



Music for All

Middle School News

Coyle Middle School Honors Band, Austin, TX, at the 2008 Music for All National Festival

Middle School/Young Teacher Track at the Summer Symposium



Recruitment and Retention

by Robert W. Smith

NEW! Middle School National Music Festival in 2009

Part of the Music for All National Festival

Plus Finding the Groove and the latest Music for All research, advocacy, program and development news



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Music for All

SUMMER SYMPOSIUM

June 23-28, 2008, Normal IL
Illinois State University

presented by  YAMAHA

MIDDLE SCHOOL/YOUNG TEACHER TRACK

For Early-Career Music Educators

The Summer Symposium Middle School/Young Teacher Track is designed to deliver a curriculum that will arm middle school teachers and young music educators with the tools they need to provide their students with a positively life-changing experience. The typical model for middle schools in America is a three-year program (6th, 7th and 8th grade). Ironically, three years is also the typical career lifespan for young music educators. Most recent studies show that America is on the verge of a major shortage of qualified music educators. Through a three-year curriculum, the Music for All Middle School/Young Teacher Track at the Summer Symposium will provide a “hands on” education that will prepare young teachers to thrive, rather than survive!

The experience will be realistic and taught by experienced and successful practitioners from a range of programs and settings, including small school, low budget, urban and rural situations. Our curriculum will begin with a year-by-year approach, adding content and subject matter each year. Whether you come for one year or a full three year cycle, the information will be invaluable.

Who Should Attend?

Experienced middle school teachers looking for a fresh approach and new ideas, new teachers, young teachers, high school teachers looking to create a unified philosophy with your feeder program.

Middle School I (Year 1) “Nuts and Bolts”

The first year curriculum will deal with the nuts and bolts of teaching 6th graders in a middle school setting. In a nutshell, we will fill the gap to teach you everything you didn't learn in college!

Middle School II (Year 2) “Ensemble”

The second year curriculum will focus on the challenges that accompany the ensemble experience. From solo and ensemble contest to taking a band to festival, year two can be a roller coaster ride. We will equip you to make it the ride of a lifetime!

Year 3 “Maximizing The Middle School Experience”

Beginning in 2009, the third year curriculum will focus on both maximizing your student's middle school experience, as well as helping you to prepare them for the journey to high school.



GET GRADUATE CREDIT

Professional development is important – and often mandatory – for today's music educators. You can receive up to three hours of graduate credit from Illinois State University for your participation. Illinois State University will assess a modest application fee.

DIRECTOR COURSE SCHEDULE

Schedule is tentative		MONDAY
SESSION 1	Middle School I Middle School II Concert Marching Supplemental General Pedagogy Jazz/Percussion	
SESSION 2	Middle School I Middle School II Concert Marching Supplemental General Pedagogy Jazz/Percussion	
SESSION 3	Middle School I Middle School II Concert Marching Supplemental General Pedagogy Jazz/Percussion	ORGANIZATION MEETING
SESSION 3	Middle School I Middle School II Concert Marching Supplemental General Pedagogy Jazz/Percussion	KEYNOTE – Robert W. Smith ChopMonster I – Jeff Rupert
DIRECTOR BANDS	Alfred Watkins Richard Crain & Others	Director's Concert Band Director's Jazz Band

Director faculty includes:

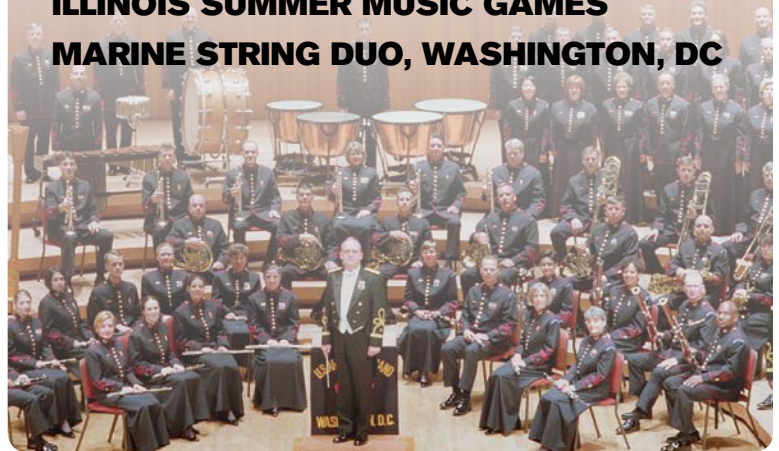
Jim Ancona
David Bertman
Greg Bimm
Peter Boonshaft
David Brandon
Bob Buckner
Ronnie Bynum
Jim Campbell
The Cavaliers
Michael Cesario
Erin Cole
Richard Crain
Mike Doll
Kevin Ford
Sam Fritz
Glenn Fugett
Michael Gray
John Howell
Chuck Jackson
Sharon Kalisek

Michael Klesch
Scott Koter
Gary Markham
Freddy Martin
Jud Merritt
Barry Morgan
Steve Nendza
Charlotte Royall
Jeff Rupert
Richard Saucedo
Robert Smith
Susan Smith
Frank Troyka
Ken Turner
David Vandewalker
Alfred Watkins
Scott Weiss
Jeff Young
Bruno Zuccala
....and more

ONE-ON-ONE DIRECTORS LOUNGE
 Our one-on-one Directors Lounge brings you a team of educators offering personal consultation on your program, show design, conducting, concert programming, drill writing and more. It's like a director's private lesson with leading experts. Get more details on the One-on-One Directors Lounge at www.musicforall.org.

CONCERTS & EVENTS

YAMAHA YOUNG PERFORMING ARTISTS
UNITED STATES ARMY FIELD BAND
BARRAGE!
DRUM CORPS INTERNATIONAL CENTRAL
ILLINOIS SUMMER MUSIC GAMES
MARINE STRING DUO, WASHINGTON, DC



FEES & REGISTRATION

Full Fee – \$790*
 Tuition Free (One director per school bringing 6 or more students) – \$425*
 Free Ride Discount (One director per school bringing 12 or more students) – \$0
 Commuter Full Fee – \$650*
 Commuter Tuition Free (One director per school bringing 6 or more students) – \$280*

*After May 19, a \$60 late registration fee applies.
 See Collegiate Fees online at www.musicforall.org

Register online or download the registration form at musicforall.org

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Middle School Issues – Richard Crain, Robert W. Smith & Panel Individualized Instruction in an Ensemble Setting – Scott Weiss Marching Technique – Jeff Young & Carmel Staff Drill Design I – Bob Buckner ChopMonster II – Jeff Rupert	Proper Set-Up for Every Instrument – Richard Crain & Staff Competitive Chair Seating – Susan Smith Brass Instruction for HS WW & Perc – Freddy Martin Drill Design II – Bob Buckner Physical Preparation – Jud Merritt & The Cavaliers Using the Web as a Resource – Robert W. Smith ChopMonster III – Jeff Rupert	Finale I Repeat – Classroom Establishing MS Ensemble Skills II – Charlotte Royall Effective Rehearsal Communication for the Conductor – Peter Boonshaft Total Show Coordination – Kevin Ford Finale I Repeat – Classroom ChopMonster IV – Jeff Rupert	Finale II Repeat – Classroom Motivating & Retaining M.S. Children – R. Crain & Panel Supplementary Ens. Materials for Concert Band – A. Watkins Insights Into Programming & Design – S. Koter & Cavaliers Design Team 21st Century Booster Club: Pt. 2 – Building a Volunteer Small Business – Vandewalker Finale II Repeat – Classroom Drill Design II Repeat – Bob Buckner
Setting High Expectations – Susan Smith MASTERWORK – Directors' Band with Rick Clary Marching Technique Demonstration – Jeff Young & Carmel Staff Rehearsing the Marching Percussion Section – Jim Campbell Technology I – Introduction – Sam Fritz & Mike Doll	Unlocking the Mystery of Teaching MS Perc – J. Campbell Finale I – Classroom Advanced Concert Ensemble Technique – Scott Weiss Full Ensemble Technique – Dave Bertman & the Cavaliers Judging Visual Performance-Demo – M. Gray/J. Howell Finale I – Classroom	Classroom Management & Organization – Steve Nendza Finale II – Classroom Keep Me Out of Trouble – Barry Morgan Exploring Show Concept in Design – M. Gray/J. Howell Arranging for Maximum Effect – Michael Klesch Finale II – Classroom Drill Design I Repeat – Bob Buckner	What You Didn't Learn in College – Chuck Jackson Teaching to the National Standards – Susan Smith The Importance of Music Advocacy – Bob Morrison Colorguard Cleaning Tech. – Ronnie Bynum & Cavaliers Judging Music General Effect – Glenn Fugett
Woodwind Pedagogy for Brass/Percussion – Sharon Kalisek Establishing MS Ensemble Skills I – Charlotte Royall Meaningful Concert Programming – Alfred Watkins Marching Music Program – Richard Saucedo & Carmel Staff Building Community – Frank Troyka	Innovative Beginning Band Recruiting Tech. – S. Smith Tuning and Intonation for Middle School – C. Royall Developing Resonant Concert Band Sonority – D. Vandewalker Design Success for Small Bands – Kevin Ford Outdoor Brass Technique – D. Berman & Cavalier Brass	SmartMusic I Repeat – Instruction Middle School Curriculum Benchmarks – Chuck Jackson Judging Music Performance – Demo – Scott Koter/Ken Turner 21st Century Booster Club: Pt. 1 – Creating a Delegation – D. Vandewalker SmartMusic I Repeat – Instruction	Parent Communication – Chuck Jackson Philosophy of Competition – Panel Championship Percussion – Jim Acona & The Cavaliers SmartMusic II Repeat – Assessment ChopMonster V – Jeff Rupert
Middle School Pedagogy in a Heterogeneous Setting – Erin Cole SmartMusic I – Instruction Accountable Student Learning – David Vandewalker Using the BOA Judging Sheets as Curriculum – Freddy Martin Marching Music Demo – Richard Saucedo & Carmel Staff SmartMusic I – Instruction	Brass Pedagogy for WW/Perc. – David Brandon SmartMusic II – Assessment Motidispation: Motivation, Discipline & Inspiration – Peter Boonshaft Cleaning the Visual Program – The Cavaliers SmartMusic II – Assessment	Literature Reading for Young & MS Bands – R. Crain & Staff Powerful Use of the First 20 Minutes – Alfred Watkins Judging Visual General Effect – Michael Gray/John Howell It's All About the Music: Effective Show Programming – M. Klesch	Survey of MS Resources & Methods – Eric Cole & Staff Building Bridges to the HS Program – David Brandon Director's Band – Alfred Watkins
Director's Concert Band Director's Jazz Band	Director's Concert Band Director's Jazz Band	Director's Concert Band Director's Jazz Band	Director's Concert Band Director's Jazz Band

THE RECRUITING CONNECTION

by Robert W. Smith

The term “connection” can be defined as a linking association between people, things and events. Although the realization eluded me for the first half of my life, I now look at that definition and realize that our world of band and band performance can be summarized in that single word.

Our work as directors of musical ensembles is often focused on the moment: that concert, football game, festival performance, or other important performance that will be a benchmark event in our year’s activities. We pride ourselves in our preparation for the “moment.” We plan that field show in great detail, program that concert with musical intensity, and execute the logistics of those performances with seemingly flawless results. However, that success is short lived, as we must repeat the experience for a new group of students next year and every year thereafter as we continue our role as music educators.

To sustain that yearly success, it is crucial that we stop, at regular intervals, and look outside of the “moment.” Like a vintner planning and surveying their crops, have we planted the right seeds to ensure a quality harvest that will come each and every year for the foreseeable future? In musical terms, have we begun to assess our 2011 band today? Do we have the necessary instrumentation in our feeder program? Do we have the necessary numbers in our pyramid of schools? Do we have the necessary financial resources in place to adequately support the 2011 band of the future?

When all forecasting is done, we recognize that our future success depends primarily upon the recruiting

of student musicians into our band programs. Simply stated, no students... no band.

This poses a large philosophical question. What is the source of our recruiting pool? There are those that answer this question with the specific band rooms that feed our programs. The high school director may look specifically at the middle school band room and focuses directly on those students. However, in the spirit of stepping back from the “moment,” there are those who state the richness of our recruiting pool lies in the elementary school classrooms.

If we look to the elementary school as our proverbial “fountainhead,” we may see that students at that age of wonder and exploration are looking for activities that stimulate the mind and activate the senses. (Pause to think...we can do that!) We also may recognize that as they grow older, they have the basic human need for social connections and activities that provide a sense of belonging and purpose. (Pause yet again...Hmmm... Yes, we do that too!) Like fishermen on the sea, do we throw out a finite number of lines and hope that we hook something or do we cast large nets knowing that we will catch the masses? I personally believe in the latter. I believe that casting large nets in the larger pool of the elementary school is the first step in ensuring our future success.

The question now lies in our approach. How do we make our band program attractive and exciting to that young musician and allow them to project themselves into our combined future? The answer, in my opinion, is found in the connection. How do we connect our band, our unique timbral sound, our musical repertoire, and our activities

to those student’s daily lives? I believe that this answer is the true key to our recruiting and retention success.

As band directors, we teach today in very fertile musical times. As it was so many years ago in American society, the sound of the band has gone “mainstream.” We can’t turn on the television without our unique timbral colors soaring over the airwaves. From recent pop music hits using full marching band percussion sections to the sounds of sports media, the influences of our band culture are everywhere. In addition, our prospective students now have personal libraries that contain countless hours of large ensemble (band and orchestra) music. (Pause yet again...personal libraries of large ensemble music?) Yes, their personal libraries that include the wonderful movie and television scores that have captured the imaginations of millions.

How do we make the connection with our prospective students between our band program and the sounds and activities they have grown to love?

Although many successful programs have accomplished this in different ways, I offer the following thoughts and ideas for your consideration. Each of these activities has worked for me over the years in various forms. It is my hope that these suggested recruiting activities and subsequent connections would at least provide some inspiration for you as you plan for your program’s very important future.

Elementary Recruiting Activities

Children’s Concert Series – I have experienced success in the planning and programming of children’s concerts over the years. It is important to note that these were some of the largest audiences of my yearly activities! Children’s Concerts were performed in the concert hall as opposed to the elementary school cafeteria at a time when the concert event could be the focus of family activity. When the content of the concert is geared specifically to the young child, both Mom and Dad will accompany the child to the concert

along with extended family as well.

I generally programmed these concerts around a specific theme.

Selected examples include:

1. Carnival of the Animals – In addition to Saint-Saens composition, I've had success with Peter and the Wolf as well as a host of other compositions based upon animal themes. Before and after the concert, musicians met the children in an "Instrument Petting Zoo," a place for the young child to explore various instruments. As you would suspect, the percussion section of our zoo was quite popular!

2. Passport To The World – As children entered the concert hall, they were issued a passport (concert program). They had to clear customs and get their stamp. As the concert was about to begin, the ushers (dressed as airline flight attendants) come down the aisles and made their departure announcement complete with "plane choreography." From there, our concert was off as we explored music inspired by different forms of transportation and cultures. As the final American march finished signifying our return home, the students exited the auditorium through "customs" to receive their final stamps signifying the countries they visited through music.

Elementary School Concerts –

These specific recruiting concerts were performed at the elementary school during the school day. Although some programming may be shared with the Children's Concert Series mentioned above, these performances were unique unto themselves. I find that making the connection with their general music classroom is the key to success. That connection can happen in multiple forms including:

1. Program arrangement(s) of songs that they have performed in the general music classroom. A sophisticated setting of a folk song works equally as well as an arrangement of a children's song in a current popular musical style.

2. Program an opportunity for students to "join the band." I find that a percussion feature in a popular style is a perfect setting for elementary

students to "sit in" with their classroom percussion instruments.

3. Invite the general music teacher to guest conduct the band. When students see their teacher conducting the band, it helps to project themselves into your future!

4. Allow time to "meet the instruments" in some form. An arrangement that is block-scored is perfect for this usage. Ask the individual sections to play an excerpt as you introduce their instrument. Direct the various choirs to play excerpts as you introduce instrumental families of various types. Complete the cycle with a full band performance of the excerpt or arrangement.

5. Consider scheduling a "benefit concert" at the elementary school one evening with the proceeds going to the general music program.

Halftime Performances – I've had success by inviting the elementary school to join us in our halftime show. This performance was centered on some type of theme and allowed the elementary students to participate by singing or movement in some form.

A particular highlight for me during my tenure as the Director of Bands at Troy University was the performance of a Star Wars show. Elementary school children participated throughout the show dressed as various characters from the movies. The entire elementary school joined the band on the field for the final number entitled Augie's Great Municipal Band. On that particular night, everyone was happy and "connected." The stands were full including the families of the elementary school students who may not have normally attended a game. The children were thrilled to be part of the band and have a chance to perform. The audience enjoyed the spectacle on the field and many still talk about that performance to this day. It was a win-win for the university, community and band programs!

Middle School Extensions – Similar types of activities can and should be programmed at the middle school level. I believe there are students throughout

the middle school grades who would love to join the band. Unfortunately, our "system" generally gives them a single window of opportunity to be in our classroom. That short time period is also at the most sensitive of educational transitions. I believe there is opportunity for further recruitment once that transition is complete. I suggest that we all revisit our curricular scheduling to ensure that a 7th grade student can take a beginning band class thereby expanding the "window of time" for us to identify those that truly want to be a part of our program.

I would also suggest that we work with our choral, orchestra and piano/guitar colleagues to consider offering other types of experiences at the middle school levels including exploratory courses in music technologies, songwriting, and musical theater among others. The wider we cast our net, the greater the potential for reward!

In summary, connections of every type are crucial to our success. The value of music lies in those personal connections and ensures that our students will enjoy a lifetime of music. Along the way, their personal valuation of our art form ensures that they will remain actively involved in our band programs. Best wishes for your continued success!



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority

composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He is currently published exclusively by the C. L. Barnhouse Company and serves as the Director of Product Development for C. L. Barnhouse and Walking Frog Records. Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. He will be on the directors' faculty at the 2008 Music for All Summer Symposium.

NEW IN 2009!

Application deadline: June 16, 2008

PLANTING THE SEEDS OF EXCELLENCE EARLY

Middle School National Music Festival, part of the Music For All National Festival

Application open to concert bands, orchestras and percussion ensembles

2009 marks the premiere of the Middle School National Music Festival, part of the Music for All National Festival, presented by Yamaha. The middle school ensemble festival begins with an opening session on Thursday, March 19 with concerts on Friday and Saturday, March 20-21, 2009, in Indianapolis.

In 2007 and 2008, Music for All invited several middle school concert bands to participate in the Music for All National Festival as honor bands. We're proud to announce that starting in 2009, the Festival will feature a middle school stage for invited concert bands, percussion ensembles and orchestras, selected by recorded audition and application.

"The Music for All National Festival is unique in that no other music festival that can provide such a life-changing experience for students and directors alike through so many different rewarding music-education activities at one non-competitive event," says Mr. Richard Crain, coordinator of the National Concert Band Festival and on the Midwest Clinic board of directors. "Having worked at the festival for all of its 17 years, I have been privileged to observe many excited bands and conductors leave their concerts with a special feeling of pride and accomplishment and a renewed desire to improve and excel."

Middle school ensembles attending the Music for All National Festival can expect an exhilarating and educationally rewarding experience! Students have the opportunity to participate in a master class with a noted professional performer on the instrument they play and also have the opportunity to listen to performances by other middle school and high school bands, orchestras and percussion ensembles from all over the nation. Ensembles will be evaluated in a non-competitive environment, receive a post-concert clinic, a student social, opening session and Gala Awards Banquet for the middle school participants. Directors who have participated in the Festival tell us how they have been inspired by the experience to take their ensembles to new levels of excellence.

"The inclusion of middle school ensembles into the Music for All weekend is a tremendous incentive, providing a new

musical challenge without the pressure of trying to achieve a 'rating,'" says Mr. Ray Cramer, MFA Festival evaluator and Midwest Clinic board member. "A performance at this national event would validate to students, parents and school administrators the importance of musical achievement through goal setting and the motivation to excellence."

Each ensemble performs as part of a four-band block,

and each ensemble has assigned audience time, creating a positive environment for students as performers and listeners. Since the competition is completed when the groups are selected through a recorded audition for a panel of renowned music educators, the ensembles can concentrate on giving their best performance in a non-competitive atmosphere.

The Rising Starr Middle School Symphonic Band from Fayetteville, GA, under the direction of Steven Tyndall and the Bailey Middle School Concert Band from Austin, Texas, under the direction of Bill Haehnel performed at the 2007 Festival.

"The weekend was fantastic," said Mr. Haehnel at the end of the Festival. "The kids were so excited to be here. Music for All translates so well to middle school children. They are so pumped about being a musician and about being a part of this kind of leadership."

Haehnel says his students from Bailey had a blast intermixing with the students from Rising Starr, talking about each other's band program and exchanging emails to keep in touch after the Festival.

"I think it's a wonderful vehicle," says Haehnel. "With the motivation Music for All provides, the venues we got to perform in, the great clinicians Music for All provides allowing my students to work with the very best in the business. The Festival is done in such a professional manner it motivates these kids. If we can include more middle schools, it will serve as a great educational tool for programs across the country and will be something that people will clamor to attend."

"It's a positively electrifying experience and a motivating experience for the future. I hate to keep using the word 'motivation' but my students are just so pumped about the future. Music for All is actually helping my job a lot to get the kids excited and looking toward the future in high school music. Especially for middle school students, it's so well organized, the quality of venues, the type of clinicians they get to work with, getting to make music for the sake of music, learning to be leaders through music."

Download the application and audition packet today at www.musicforall.org

“One of my main feeder middle schools (Bailey) was the first one to play here last year,” says Bruce Dinkins, Director of Bands at James Bowie High School in Austin, Texas. “From my experience of the students from that program who came to me as freshmen in my program, I can tell you there was a marked difference in musical maturity and professionalism. They have sense of understanding why they were doing what they were doing. Having sat through the opening session motivational workshop, that’s just the beginning for a young kid who’s in seventh or eighth grade. They are so impressionable at that time in their lives. I feel that by experiencing the Music for All National Festival the seeds of excellence are planted earlier. I definitely encourage directors to have their middle school bands apply.”

Middle School National Music Festival Schedule of Events

Thursday, March 19, 2009

Middle School Festival Opening Session – 7 p.m.
Middle School Student Social
Open Rehearsal with Indianapolis Symphony Orchestra Thursday morning ~10 a.m. (Optional for groups who arrive Thursday morning)

Friday, March 20, 2009

Director/Evaluator Breakfast
Concerts and Audience Time
Post-Concert Clinics for performing groups
Master Classes for Students
Hospitality Suite for Directors in the Evening

Saturday, March 21, 2009

Concerts and Audience Time
Post-Concert Clinics for performing groups
Master Classes for students
Gala Award Middle School Banquet
Featured Evening Concert – Choose from:
Honor Band of America – 8 p.m.
Honor Orchestra of America with
Indianapolis Symphony Orchestra – 7 p.m.
Hospitality Suite for Directors in the Evening



Photos courtesy of Jolesch Photography



From the 2008 Festival, clockwise from top: Coyle Middle School Honor Band, TX; student social in historic Union Station; The Canadian Brass’ Joe Burgstaller leads a student master class.

Views from the 2008 Music for All National Festival

Twenty-seven outstanding concert bands, orchestras and percussion ensembles from across the nation, including the Coyle Middle School Concert Band from Rowlett, Texas, under the direction of Marcia Zoffuto, performed at the Music for All National Festival, presented by Yamaha, February 28 – March 1 in Indianapolis.

The Coyle Middle School Honors Band received a special invitation to participate in the 2008 Festival, helping to lay the foundation for the debut of the Middle School National Music Festival next year.

“I liked the idea that we were listening to and appreciating each other,” said Ms. Zoffuto. “There’s room at the top for a lot of people and excellence can take many forms. I wanted to participate in that and I wanted my students to have the experience of listening to other really great bands and appreciating the hard work that goes into that.”



Hear more from Ms. Zoffuto about the Coyle band’s experience at the Festival in a video interview on www.youtube.com/musicforalltv.

Those With More Music Education are More Likely to Have Higher Household Incomes

Harris Poll Provides Surprising Findings

Whether it's chorus, band or just violin lessons, music impacts Americans' lives. While singing in a chorus or playing an instrument is fun, it can also provide important skills like creative problem solving that can help lead to higher education and incomes as well as personal fulfillment.

- Three-quarters (75%) of American adults were involved in some type of music program while in school. Half (51%) were involved in chorus while 42 percent had some type of formal instrumental lessons.
- Just over one-third (35%) were in a school instrumental ensemble, such as an orchestra or band while 14 percent were part of an informal group, such as a garage band and 12 percent had formal vocal lessons.

Music education is associated with those who go on to higher education. In looking at what groups may have participated more in music, education shows the largest differences.

- Two-thirds (65%) of those with a high school education or less participated in music compared to four in five (81%) with some college education and 86 percent of those with a college education.
- The largest group to participate in music, however, are those with a post graduate education as almost nine in ten (88%) of this group participated while in school.

Music education is also associated with higher incomes.

- Three-quarters of people (74%) with household incomes of \$34,999 or less and 72 percent of those with incomes of \$35,000-\$49,999 participated in music, compared to 83 percent of those with incomes of \$150,000 or more.

Certain other groups are more likely than others to have participated in music in school.

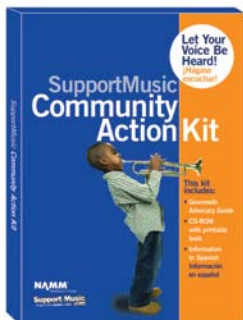
- Women are more likely than men (80% versus 70%) and African Americans are more likely than Whites or Hispanics to have participated in music (80% versus 75% and 73%).
- Age wise, the younger one is, the more likely they participated in music as 83 percent of Echo Boomers (those aged 18-30) participated compared to 69 percent of Matures (those aged 62 and older).
- Also, the higher the household income, the more likely they participated in a music program.

These are some of the findings of a Harris Poll of 2,565 adults surveyed online between October 9 and 15, 2007 by Harris Interactive®.

Learn more at musicforall.org.

Fortune 1000 CEO's Success tied to Music Education

Harris Interactive has released the results of a new poll analyzing the effects of music education on top Fortune 1000 company executives. The findings of this latest poll are similarly impressive. Overall, just under **three-quarters of executives (73%) were involved in some type of music program** while in school. Just over **three quarters (77%) recommend their children get involved in music education** at their schools and **just under half (47%) support music education by donating money**. Cumulatively, the longer that executives participated in classroom music programs, the more successful they became in life.



SupportMusic Community Action Kit

Keeping music education programs strong and active in our schools benefits the entire nation. The SupportMusic Community Action Kit is designed to help you do just that by providing step-by-step guidance for effective music advocacy presentations designed to foster community support.

Get your SupportMusic Community Action Kit by calling NAMM at 800-767-6266 or e-mailing your request to info@namm.org. Music for All is a proud national partner of the SupportMusic Coalition.



Music for All's mission is to create, provide and expand positively life-changing experiences through music for all.

Music for All Middle School Newsletter

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FINDING THE GROOVE™

All Kinds of Kids, Making All Kinds of Music

Changing our culture by creating musical experiences for every child every day

FINDING THE GROOVE™, celebrating kids and their love of music, is a new series of live multimedia concerts and on-line social networking from the Executive Producer of the Peabody Award-Winning HBO® documentary series *The Music In Me* Leslie Stifelman.

FINDING THE GROOVE™ is a virtual world where kids aged seven to twelve, from diverse cultural and regional backgrounds and who are instrumental musicians, composers, singer songwriters and vocalists of all styles or genres, will be able to come and share their

musical stories by uploading and sharing videos on a safe network designed for them. A handful of those kids who submitted the most exciting videos online will be chosen to be part of the Finding The Groove™ concert series. This will feature the musical performances and stories of these young musicians who are making connections between their music and the world around them. These multi-media events will be presented in conjunction with major symphony orchestras, symphony halls and university and community arts organizations from around the country.

Schedule of World Premiere Events

- **September 13, 2008** Gala concert at the Musical Arts Center on the Indiana University Bloomington campus.
- **October 19, 2008** with the Indianapolis Symphony Orchestra at the Hilbert Circle Theatre in Indianapolis as part of the acclaimed St. Vincent Family Series.

The World Premiere of FINDING THE GROOVE™ The State of Indiana Fall 2008

The world premiere of **FINDING THE GROOVE™** is an Indiana statewide initiative in partnership with the Indianapolis Symphony Orchestra, the Indiana University Jacobs School of Music and Music for All. This program is made possible by the generous support of the NAMM Foundation with a special thanks to MusicCrossroads. The Finding The Groove™ Partners will work closely with many other Indiana organizations that understand the importance of music in the lives of Indiana's youth including the Indiana Arts Commission, Indiana Music Educators Association, Indiana State School Music Association and the Indiana PTA. Finding The Groove™ marks the first statewide collaboration between one of America's major orchestras, one of the world's most highly respected music schools and one of the nation's most prominent music education organizations, all of which call Indiana home and are uniting to celebrate the important role music plays in the educational development of Indiana's youth.

Children invited to join the **FINDING THE GROOVE™** world premiere concerts will be given the opportunity to perform live onstage with the Indianapolis Symphony Orchestra and the Indiana University Philharmonic Orchestra. Some children will also be invited to perform solo, or with their bands or musical friends or families. Video clips from other amazing submissions will also be shown during the program, all illustrating how every child is on a path towards finding their own "groove."

We are accepting videos online now and are on our way to a city near you so visit www.findingthegroove.com for more details, and see first-hand that music is alive and well, and living in the hearts and minds of children everywhere!



CAUSE & Effect

Supporting the cause with MFA's development team

Mark Williams Memorial Fund Established by Alfred Publishing



Mark was one of the premier composers for school bands and orchestras. Co-author of the Accent on Achievement Band Method, he had over 200 published works to his credit. As a clinician and guest conductor, he traveled to 34 states, 5

Canadian provinces and Australia.

Mr. Williams was born in Chicago and grew up in Spokane, Washington. He taught music in the state of Washington for many years, specializing in elementary band. He had also served as the Conductor and Artistic Director for the Spokane British Brass Band since the summer of 1999.

"Mark was a warm, kind, generous and brilliant human being and he will be greatly missed by all who knew him, or experienced his great music," Andrew Surmani, Vice President & Marketing Managing Director for Alfred Publishing said. "Alfred Publishing is establishing the Mark Williams Memorial Scholarship Fund for Educators as a lasting tribute to a great teacher and writer," he added.

Donations to the Mark Williams Memorial Scholarship Fund for Educators will be placed in an endowment. Only the income generated by the endowment will be expendable. Each year, at least one music educator will be awarded a full scholarship to attend the Music for All Summer Symposium for professional development. Check back soon for information on how you can apply for the first Mark Williams Memorial Scholarship.



Photo, left to right: Annie Boehning, Music for All Director of Development, scholarship recipient Mason Lubert and Matt Carter, Chairman, Music for All Board of Directors.



Photo courtesy of Jolesch Photography

Revelli Scholarship Donors Impact Teaching Dream

The William D. Revelli Memorial Scholarship was presented to Mason Lubert a senior at James Madison High School in Vienna, Virginia, on March 1. Mason is a talented saxophone player and leader in his high school ensemble.

The Revelli Scholarship is named in honor of iconic band director Dr. William D. Revelli and has been presented annually at the Music for All National Festival since 1993. The scholarship is awarded to a college-bound participating senior who intends to pursue a major in music education. Past recipients are active and successful band directors at schools across the country.



In Mason's own words: I began piano lessons when I was four. This opened up music making possibilities for me and led me into playing saxophone, which I began in fifth grade. My saxophone teacher, George Etheridge, launched me into the world of classical music. Soon after starting lessons with Mr. Etheridge, I became acquainted with a precocious ensemble under the direction of Mr. Richard Sanger – a one-time music education student of Dr. Revelli's. After a short-but-sweet middle school band experience, I was exposed to an uncommonly high standard of musicianship in the James Madison High School Band. Now I am at the end of my high-school years and ready for the next phase in my life. I have all of my music educators to thank for my interest and dedication to this art. I would eventually like to give people the chance to love and appreciate music in the same way by becoming a music teacher myself. I have a lot of, perhaps unrealistically numerous

ambitions, though. While I would love, someday, to become a school band director, I would also like to devote some time to composition, private saxophone teaching and symphony orchestra conducting. My experience at the Festival was everything I had hoped it to be. Quality and dedication are very important to our band and it's wonderful to be in the company of other high school programs with like attitudes. As far as I could tell, the event was well organized and I'm sure I wouldn't be the only person in my band to say that the accommodations we experienced were the best we've had on a school-sanctioned band trip. But of course, this was not a normal band trip. I'm so glad to have been a part of this Festival and I'm confident I speak for all of the JMHS band members when I say how much I appreciate the efforts of the Music for All organization in helping us and other bands have this memorable experience.



Music for All Inducts Three Members Into the Bands of America Hall of Fame

Three icons were inducted into the Bands of America Hall of Fame on Saturday evening, March 1, during the Music for All National Festival in Indianapolis. Col. Arnald Gabriel (photo, second from left), Conductor Emeritus of the U.S. Air Force Band; Marie Czapinski (photo, second from right), color guard pioneer and co-founder of Winter Guard International and Alfred Watkins, (photo, right) Director of Bands at Lassiter H.S., Marietta, GA, were recognized for their contributions to Bands of America and music education in the United States. Bands of America is a program of Music for All, one of the nation's largest and most influential organizations in support of active music-making. Awards were presented by Scott McCormick, President and CEO of Music for All (photo at right, standing far left).



Photos courtesy of Jolesch Photography

Music for All Receives Lilly Endowment Grant

Lilly Endowment, Inc. has awarded Music for All a multi-year grant, totaling \$495,000 for the expressed purpose of launching and developing a mature fundraising program. Most importantly, Lilly Endowment, Inc.'s gift allows Music for All to build a sophisticated fundraising program without diverting our funds committed for existing programs and services.

BOA Honor Band Invited to Perform in the 2009 Rose Parade®

Following a successful debut in 2005, the Bands of America Honor Band has been invited to perform in the Rose Parade on Jan. 1, 2009. This 300-member honor marching band will be comprised of students from across the nation, selected by recorded audition. Wind players are utilizing SmartMusic® for their audition process and receive a complimentary 90-day subscription.

New Wenger Acoustical Shell Earns Applause at National Festival



Music For All's annual 2008 National Festival witnessed the debut of the new Forte™ Acoustical Shell from the Wenger Corporation. The location was Clowes Memorial Hall on the campus of Butler University in Indianapolis.

Directors of groups who performed on the Clowes

Memorial Hall stage were thrilled with the improved sound projection throughout the hall and the enhanced illumination from 23 lights built into the shell's ceiling. The student musicians were most impressed with the aesthetics – many said they felt they were performing in a professional music hall. Overall, directors and staff considered the new shell to be a vast improvement over the previous shell, both acoustically and aesthetically.

Intended for small- to medium-sized performance venues, the Forte™ shell provides the acoustical and aesthetic benefits of a full-stage shell in a user-friendly, cost-effective solution. See details and Forte™ specifications at wengercorp.com.

QUALITY • SUPPORT • PROFESSIONALISM • VALUE



From the Coliseum to the Swamp, from the Big House to Happy Valley, more collegiate marching bands depend on Yamaha than any other brand.



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