

BANDS *of America*

T T
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E N



Craig Kirchhoff
2002 Honor Band of
America conductor



H. Robert Reynolds
BOA Summer
Symposium

I N T H I S I S S U E

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Bands of America, Inc.
526 Pratt Ave. North, Schaumburg, IL 60193

NON-PROFIT ORGANIZATION
U.S. POSTAGE PAID
PERMIT NO. 608
ARLINGTON HEIGHTS, IL 60006



Summer Band Symposium

June 25-30, 2001
Illinois State University,
Normal, IL

Leadership Preview Weekend with
Tim Lautzenheiser
June 23-24

Presented by **YAMAHA**[®]

The BOA Summer Symposium is the **ultimate summer experience for students & directors!** It's about leadership, excellence and inspiration. Every faculty member, class and performance is designed to unleash the potential within every participant. Enrollment is limited to the first 1,500 students to apply.

- National faculty: broaden your horizons with learning from a world-class faculty
- National camp: interact with peers from other bands across the country
- BOA national standards mean you can be assured the very best available resources
- Campus experience: we offer a safe away-from-home collegiate experience for students who will soon embark in higher education.

New in 2001: Leadership for all students!

Leadership and personal development have always been the themes running throughout the BOA Symposium. However, in 2001, every student will participate in leadership and personal development workshops. **Tim Lautzenheiser** will lead a workshop for all students

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

on Tuesday, and every student in every area of study will have "experiential" leadership sessions: hands-on team-building workshops that give active high school students a chance to focus in an energized way.

For more info and registration forms

For more information on all the Directors Workshops, Colorguard and Drum Instructor Academies, Student Workshops, Booster and Collegiate Tracks, and for registration forms, see your **January/February Bands of America Newsletter** or visit us online at www.bands.org

Directors Workshop

BOA's Director Workshop is a week packed full of real-world sessions you can put to use right away. "Today's instrumental teacher is expected to be an expert in concert band, marching band, jazz band, public relations; an administrator, motivator, counselor, business manager, role model," says BOA Director participant **Elmer Broeker, Lincolnview H.S., Van Wert, OH.** "BOA offers the necessary clinics to survive."

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

Three hours of Graduate Credit at no additional cost

Continuing education and professional development are important and in many cases mandatory for today's director. We offer you up to three hours of credit at no additional cost through Illinois State University.

NEW for 2001! Directors "Free Ride" Scholarship

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

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

Colorguard and Drum Instructor Academies:

Intensive workshops for colorguard and percussion teaching professionals, led by premier experts with proven track-records of success.

Powerful.

Track Offerings	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Concert Program Building (Conductor & Teaching Series) (additional sessions to be added)	Symposium Conductors Series—John Whitwell (Michigan State University)  John Whitwell	Symposium Conductors Series—Anthony Maiello (George Mason University)  Anthony Maiello	Symposium Conductors Series—H. Robert Reynolds (University Michigan)  H. Robert Reynolds	Symposium Conductors Series—H. Robert Reynolds (University Michigan)	Getting the Best from Middle School Ensembles—Marguerite Wilder	Final Concerts & Performances Parent Day Picnic
	Director Band Session 1— with John Whitwell and Gary Markham	Director Band Session 2— with Anthony Maiello and Gary Markham	Director Band Session 3— with H. Robert Reynolds and Gary Markham	Director Band Session 4— with Mark Camphouse and Gary Markham	Director Band Session 5— with Gary Markham	
Jazz Programming - A to Z (Teaching Improvisation)	 Lou Fischer	Teaching Improvisation—Where to Start—Symposium Jazz Faculty (Dr. Lou Fischer, Coordinator)	Teaching Improvisation II—Symposium Jazz Faculty (Dr. Lou Fischer, Coordinator)	Teaching Improvisation III—Symposium Jazz Faculty (Dr. Lou Fischer, Coordinator)	Teaching Improvisation IV—Symposium Jazz Faculty (Dr. Lou Fischer, Coordinator)	
			Teaching Latin Rhythms—Lalo Dávila	Developing Your Jazz Rhythm Section—Dr. Lou Fischer, Bob Breithaupt, Matt Harris		
Marching Band (Computerized writing and teaching strategies)		Concepts for Show Design—The Boston Crusaders Session 1	Brass & Percussion Warm-Up Exercises—Boston Crusaders	 Boston Crusaders	 Jim Campbell	
		"The Marching Band Drill Design Series"—Computerized Drill Writing—Bob Buckner (Part 1 of 4)	"The Marching Band Drill Design Series"—Computerized Drill Writing—Bob Buckner (Part 2 of 4)			
		Arranging for Marching Band—Richard Saucedo (Carmel H.S., IN) and The Cavaliers	Arranging for Marching Band—Marty McCart, Boston Crusaders			
		Choosing the Musical Vehicle—The Boston Crusaders Session 2	Boston Crusaders "LIVE" (in Rehearsal)			
Percussion (Directors can also attend Drum Instructor Academy programming for a Comprehensive Curriculum on Teaching/Maximizing the Role of Percussion in Your Marching Program.)		Getting Your Percussion to Soar—Steve Houghton	Boston Warm Up Exercises—Rich Viano			
			Teaching Latin Rhythms—Lalo Dávila			
Colorguard/Auxiliary (Directors can also attend Colorguard Instructor Academy programming, as well as these special sessions intended to bring/expand generalized understanding of the role of colorguard/auxiliary in your program.)			Year Round Programming Strategies for Auxiliaries—Coming Full Circle—Larry Rebillot	Ten Ways to Improve Your Color guard—Larry Rebillot		
			Dance Basics for Your Ensemble—Teaching Dance & Identifying Local Resources—Vincent Thomas			
Feature Sessions	Dave Samuels—Yamaha Guest Artist Feature Session  Mark Camphouse	Fran Kick—How to Keep Your Kids "KICKIN IT IN" After BOA—Developing Student Leadership	 Tim Lautzenheiser	Mark Camphouse—The Composer/Conductor Speaks	Tower of Power—Yamaha Guest Artist Behind-the-Scenes	
	Focusing on the Big Picture—Tim Lautzenheiser			Mel Clayton, President, MENC—Teaching Music: The World's Greatest Job		
Technology Track Beginner, Intermediate, Advanced. Sessions offered twice daily)		Session 1—Music Notation: From Print Music to Finale™—Tom Johnson (Coda)	Session 2—Individual Teaching & Training: Smart Music™—Generating Lesson Plans Through Smart Music™ Online—David Hawley (Coda)	Session 3—Music Notation II—Sibelius™	Session 4—Setting Up Effective MIDI Work Stations and Labs	
NOTE: Advocacy sessions are on on Thursday, Friday and Saturday, indicated by (Th), (F) or (S)						
Advocacy/Program Building & Booster Management (In conjunction with Friday/Saturday's Booster Track, T=Tues, Th=Thurs, F=Fri, S=Sat)	(T) Inspiring Yourself to "KICK IT IN" When You'd Really Rather Be KICK'n Back—Fran Kick	(Th) Getting the Best from Your Band: Developing Student Leadership—George Parks	(Th) Developing a Successful Booster Program (Booster)	(F) Bringing Successful Advocacy to Your School—Earl Hurrey (MENC), Burritt, Michael Kumer, L.J. Hancock	(F) Booster Roundtables—Fundraising, Travel, Communication, Management	(F) Using the Web: Strategies for Communication, Advocacy and Management—Cynthia Thompson/Debbie Laferty
	(T) Creating Ensemble Leadership—Howard Weinstein (Boston Crusader) (Th) Administering & Budgeting Your Program—Bruce Burritt	(Th) Working with Your Parents: It's a Team Effort—Burritt (Th) Let's Get Started, Let's Get Organized—Dick Lee (Booster)	(Th) Organizational Strategies for Boosters—A Survey of Organizational Structures (Booster.) (Th) Travel Safe, Travel Wise: Trip Planning (Booster)	(F) Grant Writing 101: Using Grants as Resource—Kumer (F) Establishing and Operating a Strong Booster Program	(F) Legal Issues and Band: Teachers, Boosters, Schools—Eric L. Martin, Esq. (F) Developing a Strategic Plan for Your Program—Bob Breithaupt	(S) Booster Fundraising: It's About YOU and not the Chocolate!—Earl Hurrey, MENC (S) Advocacy: The Role of Boosters and Parents

This schedule is tentative and a representation of the sessions that will be offered.

All-State Player Discount

BOA is offering an additional \$20 off the Early Bird Discount price for All-State Concert and Jazz members who enroll in camp by May 19, 2001 in the Concert, Jazz or Percussion areas of the Symposium.

This is our way to reward your outstanding players! Although the Early Bird discount expired March 31, your All-State members can still enroll through May 19 at \$20 less than the Early Bird price. Their completed application must be accompanied by the letter of acknowledgement or acceptance into the All-State ensemble.

Booster Track

June 28-30, 2001

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

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

Concert Band

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

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

Concert Band Faculty Includes:

Anthony Maiello, George Mason University, Conductor
Mark Camphouse, Radford University, VA, Conductor
Richard Crain, Midwest Clinic Board of Directors, Conductor
Marguerite Wilder, Lovett School, GA, Conductor
Wendy Kumer, Private Flute Studio, Flute
Judith Dicker, Illinois State University, Oboe
Michael Dicker, Illinois State University, Bassoon
Arthur Campbell, Grand Valley State University, Clarinet
Lynn Klock, University of Massachusetts, Saxophone
Amy Gilreath, Illinois State University, Trumpet
Joseph Neisler, Illinois State University, French Horn
Steve Parsons, Illinois State University, Trombone
Jeff Graves, Illinois State University, Euphonium
Skip Gray, University of Kentucky, Tuba
Steve Steele, Illinois State University, Concert Band Division Head

Jazz Band

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

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

Jazz Faculty Includes:

Lou Fischer—Capital University, Jazz Division Head
Doug Beach—Elmhurst College
Bob Breithaupt—Capital University
Jim Culbertson—Decatur MacArthur H.S., IL
Matt Harris—California State University-Northridge
Mary Jo Papich—Peoria Public Schools, IL
Rex Richardson—Rhythm & Brass
Ed Soph—University of North Texas
Mike Vax—Great American Jazz Band
Tom Walsh—Indiana University
Bret Zvacek—Crane School of Music

Color guard

Nothing compares to this comprehensive, national-level experience. At camp, students are exposed to many first rate clinicians, not just one. They participate in leadership classes and are exposed to more than one style. Video tape critiques, clinics, and observations with top drum corps guards offer exposure that expands their knowledge and understanding.

BOA is not just for beginners, with world class faculty and classes for *all* levels. We are constantly improving and changing the curriculum to keep it fresh and current for returning campers.

- New "Master Class" for advanced students offers intensive instruction in all areas of color guard.
- Students learn some of the finest colorguard educators in the world, chosen not only because of *what* they teach but *how* they teach.
- They'll meet other talented colorguard leaders from around the U.S. and the world. Share ideas and experiences to take home for your own team.
- Extensive and intensive instruction and technique classes in all levels of flag, rifle and sabre. Daily dance and movement sessions from trained dance professionals. Performance opportunities during the week.
- Hands on experience from talented young performers from top drum and bugle corps and performing groups.

Award-winning Color guard Faculty Includes:

Larry Rebillot, Bluecoats Drum & Bugle Corps
BOA Colorguard Coordinator
Bart Woodley, Center Grove H.S., IN Colorguard
Colorguard Instructor Academy Coordinator
Susie Harloff, Avon H.S., IN Colorguard
Michael Sloan, Winston Churchill H.S., TX Colorguard
Alan Spaeth, Plymouth-Canton Educational Park, MI Colorguard
Vincent Thomas, Liz Lerman Dance Exchange, Washington DC
John Whalin, Cavaliers Drum & Bugle Corps
and more!!!



Percussion

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

- Play, play, play! Students perform with other percussionists from around the country in rehearsal and concerts led by some of the finest percussion educators in the country.
- Observation—Students attend concerts by world renowned artists.
- Observation—Students get the latest info on new instruments and accessories and what they need to know in order to use them.
- Observation—Students get the inside scoop on how to successfully prepare a scholarship audition for college!
- Customization—Observation—Students customize their own schedule choosing the elective sessions they want—Latin Percussion, Concert Percussion, Drum Set, Electronics, and more!

Percussion Faculty Includes:

Jim Campbell, Division Head
University of Kentucky

Bob Breithaupt
Capital University

David Collier
Illinois State University

Julie Dávila
Percussion Specialist, Author

Lalo Dávila
Middle Tennessee State University

David Garibaldi
Tower of Power

Thom Hannum
University of Massachusetts

Robin Horn
University of Arizona

Steve Houghton
Recording artist and performer

Neil Larrivee
Cadets of Bergen County

John Pollard
L.D. Bell H.S., TX

Dave Samuels
Spyro Gyra

Ed Soph
University of North Texas

Boston Crusaders Drumline & Staff, Corps-in-Residence

Marching Band

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

BOA's Marching Band staff is headed by **Kevin Schuessler**, director of the **Center Grove H.S. Band, IN** and his national award-winning staff.

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

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

For your Drum Majors & Leaders

George N. Parks Drum Major Academy



While there are other drum major camps, only Bands of America offers drum majors a full week of George N. Parks, plus the unmatched full BOA Symposium experience. It's the ultimate training for your drum major!

The drum major curriculum covers marching and conducting techniques, communication and

leadership skills, and teaching tools. The philosophy behind the program is to provide drum major students and band leaders with a foundation in all these areas so they may return to their schools as a valuable supportive asset to their band directors. Students work closely with both Professor Parks and his staff. Each individual's marching and conducting is evaluated through the use of video tape. Students do not learn conducting routines. Emphasis is placed upon a clear concise beat pattern within a variety of time signatures and tempos. From large lecture settings to small groups of 5 - 6, students gather valuable information as they work to develop their teaching techniques, as well as a positive 'how to teach' approach.

Leadership Preview Weekend with Dr. Tim Lautzenheiser



Start your students' BOA week with the **Leadership Preview Weekend, June 23-24**. This intense, exciting, positively life-changing experience is for your drum majors, section leaders, color guard captains, band officers and student leaders now and future.

The workshop is led by **Tim Lautzenheiser**, in demand

nationally as a motivational speaker, leadership presenter, author and guest conductor. The leadership staff includes top motivational speakers and presenters, like **Fran Kick**, founder and president of Instructional Concepts and Design.

The emphasis is on achieving the personal development necessary to properly lead others to a higher level of group attainment. We'll focus on:

- Goal Setting—Goal Attainment
- Developing Communication Skills
- Productivity vs. Popularity
- Intrinsic Values Instead of Extrinsic Rewards
- The Benefits of We/Us Over I/Me
- Commitment to Completion
- Cooperation vs. Competition
- The Development of Positive Self-Discipline



Symposium Fees

Students: \$410 by May 19
Directors: \$599 by May 19
Leadership Weekend:
 add \$175 if attending full week
 \$255 for Leadership alone

Collegiate: \$440 by May 19
Booster Workshop:
 \$190 by May 19

Registration deadline: May 19, 2001
 (after May 19 add a \$50 late registration
 fee to all full fees).

Fees include housing
 Monday night, June 25–
 Saturday afternoon, June
 30. The Symposium ends
 at 3:00 pm Saturday, June
 30. Leadership Preview
 Weekend student housing
 includes Saturday night,
 June 23–Sunday, June 24.

Registration is Monday,
 June 25 from 8:30 am to
 12 noon. Concert Band,
 Jazz Band and Percussion
 placement hearings start
 at 8:00 a.m.; an exact
 schedule will be sent
 upon enrollment.
 Registration for the
 Leadership Preview
 Weekend starts at 8:00
 am Saturday, June 23.

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

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



**There are many
 aspects of the BOA
 Summer Band
 Symposium that set it
 apart from any other
 kind of summer camp,
 but none more
 exciting than the
 Summer Concert**

**Series. BOA campers enjoy a different world-
 class performance every evening.**

New: Blast! at the BOA Summer Symposium

Blast!, the explosive musical celebration now igniting
 the world's stages, is tentatively scheduled to make a
 special appearance at the BOA Summer Symposium.

In little more than a year, Blast! has made triumphant
 debuts in London, Boston, Milwaukee, Detroit, and
 Chicago, and opened a ten-week limited engagement
 on Broadway on April 17.

Blast! grew from the drum corps 'Star of Indiana,'
 which was founded in 1984 in Bloomington, Indiana, by
 businessman Bill Cook to benefit young people through
 music. Star's stage show has had ties to BOA since their
 first year in 1993, when Star performed for the Summer
 Symposium.

Tower of Power Presented by Yamaha Friday, June 29

This soul-funk band, known in the music industry chiefly
 for its explosive horn section (which is in demand and
 has turned up on albums by Santana, Elton John and
 Huey Lewis and the News), also enjoys a successful
 career producing albums and touring on its own, often
 performing before thrilled fans in Europe.

Great American Jazz Band

**Presented by Yamaha
 Tuesday, June 26**

Trumpeter Mike Vax and his Great American Jazz Band
 bring dynamic excitement to audiences wherever they
 appear, performing music from over 100 years of
 American culture. Their music knows no boundaries of
 time or style. The group attains a swinging jazz feel,
 while playing tunes from the late 1800's through today.

DCI Central Illinois Summer Music Games Wednesday, June 27

The BOA Symposium is proud to host Drum Corps
 International's Central Illinois Summer Music Games,
 with:

- Boston Crusaders**
- Phantom Regiment**
- Glassmen**
- Madison Scouts**
- Bluecoats**
- Colts**
- Troopers**
- Pioneer**
- Southwind**



Yamaha Young Performing Artists Monday, June 25

BOA is proud to host the honor concert featuring the
 2001 winners of the prestigious Yamaha Young
 Performing Artist (YYPA) program.

Hundreds of applicants ages 16-21 apply annually
 and undergo a rigorous taped audition process for a
 panel of national celebrity musicians. The YYPA concert
 at BOA showcases these incredible young musicians. 🎵

Inspiring.



Photos by Jolesch Photography

2001 Honor Band of America



Harpist from
Kennewick H.S., WA

bands.org alert

Visit www.bands.org to view the programs of all 18 performing bands and 10 percussion ensembles.



Dr. Tim Lautzenheiser at the Festival Opening Session.



The National Concert Band Festival conductors received Citations of Excellence from the National Bandmasters Association at Saturday evening's awards banquet.

An essential educational experience

2001 National Concert Band Festival brings 1,500 students, directors and parents together for a powerful musical experience

A recipe for excellence: bring together a dozen icons in the band world, the directors of more than two dozen of the finest high school wind and percussion programs from across the country, 1,500 enthusiastic students and parents, world-class hotel and performance venues and you have an experience that is the highlight of many directors' teaching careers—you have the Bands of America National Concert Band Festival Presented by Yamaha.

The 10th annual Festival was held April 5-7 in Indianapolis at the Murat Theatre, Marriott Downtown and Indiana Historical Society. Just opened a month before the Festival, the Marriott provided a first-class starting point for three days of unforgettable musical experiences and meaningful interaction and networking.

"When directors who have had ensembles perform at the Midwest International Band and Orchestra Clinic say that the National Concert Band Festival is without a doubt the highlight of their career, it is both humbling and gratifying," says Eric Martin, Vice President and Chief Operating Officer of Bands of America.

It is the spirit of camaraderie and musical risk-taking fostered by the non-competitive nature of the Festival that is the basis for the unique nature of the event. There is a lot of talk behind the scenes about the "icons"

who are there as evaluators and clinicians. However, they are *accessible* icons, who seek out and enjoy visiting and sharing with the participating directors in settings like Friday night's "Meet the Masters" evaluator/director dinner and nightly receptions.

"We had an amazing experience," says **Avian Bear**, director, **Lawrence Free State Symphonic Band, Lawrence, KS**. "Our clinicians, the concerts, the hotel, the BOA staff, our host—everything was totally professional and very well organized. It truly was an experience of a lifetime for my students, my staff and myself."

The centerpiece of the Festival is, of course, the concerts. With no ratings or trophies, directors can stretch their bands, pushing the envelope and programming music that they might elsewhere be wary of committing to. In 2001, 16 invited concert bands performed, as well as 10 percussion ensembles at the debut of the National Percussion Festival.

Eden Prairie (MN) H.S.'s Wind Ensemble auditioned and was invited to the Festival, and they, along with **Glenbard West H.S., IL**, also brought their second band to perform. The opportunity for second bands to perform in concert in their own venue, receive evaluation and a post-concert clinic allows invited band programs to let more or all of their instrumental students participate in the experience.



Jolesch Photography

2001 Festival Evaluators: (from left) John Whitwell, Michigan State University; James Keene, University of Illinois; Gary Green, University of Miami; Col. Arndt Gabriel, U.S. Air Force Band (ret.); Richard Floyd, University Interscholastic League, Texas; Ray Cramer, Indiana University; Mark Camphouse, Radford University; Harry Began, University of Illinois (ret.); not pictured: Richard Crain, Festival Coordinator.

"My students have been exposed to a new level of excellence," says **Elizabeth Jackson**, director at Eden Prairie. "This experience has increased our hunger to become the very best that we can be. On a personal note, I have not felt this inspired in a very long time!" (Ed. see Dr. Jackson's article on selecting literature on page 12).

Honor Band of America

There are those musical moments when the entire concert hall is electrified—the musicians feel it, the conductor feels it, the audience feels it. Such was the atmosphere at the Honor Band of America concert, Saturday night, April 7 to close the Festival.

Under the baton of **Col. Arndt Gabriel**, the 97-member Honor Band, with musicians from

17 states, performed a program that included *Chamarita* by Roger Nixon, *Diversion for Alto Saxophone* by Heiden, *Porgy and Bess* by George Gershwin, *Russian Christmas Music* by Alfred Reed and the high school band premier of *Symphony No. 2 "MacArthur"* by Mark Camphouse.

Saxophonist and Yamaha artist **Eugene Rousseau** was guest soloist on *Diversion for Alto Saxophone*, as well as *Porgy and Bess*. **Mark Camphouse**, who was at the Festival for rehearsals of *Symphony No. 2 "MacArthur"* in addition to evaluating the second bands with Festival Coordinator **Richard Crain**, spoke to the audience before the performance of his piece about his thoughts behind the composition.

National Percussion Festival

Ten high school percussion ensembles performed at the first National Percussion Festival, Friday, April 6 at the Indiana Historical Society. Following the format of the concert band portion of the Festival, percussion ensembles performed in concert, followed by a clinic with one of the evaluators. The evaluation team included **James Campbell**, University of Kentucky; **Michael Burritt**, Northwestern University; **Tim Genis**, Boston Symphony Orchestra and **John Wootton**, University of Southern Mississippi.

The mix of ensembles included the **Trinity High School** and **Jim Royle Percussion Studio** ensembles who were invited by audition tape, as well as eight ensembles from the music programs of the invited concert bands.

Call for Audition Tapes for 2002 National Concert Band & Percussion Festival

Presented by **YAMAHA®**

**Concert Bands & Percussion Ensembles
deadline: June 15, 2001**

**Honor Band of America deadlines:
June 30, 2001 Early Bird (\$25 fee)
September 15, 2001 Final (\$40)**

For the first time, Bands of America has included in this newsletter the full National Concert Band Festival Application Packet—with requirements and applications for concert bands, percussion ensembles and the Honor Band of America. See the enclosed Festival Application Packet for complete information of the Festival and audition requirements.

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

Murat Theatre & Marriott Downtown

Application is a taped audition process, open to all high school bands and percussion ensembles. **All auditioning ensembles receive taped and written evaluation from the listening panel.**

The 2002 National Concert Band Festival audition listening panel includes **Anthony Maiello**, George Mason University, VA, **Mark Camphouse**, Radford University, VA and **John Whitwell**, Michigan State University.

Festival Highlights

- Up to 18 bands who demonstrate the highest level of musicality and performance will be invited.
- Up to 14 percussion ensembles will be invited to perform in the National Percussion Festival, **endorsed by the Percussive Arts Society.**
- Honor Band of America, **Craig Kirchhoff**, conductor.
- **Indianapolis Symphony Orchestra** concert included in the Festival schedule.
- Instrumental master classes for students.
- Gala Awards Banquet.
- Video and CD package, Festival t-shirt, patch, certificate and program book included for every student (complimentary video/cd package for director).
- An atmosphere that celebrates musical excellence that is difficult to describe!

See the enclosed application packet for full details on all aspects of the Festival and the audition process.

2002 Honor Band of America

**Craig Kirchhoff,
conductor**

**Auditions open to all high
school band members**

The chance to audition for the Honor Band of America is one that your best players deserve! All auditioning students receive written evaluation from the audition panel.

The students' experiences speak for themselves:

"I had the greatest time at HBOA," says 2001 member **Eric Wiggins, Lassiter H.S., GA**

"It's not only a chance to play with one of the greatest bands in the country under an amazing conductor, but it's also a great opportunity to meet and interact with all types of different people from all around the nation."

"The opportunity to play in a band with musicians of such high caliber was a priceless and indescribable experience, says **Cara Salveson, Oak Ridge H.S., CA.** "Participating in the band demanded more of me than I sometimes thought that I could give in order to produce such beautiful music, but I am a much stronger musician because of it."

"Being in the Honor Band of America isn't just about music," says **Erin Hanna, United Township H.S., IL.** "It is about relationships. The friendships I have built with people from across the country are amazing! We are all joined by our love music."

Please see the full Festival Application packet for complete details on the Honor Band of America experience and audition requirements.

Jolesch Photography

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

2001



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Volume Contents

Vol. 1— West Aurora HS Wind Ensemble, IL; Lewis-Palmer HS Symphonic Band, CO;
North Hardin HS Symphonic Band, KY; Cheyenne Mountain HS Symphonic Band, CO

Vol. 2— South Brunswick HS Wind Ensemble, NJ; Eden Prairie HS Wind Ensemble, MN;
Kennewick HS Wind Ensemble, WA; Lewis-Palmer HS Wind Ensemble, CO

Vol. 3— Lawrence Free State HS Symphonic Band, KS; United Twp. Symphonic Band, IL;
Seminole HS Wind Ensemble, FL; Libertyville/Vernon Hills HS Wind Ensemble, IL

Vol. 4— Dr. Phillips HS Wind Ensemble, FL; Glenbard West HS Symphonic Band, IL;
James Logan HS Wind Ensemble, CA; Tarpon Springs HS Wind Ensemble, FL

Vol. 5— Honor Band of America, Col. Arnald Gabriel, conductor, Eugene Rousseau, Soloist;
Jim Royle Percussion Studio Ensemble, CT; Trinity HS Percussion Ensemble, PA

Featured Item:

Honor Band of America Concert [Vol. 5]

Recognized as one of the nation's premier honors ensembles for high school musicians, the 2001 Honor Band of America's dynamic program brought the audience to its feet with ovation after thundering ovation.

Chamarita by Roger Nixon (Boosey & Hawkes)

*Commissioned by The United States Air Force Band and dedicated to Col. Arnald Gabriel
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Eugene Rousseau, Soloist

Porgy and Bess by George Gershwin

Eugene Rousseau, Soloist

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Selecting Quality Literature for High School Bands at All Levels

An Interview with Elizabeth Jackson
Director of Bands, Eden Prairie H.S., Eden Prairie, Minnesota

What makes "good music" good?

This is a very complex question. I don't know if I believe in an "absolute" definition of good music. It depends on so many factors. In a pure sense, I believe that good music is music that provides students with a large palate of expressive options. Kids are more emotionally sophisticated than we sometimes give them credit for; the most successful music is that which taps into their humanity. I try to avoid music that is formulaic, or too easily accessible. I like to challenge my students with music that they have to live with a while before they may fully accept it!

What about transcriptions versus original music for band? How do you program a mix for your ensembles?

The wind band has such a brief past compared to the orchestra, that we have no choice but to consider literature that was

originally written for other mediums. Some transcriptions work well for winds, others do not. For example, I believe that every band should program Bach as much as possible, and that we would be doing our students a great disservice if we did not allow them to explore the masters like Tchaikovsky, Shostakovich, Berlioz, Wagner, Brahms, or Mussorgsky. However, we have a tremendous repertoire of compositions written for winds and percussion that is growing every day, and it is becoming increasingly less difficult to program all original works. At Eden Prairie we have a listening curriculum that we incorporate into rehearsals which allows kids to hear great works written for voice, strings, and winds. We try to program as much original wind repertoire as possible.

What is some good literature for top level, experienced bands? What do you find valuable about each piece?

(I hate making lists because they can never be complete!)

Great for developing espressivity, tone, line:
Allerseelen—Richard Strauss
Trauersinfonie—Richard Wagner
Funeral March—Edvard Grieg
October—Eric Whitacre
Amazing Grace—John Himes/Maldonado

Challenging and fun multi-movement works:
Divertimento for Winds & Percussion—Roger Cichy
First Suite in F—Thom Ritter George
Galactic Empires—David Gillingham

Explores the vast spectrum of timbre available in winds and percussion:
The Dream of Oenghus—Rolf Rudin
Endurance—Timothy Mahr
The Speech of Angels—Stephen Mellilo

Contemporary, fun, technically tough!:
Dreadnought—Jeffrey Brooks
Chester Leaps In—Steven Bryant
Pastime—Jack Stamp

What is some good literature for younger or less experienced bands? What do you find valuable about each piece?

Each piece listed is first of all *playable*—which is key to the success of younger groups. It is imperative to avoid frustrating them with music that is too difficult technically, but it is also important to constantly raise their level of expectation.

Air for Band—Frank Erickson
Flourish for Wind Band—Ralph Vaughn Williams
Fanfare, Ode and Festival—Margolis
Polly Oliver—Thomas Root
Snakes—Thomas Duffy
Hambone—Libby Larson
A+—Thomas Duffy

- Almost anything from the *Teaching Music through Performance in Band* series (North Texas Wind Symphony)
- New literature in the *American Composers Forum New Band Horizons* project.

What literature would you recommend to a first year director at a school with struggling students?

I would recommend to the first year director that in order to pick appropriate music, one must *know* the ensemble. What are its strengths? What are its weaknesses? What are the areas in which it needs to grow? Beware of frustrating the ensemble with music that is too difficult. Help them to find success quickly, and they will trust you with more challenging repertoire later on.



Elizabeth Jackson

Elizabeth Jackson is a native of Minnetonka, Minnesota. A graduate of Hopkins Lindbergh High School, she went on to complete a Bachelor of Arts in Music Education at St. Olaf College, a Master of Music in Wind Conducting at Northwestern University, and a Ph.D. in Music Education at The Ohio State University. Her research dealt with the measurement of electrical

signals from the brain during music listening and music imagery (silent score study) in experienced and novice conductors. Her study has been presented at the College Band Directors National Conference in Boulder, Colorado and at the Society for Music Perception and Cognition Conference in Berkeley, California.

Dr. Jackson has taught in a variety of environments throughout her fourteen-year teaching career. She began in 1983 as the Director of Music in the small rural community of Wrenshall, Minnesota. After receiving her Masters Degree, she spent four years teaching high school music in Spring Lake Park, Minnesota. Following her doctoral work in Columbus, Ohio, she enjoyed five years teaching elementary music in

Hopkins, Minnesota. She has also spent five summers teaching clarinet in Norway at the Vestfold Sommerskolen i Musikk. She is presently in her third year teaching at Eden Prairie High School.

Jackson has been active as a clinician promoting instrumental music education and conducting at the University of Minnesota's Art of Wind Band Teaching, the Invitational Concert Band Festival in Plainfield, Ohio, the Vestfold Conducting Symposium in Larvik, Norway, and the Minnesota Instrumental Conducting Symposium at St. Olaf College. She is presently on the board of the Minnesota Music Educators Association, and is a member of the advisory committee for the American Composers Forum's New Band Horizons project.

What do you consider in programming concerts for your top level ensemble? Your other ensembles?

Strengths, weaknesses, and growth areas! It's no different. I have two main goals with my wind ensemble. How can I challenge my students both musically and technically? How can I incorporate the classics of wind literature like Holst, Grainger, Vaughan Williams, Persichetti, etc., into the concert sequence before the kids graduate? I can't rely on a formula because my students are always changing. I program concerts based on the best interest of the individuals involved.

In the younger groups I ask myself what can I present to them that will keep them interested, fire them up, make them want more? I am trying to set the stage for these students to continue developing their musical skills and to extend their musical careers.

The bottom line for all of us: Ask for help! No one has all the answers, but there are tremendous resources out there (e.g., *Best Music for High School Band*, Tom Dvorak; or *Music for Concert Band*, Joseph Kreines; or call Jim Cochran at Shattinger Music!) if we just look around. Go to conferences, save programs, listen to as much music as you can, talk to colleagues! Ours is a SHARING profession.

What were your (and Rich Berggren, director of the Eden Prairie Symphonic Band) considerations in programming your two ensembles' concerts at the National Concert Band Festival?

BOA gave us an opportunity to "raise the bar." We knew we would hear outstanding groups from across the country, and we wanted to represent our state the best we could. The beauty of BOA is that it encourages a group to compete with itself as opposed to compete with some arbitrary standard. We chose music that stretched us both musically and technically. We took a chance on repertoire this year that we may not have taken without the encouragement of the Festival.

Given that BOA strives to not have repetitive programming, were there pieces you wanted very much to play that you couldn't because they were on someone else's program?

Yes . . . but it gave me an opportunity to find wonderful alternatives. I like the philosophy of avoiding repetition.

What's your philosophy of teaching music?

My philosophy is that every human being has the capacity to experience, appreciate, and benefit from music. Talent is everywhere; it is up to us as educators to nurture and refine it. I'm sure my story is similar to many others—I had wonderful teachers as a kid in high school and college. My life changed dramatically because those teachers opened doors for me and helped me to understand how to deal with the complexities of existence through music. I simply want to do the same for my students.

Given the topic of your doctoral research (Ed. See Dr. Jackson's vitae below), do you have your students participate in any score study exercises that you find improve their playing and musicality?

I do use ideas from my research in rehearsals. I stress that all music must exist within us before we bring it to life in the outside world. We often sing together, and we spend time doing a lot of aural imagery (or audiation) before we open our mouths. We practice developing relative pitch, perfecting intonation, and establishing inner pulse by silently focusing on the sounds we create in our minds. It has worked quite well.



A dynamic force perpetuating opportunities for music education

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

Please contact us for information on how YOU can make a difference.

The Revelli Foundation
800.963.REVELLI (7383) • revelli@bands.org
522 Pratt Ave. North, Schaumburg, IL 60193

Scholarships

The Revelli Foundation awards several scholarships each year to high school seniors intending to attend college and pursue a career in music education and performance, including The Revelli Scholarship, The Yamaha Scholarship, The Mark Jolesch Scholarship and The NAUMD Scholarship.

Honor Band of America Chair Endowments

In 2000, The Revelli Foundation launched a project to secure \$15,000 endowments for each of Honor Band of America chairs. Endowed chairs will reduce the financial commitment for the selected members and families. The Robert Zildjian Family endowed the first Honor Band Chair with a lead gift in 2000.

**The Paynter Project:
New Music Commissioning Project**

The Paynter Project is dedicated to commissioning new works for concert band, to be premiered by the Honor Band of America at the National Concert Band Festival:

- "Vesuvius" by Frank Ticheli (1999)
- "Galactic Empires" by David Gillingham (1998)
- "Whatever Things....." by Mark Camphouse (1997)
- "Gemini Variations" by Thomas Knox (1996)
- "American Faces" by David Holsinger (1995)
- "As If Morning Might Arrive" by Jack Stamp (1994)

Contributions start at \$250. Contributors names will be listed in the published score of the commission and will receive an autographed, framed copy of the score page along with a CD of the Honor Band of America's premiere performance.



2001 Regional Championships

Louisville, KY
Kentucky Exposition
Center
September 22

Toledo, OH
University of Toledo
September 22

Johnson City, TN
East Tennessee State
University
September 29

Orlando, Florida
Citrus Bowl (**Confirmed!**)
September 29

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

San Antonio, TX*
Alamodome
October 6

Hempstead, NY
Hofstra University
October 13

St. Louis, MO*
Trans World Dome
October 13

Dallas/Ft. Worth, TX
University of Texas-
Arlington
October 20

Morgantown, WV
West Virginia University
October 20

Atlanta, GA*
Georgia Dome
October 27

Houston, TX
Rice University
November 3

Indianapolis, IN*
RCA Dome
November 3

***Indicates full event, call for alternatives or "wait list" status.**

Photos by Jolesch
Photography



Regional Championships

Presented by **YAMAHA**

Explore how diverse and provocative today's marching bands can be. You and your student will be moved by the creativity and variety. Bands of America allows you to experience some of the world's most fascinating and progressive marching bands. We offer you two ways to experience the BOA fall:

Enroll and perform for the benefits of participation, including:

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

Texas bands: Don't miss this new opportunity with **three BOA Regionals in Texas in 2001**. San Antonio is full, but there are still performance spots in the Houston and Dallas/Fort Worth Regional sites.

Southeast bands: The Citrus Bowl is confirmed as the site of the Orlando Regional. Performance spots are available on a first-come, first-served basis.

Experience through the power of observation:

Plan to attend by yourself, with colleagues or with your band through group ticket discounts.

Group Ticket Discount: \$3 off each general admission finals or prelims ticket for groups of 30 or more.

Regular Ticket Prices: [Professional Venues—San Antonio, Atlanta, St. Louis, Orlando, Indianapolis] Day Pass (general admission [G.A.] Prelims and Finals)—\$16, Deluxe Day Pass (G.A. Prelims and Reserved Finals)—\$24, Prelims—\$12, Finals G.A.—\$12, Finals Reserved—\$16

[Louisville, Toledo, Johnson City, Las Vegas, Morgantown, Dallas, Hempstead, Houston] Day Pass (G.A. Prelims and Finals)—\$14, Deluxe Day Pass (G.A. Prelims and Reserved Finals WV & Houston only)—\$20, Prelims—\$10, Finals G.A.—\$10, Finals Reserved (WV & Houston only)—\$14



Grand National Championships

Presented by **YAMAHA***

November 8-10, 2001
RCA Dome & Convention Center
Indianapolis, IN

You won't believe your eyes and ears. Grand National bands are blazing new trails with vivid creations and musical excellence. This is marching band at its best. Don't miss this monumental adventure for all directors and students.

A Day of Programming for Directors (oh yes, and three days of amazing performances)

Your Saturday ticket admits you to a day of programming for Directors that includes:

- Directors' Judging Clinic with BOA Chief Judge Gary Markham and some of the nation's top adjudicators, held in the press box and using live band performances.
- Behind-the-Scenes Tour of the Grand National Championship for Directors and Boosters.
- 30 Semi-Finalist performances.
- BOA Question & Answer session with staff.

Tim Lautzenheiser Student Leadership Workshop

Friday, November 9, 5:00-7:00 pm, Indiana Convention Center
 Over 1,000 students from across the nation attended this workshop in 2000. Don't let your students miss this highly-energized workshop in 2001. If you and your students have never experienced the impact of "Dr. Tim," it's about time you did! Registration fee is \$30 and includes Leadership Workshop t-shirt.

Group Ticket Discount for Bands

Grand Nationals is a perfect field trip for your students and a great chance for you to recharge your batteries and be exposed to new ideas. Group ticket discount available for groups of 30 or more (see ticket prices at right).

Thursday, November 8, 2001

11:30 AM-11:30 PM Prelims (half of the bands)
 Expo Open (with more than 70 booths)

Friday, November 9, 2001

7:30 AM-9:00 PM Prelims (2nd half of the bands)
 Expo Open
 5:00-7:00 PM Student Leadership Workshop
 with Tim Lautzenheiser

Saturday, November 10, 2001

8:30 AM-5:00 PM Semi-Finals (30 bands)
 7:00 PM-11:00 PM Championship Finals (12 bands) & Grand Finale

In Exhibition

University of Massachusetts Minuteman Marching Band
University of Texas Arlington Marching Band

2001 Grand National Bands*

*Includes "Wait List" Bands:

Alan C. Pope HS, GA	Liberty HS, VA
Avon HS, IN	Limestone Community HS, IL
Bassett HS, VA	Livonia Franklin HS, MI
Bellbrook HS, OH	Lone Oak HS, KY
Bellevue West HS, NE	Madison Consolidated HS, IN
Ben Davis HS, IN	Marian Catholic HS, IL
Broken Arrow Senior HS, OK	Marietta Sr. HS, OH
Cambridge HS, OH	Martinsville HS, IN
Carmel HS, IN	Meade County HS, KY
Carroll HS, OH	Metamora HS, IL
Casey County HS, KY	Miami Coral Park HS, FL
Castle HS, IN	Miamisburg HS, OH
Center Grove HS, IN	Milford HS, MI
Centerville HS, OH	Milford HS, OH
Chaminade-Julienne Catholic HS, OH	Moore HS, OK
Chesaning Union HS, MI	Mt. Healthy HS, OH
Colerain HS, OH	Naperville North HS, IL
Davenport Central HS, IA	Normal Community HS, IL
Durand Area HS, MI	Normal West HS, IL
East Jessamine H.S., KY	North Hardin HS, KY
Etiwanda HS, CA	Northmont HS, OH
F. J. Reitz HS, IN	Northrop HS, IN
Fairborn HS, OH	Norton HS, OH
Farmington Harrison HS, MI	Norwalk HS, CT
Fieldale-Collinsville HS, VA	Ooltewah HS, TN
Francis Howell HS, MO	Owasso HS, OK
Francis Howell North HS, MO	Paul Harding HS, IN
Fruitport HS, MI	Pender H.S., NC
Gallatin County HS, KY	Plymouth-Canton Educational Park, MI
Gilbert HS, AZ	Portage Central HS, MI
Grandville HS, MI	Reeths-Puffer HS, MI
Grant County HS, KY	Roger Bacon HS, OH
Hart County HS, KY	Scott HS, KY
Herscher HS, IL	Springboro HS, OH
Indian Hill HS, OH	Sycamore HS, OH
Irmo HS, SC	Tarpon Springs HS, FL
Irondale HS, MN	Thornton Fractional So. HS, IL
James F. Byrnes HS, SC	Troy Athens HS, MI
King Philip Regional HS, MA	Warren Local HS, OH
Kings HS, OH	Wayne County HS, KY
Kiski Area HS, PA	Webster HS, NY
L.D. Bell HS, TX	West Carteret HS, NC
Lake Central HS, IN	Western Brown HS, OH
Lake Park HS, IL	Westerville North HS, OH
Lakeland HS, MI	William Mason HS, OH
Lawrence Central HS, IN	Xenia HS, OH

TICKETS: Order online at bands.org or call 800.848.2263

Finals: Press Box Reserved-\$100
 Inside 30's Club Level Lower Deck Reserved-\$30
 Inside 30's Upper Deck Reserved-\$25
 15-30 yardlines Reserved-\$20
 Outside 15's Reserved-\$15

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

2 Day Prelim Pass-\$16 / 1 Day Prelim Ticket-\$10
 (all Prelims tickets are general admission)
 Group Discount-\$3 off 1 Day Prelim Ticket for groups of 30 or more.

Straight Talk for the College-Bound

By Mark Camphouse

Editor's Note: This is an excerpt of advice for college-bound music majors from a full article by Mark Camphouse that appears online at www.bands.org. Tell your students to visit www.bands.org/network for Mr. Camphouse' full article which includes "General Advice for All College-Bound Seniors."

While serving as guest conductor with all-state, all-regional and other miscellaneous high school honor bands throughout the U.S., I always try to fit in a 15-20 minute discussion session with band members (not always easy given rehearsal time constraints!). This affords them an opportunity to direct questions to me about their hopes, fears and dreams of their upcoming college careers...as music majors or (and every bit as important in my view) non-music majors.

For those non-music majors seeking financial incentives to continue to play, there are quite often at most colleges and universities, talent-based band scholarships available for gifted and dedicated players majoring in anything from biology to special education, or criminal justice to sports medicine. And yes, there may even be band scholarship opportunities for those who declare a major in that increasingly popular major called *undecided!*

Specific advice for college-bound music majors

Be sure the college, university or conservatory you select is a good 'fit' for you in terms of institutional size, mission, location and environment.

There is no substitute for an on-campus visit. Make a real effort to speak directly with students during your visit, not only faculty and staff propagandists!

Occasionally re-evaluate your reasons for wanting to attend college, specifically as a music major. Do not major in music because you think you 'like' music or you 'like' band. That is simply not enough. You must be hopelessly in love with music in every way!

With regard to audition repertory, find out if the institution at which you are auditioning has specific/required pieces. Consult your private teacher or band director. A good general rule to follow is to have two prepared works (concerto, sonata, etude) of contrasting nature. If concerti or sonatas, these should, ideally, be from two different periods in music history, i.e. one from the Baroque, Classical or Romantic periods, and one from the 20th century.

If you prepare etudes (please be sure they have some modicum of compositional merit!) they should also be contrasting in nature . . . one slow and lyrical, the other fast and more technique-oriented. Audition evaluators generally adhere to elements pertaining to The Three T's: tone, technique, and time, i.e. pulse stability and rhythmic precision. Memorization is usually not required for instrumentalists, but if you present a work from memory exceptionally well, this can really enhance your audition.

Students hoping to major in composition should present a portfolio of their works which must

demonstrate evidence of creative ability. Recordings of readings and/or performances of your compositions can be a nice addition to your portfolio, but are usually not required. Having good, clear manuscript/notation skills is extremely important. Good piano skills are absolutely essential for all composers . . . young, old and in between!

Don't put all of your eggs in one basket. Give yourself some options. Don't be overly disappointed if you are not accepted by your first choice school. Apply and audition at a minimum of three schools. During my final year of high school, for example, I was accepted as an applied trumpet performance major at The Curtis Institute (Philadelphia), New England Conservatory (Boston) and Northwestern University. (Evanston, IL). As prestigious as Curtis and NEC were (and still very much are!) I remain convinced I made the right choice in attending Northwestern, primarily for these two reasons: 1) I had the opportunity to study privately with two of the world's finest orchestral trumpet players and brass pedagogues: Vincent Cichowicz at Northwestern, and Adolph Herseth, via a Chicago Civic Orchestra scholarship. 2) I received a world-class general education at a truly great university along with my musical studies in the NU School of Music. It proved to be the best of both worlds! So, determining the level of excellence of faculty specialists together with the quality of the school's overall academic program must always be among your top priorities

in selecting a college.

Becoming extremely proficient on your principal instrument must be a top priority. However, acquiring some functional ability in basic piano skills (ideally prior to college) is extremely important. Piano skills (even the most basic and fundamental) will prove to be enormously helpful with your other music classes, especially those in music theory and aural skills. I truly believe the piano is the real bedrock of musical knowledge.

Your (required) courses in theory, music history and aural skills are in a way just as important (and sometimes more so!) as applied music lesson preparation. And remember, the finest applied music teachers very frequently make the student aware of vitally important 'connections' with your lesson material in the studio, and your classroom work in theory, history and aural skills. Of course this all 'comes together' during ensemble rehearsals.

Do not become a music education major "as a back-up." Good grief, I abhor that mentality and it causes serious damage to our profession! Simply stated, we need music educators who are first and foremost excellent musicians who also have a passion for teaching. Period!

Take your non-music (general education) courses seriously. You may find (as did I) some of your general education classes to be the most enlightening, challenging and ultimately important courses you take in college.

Be careful to not lock yourself in a practice room all day. My advice to someone who calls a

practice room home for more than four hours per day: get a life! Two hours of intensive, well-focused practice per day is far more valuable than four hours of aimless rambling.

The college years will be among the richest and most positive you will experience. Important seeds will be planted which will hopefully enable a blossoming of life-long artistic, intellectual and personal growth and discovery. Good luck, work hard, and enjoy!



A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse was born in Oak Park, Illinois in 1954 and received his formal musical training at Northwestern University. He began composing at an early age, with the Colorado Philharmonic premiering his First Symphony at age 17. His works for wind band have received widespread critical acclaim and are performed frequently here and abroad. Mr. Camphouse has served as guest conductor, lecturer and clinician in 36 states, Canada and Europe. He is an elected member of the prestigious American Bandmasters Association and serves as coordinator of the National Band Association Young Composer Mentor Project. Mr. Camphouse is Professor of Music and Director of Bands at Radford University in Virginia. He is married to soprano Elizabeth Curtis. They live in Radford with their twin 14-year-old daughters, Beth and Briton.

The Revelli Foundation Scholarship Recipients

2001

Hana Swain
North Hardin HS, KY
The Revelli Scholarship

Jessie Arian
Lake Park H.S., IL
The Mark Jolesch Scholarship

2000

Amy Dolder
Oswego HS, IL
The Revelli Scholarship

Tyler Kupferschmid
Normal West H.S., IL
The Yamaha Scholarship

Andrew Markworth
Centerville HS, OH
The Mark Jolesch Scholarship

Steven Marx
Milford H.S., MI
The NAUMD Scholarship

Michelle Pezzuto
Lincoln-Way H.S., IL
The Yamaha Scholarship

1997
Rob Lochner
Norwin H.S., PA
The Revelli Scholarship

Emily Lawry
Milford HS, OH
The NAUMD Scholarship

Debi Kotek
Erie Central H.S., PA
The Mark Jolesch Scholarship

1999
Joshua Torres
Marian Catholic HS, IL
The Revelli Scholarship

Shanna David
Limestone Comm. H.S., IL
The Yamaha Scholarship

Crystal Medina
Central Cabarrus H.S., NC
The Mark Jolesch Scholarship

1996
Jake McCray
Fairfax H.S., VA
The Revelli Scholarship

Christopher Barnum
Lake Park H.S., IL
The Yamaha Scholarship

1995
Kelly Cooper
Marian Catholic H.S., IL
The Revelli Scholarship

Ryan Bybee
Central Cabarrus H.S., NC
The NAUMD Scholarship

1994
Sterling Ablack
Langham Creek H.S., TX
The Revelli Scholarship

1998
Elizabeth Ryan
Alan C. Pope H.S., GA
The Revelli Scholarship

1993
Joshua Rudolph
Alan C. Pope H.S., GA
The Revelli Scholarship

Bands of America news



BOA Executive Director Scott McCormick (left) presented The Revelli Scholarship to Hana Swain, senior at North Hardin H.S., KY.

North Hardin H.S., KY student awarded 2001 Revelli college scholarship

Hana Swain, a senior flautist at **North Hardin High School, Radcliff, Kentucky**, was awarded the 2001 Revelli Scholarship at the Saturday night banquet of the National Concert Band Festival, April 7 at the Marriott Downtown Indianapolis.

The Revelli Scholarship is a one-time \$1,000 scholarship awarded annually to a participating student in the National Concert Band Festival or Honor Band of America who intends to major in music education. The Scholarship, which honors the late Dr. William D. Revelli, is presented by The Revelli Foundation to help perpetuate the noble profession of band directing.

Hana was nominated by her band director, **Charles Campbell**. First chair flautist in the North Hardin Wind Ensemble, Hana is also a drum major of the marching band and will start at the University of Kentucky this fall.

"Reviewing the nominations for the scholarship I was truly moved and encouraged by passions of these young people," said BOA Executive Director Scott McCormick. "They want to share their love of music with students, as their directors shared it with them. Hana's story is compelling and her love of music is evident. I am confident she will make a wonderful music educator and leave her mark on the band world."

Chat@bands.org:

Live chats feature special guest stars

Bands of America debuted live guest chats on our website www.bands.org in March. Composer **Mark Camphouse** was the first live guest star, chatting with high school and college students and directors about his music, his philosophies of music and composing and other questions from the chatroom guests.

BOA's second live guest chat featured members from the **Broadway cast of Blast!** on the evening of April 30. Future guest star chats will include **Tim Lautzenheiser, Yamaha artists**, performers, conductors, educators, and even students.

BOA's online chat rooms and the live guest chats are available to members of our online BOA Network. Membership benefits also include access to event recaps and results, first look at BOA information, the BOA Network e-newsletter, discussion forums and more. Membership is free at www.bands.org

Visit our sponsors' websites!

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Applause for the Regional Concert Band Festivals in Kentucky and South Carolina

Concert bands from **Kentucky, South Carolina, North Carolina, Georgia** and **Florida** performed at Bands of America's two Regional Concert Band Festivals held this spring at the University of Kentucky and Furman University.

Bands of America Regional Concert Band Festivals are open to all high school and middle school concert bands. The Festivals, which emulate the structure of the National Concert Band Festival, offer intensive educational value through evaluation and clinic with a world-class panel, as well as through special events for students and directors. Professional DAT recordings of the concerts also offer bands considering applying for the National Concert Band Festival the perfect application tape.

Participating bands performed in concert, received written and taped evaluation of their performance and a post-concert clinic. Bands also participated in student master classes and in scheduled audience blocks. Both events culminated with evening concerts: the University of Kentucky Wind Ensemble and the Furman University Prism Concert, respectively.

Congratulations to the performing bands:

University of Kentucky

Lexington, Kentucky, March 24, 2001

George Rogers Clark H.S. Symphonic Band, KY
Grant County H.S. Wind Ensemble, KY
Henry Clay H.S. Symphonic Band, KY
Milton H.S. Wind Ensemble, GA
Simpson M.S. 8th Grade Symphonic Band, GA
Tates Creek H.S. Symphonic Band, KY
Tates Creek H.S. Concert Band, KY

Furman University

Greenville, South Carolina, April 21, 2001

Charles W. Flanagan H.S. Wind Ensemble, FL
Clay H.S. Wind Ensemble, FL
Cypress Creek H.S. Wind Ensemble, FL
East Lake H.S. Wind Ensemble, FL
Fort Dorchester H.S. Wind Ensemble, SC
Irmo M.S. Honor Band, SC
James F. Byrnes H.S. Symphonic Band, SC
Lugoff-Elgin H.S. Symphonic Band, SC
Riverdale H.S. Symphonic Band, GA
Wando H.S. Symphonic Band, SC
Weddington H.S. Wind Ensemble, NC

There is no audition process; acceptance is on a first-come, first-served basis. Bands of America will announce the dates and sites of the 2002 Regional Concert Band Festivals later this year. To receive priority applications, **contact Bands of America at boainfo@bands.org or call 800.848.2263.** 🎵

Music copyright resource for directors & arrangers: visit www.bands.org

As more and more marching band events and associations strive to comply with copyright laws, most directors are faced with ensuring they and their music arrangers are in compliance.

Bands of America has been compiling copyright and publishing information for several years as a resource for directors. Our website www.bands.org includes a copyright area where you can search for a publisher/copyright holder by name of composition, composer or keyword. You can also search for publisher contact information, download "Permission to Arrange" forms and documentation and view our Copyright Guide. Bands of America also has a pay service by which it will seek "Permission to Arrange" on your behalf.

"I often hear directors say 'BOA's requirements are too much,'" says Eric L. Martin, Esq., BOA's Chief Operating Officer. "BOA has no copyright requirements. BOA only insists that its participants show us evidence that they have complied with the law. All festivals, events and associations are likewise legally accountable and we're finding that more and more publishers are beginning to require such compliance."

Visit www.bands.org to view the copyright resource. 🎵



Photo compliments of the UM School of Music

H. Robert Reynolds retires after 26 years at University of Michigan

H. Robert Reynolds recently retired as director of University Bands at the University of Michigan. Reynolds became director of bands at Michigan in 1975, having begun his university conducting at California State University at Long Beach and subsequently at the University of Wisconsin.

Mr. Reynolds conducted his final concert with the University of Michigan Symphonic Band on April 6 in Ann Arbor. The following evening, Mr. Reynolds was honored at a banquet attended by more than 150 conductors, former conducting students and guests from across the nation.

Mr. Reynolds is a past President of the College Band Directors' National Association, for which he also served as commissioning chairman. He is frequently a guest conductor/clinician at leading universities and conferences worldwide concerning the conducting, rehearsing and analysis of masterpieces of band and wind ensemble repertoire.

He serves as an evaluator and clinician at the Bands of America National Concert Band Festival. In 1999, he conducted the Honor Band of America both at the Festival and on a two-week concert tour of Japan.

"Bands of America has been honored to have Mr. Reynolds as a part of our Festivals and hopes to continue to include him for many years to come," says Scott McCormick, BOA Executive Director. "Mr. Reynolds is a true icon and inspiration in the profession. His impact on conducting and teaching music has been, and I know will continue to be, monumental." 🎵

Bands of America
www.bands.org
800.848.2263