning to make a tape just for themselves, the recording engineer told them they should market the session as a CD.

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

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

The playing also benefits his day job, Bennett says. As a musician himself, he is more in touch with what musicians want. And, he says, “When you’re dealing with professional musicians, it helps with your credibility if they know the person they’re talking to is also a player of some ability.”
The Bands of America Summer Band Symposium Presented by Yamaha reached a milestone in 2001: 1,600 student campers and more than 260 director participants. More people than ever before attended the nation’s ultimate summer camp experience.

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

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

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

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

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

‘02 Summer Symposium Dates
June 24-29, 2002, Illinois State University
June 22-23—Leadership Preview Weekend

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

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

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

Look for 2002 fees, faculty and registration forms online this fall at www.bands.org. For a real “hands on” view of the Summer Symposium, consider becoming a SWAG, BOA’s elite volunteer counseling/teaching team, and still get Graduate Credit!

All students participate in Leadership workshops with team-building and problem-solving exercises like the one shown at right.
Screenprinting specialists for bands, groups and festivals! Let us create custom shirts for your band!

CLIENTS INCLUDE:

Very competitive prices!
Award-winning designers!

Short sleeve T-Shirts
Sweatshirts
Sweatpants
Jackets
Hats
Bags & Totes
Imprinted binders
Long sleeve T-Shirts
Golf Shirts
Denim Buttondowns
Specialty Shirts
Embroidery
Shorts
...more...ask us!

From idea to design to finished product: we understand the special needs of groups & festivals

Contact us for a personalized quote:
Vision Graphics, Inc.
A wholly-owned subsidiary of Bands of America, Inc.
800.848.2263 • visiongraphics@bands.org
522 Pratt Ave. North, Schaumburg, IL 60193

Bands of America
Maynard Ferguson
The Canadian Brass
Yamaha

Lassiter H.S., GA
Tate H.S., FL
Norwin H.S., PA
Lake Park H.S., IL
Watch, listen and study some of the world’s finest high school marching band performances of all time as they vie for the country’s Grand National Championship!

Now you can add the Bands of America video archives to your personal collection or your band’s archives for the low, low price of $69 per year ($79 for the high camera version). Each year’s video collection consists of two videotapes containing the top 12 scoring groups at each championship along with the awards ceremony and special exhibition performances by outstanding college bands such as Riverside Community College, Southwest Texas State University and Jacksonville State University.

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

These regularly priced $99-$119 video packages are available in the high camera (bird’s-eye view version) or the multiple camera (mixture of close up, mid and high camera views).

Compact Discs are available for years 1999 & 2000 @$25 each. Each year consists of the top 12 scoring bands, and special exhibition college performances digitally mastered on two cd’s.

To take advantage of this incredible offer contact 800 Video Express NOW at 800/848-8433.