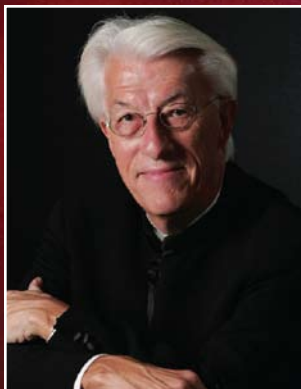




SPRING 2008 · Volume 3, Issue 1

Music for All

Orchestra News



Larry J. Livingston
Honor Orchestra
of America

Barrage!
at the Summer Symposium

Larry J. Livingston
on his experience with the
Honor Orchestra of America

Summer Symposium
Orchestra Division for Students

**Orchestra America
National Festival**
2009 Complete Application Packet
Enclosed

**2009 Honor Orchestra
of America**

Music for All Research and
Advocacy News...and much more!



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Sometimes in this adventure called life, one has a golden moment when time falls away and everything seems right in the world. I am blessed to have had many such moments, often involving family. The birth of my children comes to mind. Or the feel of my wife's hand in mine on a sun-drenched morning walk through the eclectic neighborhood surrounding our house in Altadena, California. The delight in hearing my

and then manifesting the core expressive and emotional values resident in every piece, every phrase, every bar. Enabled by the remarkably purposeful and uniquely musicentric attitude and support of the Music for All leadership and its superb staff, we were able to reach deep into the bones of this music, into the viscera which the notes themselves serve to illuminate. Our quest was not to cohabit with the notation.

Instead, it was to *be* the notation. The struggle for mastery was no easy task, for this music knows not of youth orchestra realities; in fact, it was written to challenge even the greatest professional orchestras.

Golden Moments with the Honor Orchestra of America

by Larry J. Livingston

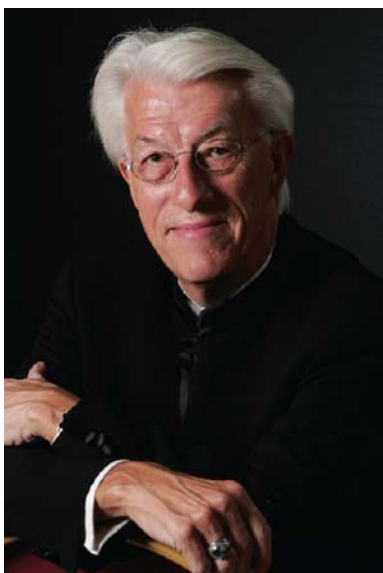
two-year-old granddaughter say, "I love you, Gampy." The experience of a golden moment, a *frisson*, has also come to me unbidden when I am doing music. No surprise that this exquisitely transporting sensation is available by conducting a Mozart symphony, or listening to a recording of Keith Jarrett, by studying a new score of Messiaen or even by watching my sons play Guitar Hero. While it has been my great good luck to know similar flights of musical inspiration when conducting youth orchestras all over the world, occasionally it happens that an event takes on surpassing meaning.

This past week, I had the privilege of conducting the Music for All Honor Orchestra of America in Indianapolis. Working with a select ensemble of outstanding high school students chosen from across the United States, I rehearsed over two long days the first movement of Mahler's *Resurrection Symphony* (originally conceived as a tone poem entitled *Funeral Feast*), Respighi's *Pines of Rome*, and the Introduction and *Rondo Capriccioso* by Saint-Saëns.

I had chosen these works and especially the Mahler because I wanted the students to encounter music which they would have been unlikely to have performed before and which would challenge them from a technical and conceptual standpoint. Without pretense or distraction, this incredibly talented band of musicians embraced the premise that we would commit not just to coping with the extreme instrumental demands of these masterworks, but even more, to unearthing

Early on in the Mahler, the cellos and basses are asked to play an ascending, sixteenth note, C-minor scale figure, out of tempo, accelerating with abandon to the crest. Though this passage is always performed with fire and alacrity, the *accelerando* is often foregone because it is fiendishly difficult to play together. There simply is no way to conduct this enigmatic moment which will guarantee an appropriately dramatic *and* precise outcome. When we rehearsed this passage, I told the players to trust that they could solve this puzzle but to do so would mean taking the responsibility unto themselves, not relying on me to fix it. I suggested they be patient and to treat the scale not as a rhythm but as a gestalt, to feel it as a single organic impulse.

At first, the students were skeptical and their initial efforts were a little chaotic and without coherence. I let them grow their response to the passage, neither fretting nor bothering to redundantly rehearse it. Ultimately, they came to a breathtaking synchrony which was totally of their own making. Through this process, the students evolved a sense of community, one which could only happen if they were willing to weave their individual threads into a fabric. When they finally executed this vexing scale with assurance and *élan*, they took ownership of it and it was consistently terrific in all of the follow-on performances. I told them that what they had touched was the tip of an iceberg. I told them that my dream was for them to play the entire twenty-three minutes of the movement without me; that they could and should own it all, each vicariously conducting



from his or her chair, externalizing what we had worked assiduously to internalize. The idea is to know the music so well that you can be free.

There were also risible moments. I used a metaphor which started out well but ended up sounding like gibberish and I said, "I have no idea what that means." The woodwinds, awkwardly grappling with Mahler's instruction to play with bells up, were shocked to see how wild they could

sound, amused by the fact they were being asked to play in a manner which they had spent years trying *not* to do. And, as well, moments of sublime enlightenment hovered, emerging spontaneously: hearing our remarkable, fifteen-year-old English horn player annoint the famous *Meerestille* theme with a haunting maturity which totally belied his years, a reminder that each of us holds from birth a complete and extraordinary emotional vocabulary to which music is an unmatchable gate.

Thanks again to the vision and commitment of Music for All, we also had the pleasure of accompanying the brilliant young violin virtuoso, Barnabás Kelemen, in the Saint-Saëns. From the moment I met Barnabás, it was clear that, beyond his incredible instrumental skill, he exuded an unmistakable vitality and generosity of temperament. While all of the premier soloists I have played with met my expectations on a skill level, it is rare, indeed, to meet an artist whose human values and *joie de vivre* are so apparent in every gesture. The moment Barnabás stepped onto the stage, and well before he played a single note, the students were mesmerized. His demeanor and care for them and the music, unclouded by ego and self-congratulation, made the time with us rich, an expedition in poetic meaning and beauty. He showed the string players how to convert an innocent series of background harmonies into a crucible of tension, the woodwinds why music needs to dance, and everyone in the room, audience included, what a miracle of delight Saint-Saëns fashioned under the guise of a simple *Capriccioso*. Able to differentiate originality of view from simple self-indulgence in his interpretations, Barnabás stood as witness to, and affirmation of, the fact that really great music-making is organic, informed by tragedy *and* humor, and never far from the heart.

During the intense and highly concentrated rehearsals, we rediscovered what makes music powerful, what causes it to trigger profound and enduring reactions in people.

We realized that the key to music is its ineffable ability to reveal the very qualities which make us human; that a Mahler symphony is not just about Mahler, but it is about each and every one of us. Doing music is a form of self-induced ecstatic state, a process of confronting one's essence, of being open and vulnerable and for the students in the Orchestra, it was an unforeseen encounter with this phenomenon first-hand. The standard of performance of the final concerts was most impressive. More important, it was a public sharing of the epiphany which was present and continually evident during the rehearsals. Watching the faces of the students in the Orchestra, I was struck with the extent to which this Honor Orchestra festival had morphed into a life-impacting love affair with music. I suspect it will linger in the minds of these wonderful young people for a very long time.

I arrived home to a flood of e-mail and Facebook exchanges from the students, reflecting with a kind of reverence on the Honor Orchestra event. The comments were diverse in language and ran the gamut from specific descriptions of things that happened during rehearsals to more global thoughts about the experience as a whole. Common to all of these letters was the sense that something transformative had occurred, that music had found a special resonance in every participant, that life would never be quite the same again. Several students launched various Facebook groups to both extend the friendships kindled, and, I suspect, to digitally memorialize the spiritual aura which enveloped us during our time together. Observing this afterglow, it dawned on me that what actually transpired for these students was an awakening to a basic truth: through doing music at the deepest level, every human being is able to have a sacred dialogue with the soul, and to know the sacramental nature of existence itself. My imaginary Facebook group would be called: "Doing Music, the pathway to the divine which resides in all of us."

For the opportunity to conduct this Orchestra, I am deeply grateful. For the gift of these young people in my life, I am moved beyond words. May the magic show which Music for All has helped make possible never be silent.

Larry J. Livingston is a distinguished conductor, educator, administrator and highly respected motivational speaker. From 1986 until 2002, Mr. Livingston served as Dean of the University of Southern California Flora L. Thornton School of Music, where he is presently Chair of the Conducting Department and Music Director of Thornton School Orchestras. Mr. Livingston conducted Music for All's Honor Orchestra of America in 2007 and 2008, and will again in 2009 as they perform two shared concerts with the Indianapolis Symphony Orchestra in Hilbert Circle Theatre.

*Calling all outstanding
high school musicians!*

Application Deadlines:

June 30 – Early Bird

Sept. 1 – Final

**All Audition Recordings
due by Sept. 15, 2008**

2009 Honor Orchestra of America



Larry J. Livingston
Conductor

**Perform two shared concerts with the Indianapolis
Symphony Orchestra in Hilbert Circle Theatre as
part of their Subscription Series**

March 17 – 21, 2009, Indianapolis

In this newsletter, you can:

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2*

**Read Maestro Livingston's own words about
his Honor Orchestra of America experience**

*page
6*

See the pictorial from the 2008 Orchestra

*page
6*

**Read the words from the members
themselves**

Now you can make plans to audition for the 2009
experience:

Work with Larry J. Livingston, Music Director of Thornton
School Orchestras at University of Southern California

Rehearse, perform and get to know musicians from
across the nation who share your passion for music – the
friendships you make can last a lifetime.



Orchestra America is a program of Music for All

**Application Forms, Audition
Requirements and Package Pricing**
are included in the Music for All National
Festival application packet in this
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Wenger offers a full line of acoustical shells to fit every performance space.

Whether you have a small auditorium, gymnasium or performing arts center, Wenger has the acoustical treatment for you. The Diva Acoustical Shell is, without a doubt, the most advanced full stage acoustical shell of its kind... visually stunning and audibly superior for your full auditorium needs. Wenger's newest acoustical solution is the Forte Acoustical Shell, which enhances acoustics for both the ensemble and audience in small-to-medium sized performance spaces. The Legacy Acoustical Shell combines portability and ease of set up with acoustical projection in a variety of venues. Contact your Wenger representative today to learn more about the shell that's right for you.



This page, clockwise from top left: Barnabás Kelemen with the Honor Orchestra of America, conductor Larry J. Livingston, Honor Orchestra violinist, Master Class with Indianapolis Symphony Orchestra Cellist Ingrid Fischer-Bellman.

Views from the 2008 Orchestra America National Festival

Three invited orchestras, representing outstanding high school orchestra programs nationwide, performed at the 2008 Orchestra America National Festival in Hilbert Circle Theatre, part of the Music for All National Festival, presented by Yamaha, in Indianapolis, February 28 – March 1. The Festival included the national Honor Orchestra of America, performing two shared concerts with the Indianapolis Symphony Orchestra. We want to share the reactions from the participants themselves:

Orchestra America is the one and only festival that truly addresses the students as well as the conductor. The Orchestra America National Festival offers world class adjudicators and clinicians, a world class performance venue, association with top professionals in the world of higher education, all in a kind, sincere and nurturing environment. It is an educationally-sound experience from start to finish, with a personal touch. Add a performance of the Indianapolis Symphony Orchestra and the Honor Orchestra rehearsals and performances it is a life-changing experience unlike any other festival in the world!

Anthony Maiello
Director of Instrumental Studies
George Mason University, VA

The Orchestra America National Festival is unique to most festivals. Participating orchestras have the opportunity to perform in a professional orchestra hall -- Hilbert Circle Theatre. After each performance, the orchestra receives feedback from all three festival evaluators, and the conductor even

receives a constructive critique as well! The non-performing events at the festival are ideal for school aged students- attending concerts of the Honor Orchestra of America and the Indianapolis Symphony, as well as other social opportunities. Music For All is a music education leader. All experiences during the festival are to support a musical purpose, both positively and life-changing.

Doug Droste
Director of Orchestral Studies
Oklahoma State University
Director, Oklahoma Youth Symphony

I personally found the clinic after our performance to be outstanding. I appreciated the encouragement and feedback. Each activity seemed to bring a different student who told me that particular activity was his/her favorite for the entire event. All of the different activities work together to reach all of the students. It is musically rewarding for students and directors alike. My students loved the festival!

Linda Nicolosi
Oak Ridge H.S. Orchestra, Conroe, TX

The 2007 and 2008 Honor Orchestras of America have been highlights of my parenting with my



Photos courtesy of Jolesch Photography

This page, clockwise from top left: Honor Orchestra in concert at Hilbert Circle Theatre, master class with Barnabás Kelemen, Grammy-winner Patti Austin with the Jazz Band of America, Honor Orchestra principal cellist, Festival students with former Boston Symphony Orchestra timpanist Vic Firth (center).

daughter. To spend one-on-one time with her during travel and watch her during rehearsals and performances certainly melts my heart. It really does take a whole village to raise well-rounded, responsible kids these days, and I appreciate your part in helping my child to become the best musician she can at this time in her life.

Jerell Mulhollan, chaperone and member parent
Dobson H.S., Mesa, AZ

I will assure you that this experience was life changing! Thank you to Music for All for providing me with such an extraordinary opportunity to perform with the best high school musicians in the country.

Matt Dickey, Violin
Zionsville Community H.S., IN

When I came to this festival, I honestly did not expect anything unique from it but I was wrong. Meeting the staff, musicians and Mr. Larry Livingston has been the greatest thing that has happened to me. This event has changed me in a positive way forever.

Daniel Yi, English Horn
Marcus H.S., Flower Mound, TX

2008 Festival Orchestra Repertoires

Honor Orchestra of America Larry J. Livingston, Conductor

Repertoire:
Symphony No. 2, Mvt. 1 (Resurrection)
by Mahler
Introduction and Rondo Capriccioso
by Saint-Saens
Barnabás Kelemen, violin
Pines of Rome, Mvt. 4 (The Pines of the Appian Way) by Respighi

Oak Ridge High School Symphony Orchestra, Conroe, Texas Linda Nicolosi, Orchestra Director

Repertoire:
Hoedown from Rodeo by Copland
Holberg Suite, Op. 40 by Greig
String Symphony #10 by Mendelssohn

Oakton High School Chamber Orchestra, Vienna, Virginia Cheri Collins, Orchestra Director

Repertoire:
Elegie in G Major by Tchaikowsky
Czardas for Solo Violin and String Orchestra by Monti
Concerto Grosso for String Orchestra with Piano Obbligato by Bloch

Oscar F. Smith High School Chamber Orchestra, Chesapeake, Virginia Deanna L. Kringel, Director of Orchestras

Repertoire:
Styres Rally by Safford
Sinfonia #1, Mvt. I by Haydn
Capriccio Espagnol by Saint-Saens
Mock Morris by Percy Aldridge Grainger
On a Hymnsong of Philip Bliss by Holsinger
Tango Concertante by Speck
Skyline by Balakrishnan



Be Part of the Orchestra America National Festival

March 19-21, 2009 • Indianapolis, IN

March 4-6, 2010 • Indianapolis, IN *(date tentative)*

Application Deadlines:

June 16, 2008 for 2009 Festival • June 15, 2009 for 2010

The Orchestra America National Festival is unique – a non-competitive celebration of music, for outstanding high school orchestras, held in cooperation with the Indianapolis Symphony Orchestra, in one of the finest orchestra halls in America. The Orchestra festival is part of the Music for All National Festival, and in 2009 will include a stage for middle school orchestras.

The Festival Application and Audition Packet insert in this newsletter contains pages of details: audition and application requirements and festival specifics about all aspects of the experience. What we want to tell you here is not so much what you'll get and what you'll do, but why you should consider the Orchestra America National Festival for your students.

Why was the Orchestra America National Festival created?

The Orchestra America National Festival debuted in 2006 to provide a national performance and clinic opportunity for outstanding high school orchestras. Music for All partnered with the Indianapolis Symphony Orchestra to stage the Festival in the gorgeous Hilbert Circle Theatre and to involve Indianapolis Symphony Orchestra musicians as master class teachers for the participating students.

The Honor Orchestra of America, part of the Festival, preceded the Festival, premiering in 2005. 2008 marked the second year that this national honors orchestra of high school musicians performed two shared concerts with the Indianapolis Symphony Orchestra as part of

their Subscription Series.

The connections with the ISO are both professional and personal – a bassist with the 2008 Honor Orchestra of America is the son of Indianapolis Symphony Orchestra bassoonist Mark Ortwein. "The Honor Orchestra experience was awesome," said bassist Nicholas Ortwein from Indiana. "The people that I played with were phenomenal. The fact that they were all high school musicians like myself made the experience even more amazing."

Why is it part of the Music for All National Festival?

The Music for All National Festival, presented by Yamaha, brings together outstanding high school and middle school instrumental ensembles for more than three days of music-making and active observation. (Observation time is a very real benefit of participation. All ensembles have scheduled audience time with other performing ensembles. This ensures a knowledgeable audience for all ensembles, as well as an opportunity for your students to hear live performances by ensembles from across the nation.) The Festival includes the Orchestra America National Festival at Hilbert, the National Concert Band Festival at Clowes Memorial Hall at Butler University, the Middle School National Music Festival for orchestras, concert bands and percussion ensembles and the National Percussion Festival.

At Music for All, our work is our passion, our passion is our cause and our cause is our name: music for all. The Orchestra America National Festival is one of the ways we serve



A program of



our mission to create, provide and expand positively life-changing experiences through music for all. By celebrating the breadth of scholastic instrumental music, we are helping to strengthen all music programs and shine a spotlight on the excellence being achieved by music educators and students.

What makes the Orchestra America National Festival special?

You and your students are immersed in musical excellence throughout the Festival. Everything from the quality of musicianship of the ensembles, to the opportunity to experience the national honor ensembles, to the dress code and standards of professional behavior expected of the student participants combine to create a spirit of excitement and first-class atmosphere.

Why should I consider applying?

The interactions and conversations you have with the clinicians at the Festival and the comments you get from the evaluators during your concert and in the private post-concert clinic are certainly rewarding. But the initial application process and the insights you receive from three quality clinicians listening to and responding to your audition recording are also valuable. You'll have feedback on the strengths and weaknesses of your ensemble even before an invitation comes.

If your orchestra is invited, we promise that Music for All will use its every resource to ensure you have the finest educational experience possible.

NEW FOR 2009: MIDDLE SCHOOL NATIONAL MUSIC FESTIVAL

The Music for All National Festival debuts a middle school ensemble stage in 2009! All middle school orchestras are invited to apply. All who apply will receive recorded and written feedback from the evaluation panel. Invited middle school orchestras will share a concert hall with other invited middle school orchestras, concert bands and percussion ensembles, each presenting a concert and receiving a post-concert clinic. Middle school ensembles can expect the full exhilarating Festival experience, including master classes, student social and Gala Awards Banquet. See more in the application packet.

What an experience it was for my Chamber Orchestra to be part of your Music for All National America Festival last weekend!

I want to share with you some of my student's comments to me when we arrived home, to re-confirm that your Festival is on the right track when it comes to changing the direction of young lives through your commitment to music excellence:

"I was sitting in my 4th period class wishing it would go by faster so I could come to orchestra class!...then I ran all the way here!!" Another student said "Ms. Collins, I never really liked playing violin ... now I want to major in music!!!" And another, "This weekend was amazing ... I never thought being serious about music could be so fun!!" And finally, "Can we go every year ... please?"

Thank you for a very rewarding musical experience!

Cheri Collins
Director of Orchestra
Oakton High School
Vienna, Virginia

Orchestra application and audition deadline: Postmarked by Friday, June 13, 2008

2008 Master Classes were led by professional artists including:

Barnabás Kelemen

Violin, Gold Medal Winner, International Violin Competition of Indianapolis

Raye Pankratz

Violin, Indianapolis Symphony Orchestra

Michael Isaac Strauss

Principal Viola, Indianapolis Symphony Orchestra

Ingrid Fischer-Bellman

Cello, Indianapolis Symphony Orchestra

Ju-fang Liu

Principal Bass, Indianapolis Symphony Orchestra

Mimi Stillman

Flute/Piccolo, recording artist, University of Pennsylvania

David Gresham

Clarinet, Illinois State University

Doug Spaniol

Bassoon, Butler University

Paul Nolen

Saxophone, Michigan State University

Joe Burgstaller

Trumpet, The Canadian Brass

Adam Frey

Euphonium, Georgia State University

Joe Neisler

French Horn, Illinois State University

Thomas Bough

Tuba, Northern Illinois University

Jon Crabiel

Percussion, Butler University

Diane Evans

Principal Harp, Indianapolis Symphony Orchestra

2009 Festival Master Classes will be led by similarly world-class musicians.



Watch video highlights, interviews and concert excerpts online at youtube.com/musicforalltv

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.

Partnership for 21st Century Skills

A nationwide poll of registered voters reveals that Americans are deeply concerned that the United States is not preparing young people with the skills they need to compete in the global economy. The findings indicate that Americans understand that the economy has changed and that, without skills that reflect today's workforce demands, young people may face tougher challenges earning a living wage and maintaining U.S. competitiveness than previous generations did.

Voters are clear: We are living in a different era that requires new thinking in our approach to educating our youth.

- 80 percent of voters say the things students need to learn today are different than 20 years ago.
- Six in 10 voters say our schools are not keeping pace with changing educational needs.
- At the same time, voter attitudes clearly have shifted away from the "back to basics" movement that was a strong theme for school improvement during the 1990s.
- Almost nine in 10 voters (88 percent) believe 21st century skills can and should be part of the curriculum.

Get more information about music education and advocacy online at musicforall.org

The "Imagination" Voter

Remember the "soccer moms" from the 1996 presidential campaign? They were the coveted new voting block that had been identified for their potential to swing the election for one part or the other.

Well there is a new voting block that has been identified for this election cycle – the Imagination constituency.

Who is the imagination constituency? The "imagination" constituency makes up 30 percent of the voters. They are men and women, live on the coasts and in the heartlands, and are all ages and education levels. They are engaged voters and over half are swing voters – not identifying as a strong Republican or Democrat (54 percent) – and they are not happy.

The new national survey identifies that 30% of American voters are not only dissatisfied with public education's narrow focus on the "so-called" basics, they also believe developing the imagination is a critical, but missing, ingredient to student success in 21st century schools and moving students beyond average.

The majority of voters surveyed believe that it is extremely important to have good public schools nationwide, but there is also concern that public education in the United States is behind what is offered to students in other parts of the world and that we devote less attention to developing the imagination, creative skills and innovation than other nations.

Among the key findings of the poll:

- Almost nine in ten voters (89%) say that using the imagination is important to innovation and one's success in a global knowledge-based economy and essential to success in the 21st Century.
- 69% of American voters believe that, when compared to other nations, America devotes less attention to developing the imagination and innovation.
- 88% of respondents indicated that an education in and through the arts is essential to cultivating the imagination.
- 63% of voters strongly believe that building capacities of the imagination that lead to innovation is just as important as the "so called" basics for all students in the classroom.
- 91% of voters believe an education in and through the arts helps to substantiate imaginative learning and should be considered a part of the basics.

Did You Know...

Music enhances the process of learning. The systems they nourish, which include our integrated sensory, attention, cognitive, emotional and motor capacities, are shown to be the driving forces behind all other learning.

— Konrad, R.R., *Empathy, Arts and Social Studies*, 2000.

U.S. Department of Education data show that students who report consistently high levels of involvement in instrumental music during the middle and high-school years show significantly higher levels of mathematics proficiency by grade 12.

— James Catterall, Richard Chappleau, and John Iwanaga, "Involvement in the Arts and Human Development," 1999.

The nation's top business executives agree that arts education programs can help repair weaknesses in American education and better prepare workers for the 21st Century.

— The Changing Workplace is Changing Our View of Education, *BusinessWeek*, October 1996.

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 emailing your request to info@namm.org. Music for All is a proud national partner of the SupportMusic Coalition.



Music for All releases ground-breaking report

Within Our Power: The Progress, Plight and Promise of Arts Education for Every Child

This past September, Music for All released the report *WITHIN OUR POWER: The Progress, Plight and Promise of Arts Education for Every Child*. The report documents the status and condition of arts education programs in all New Jersey public schools. It has been hailed as the most comprehensive report on arts education ever created at the state level.

The report uncovered that more than 77,000 students attend school in the state of New Jersey every day with no access to arts education and only 3% of the elementary schools provide the level of arts education required by the state.

Building on the successful research in New Jersey, several states have inquired to partner with Music for All to conduct similar statewide studies. Music for All will be launching statewide research projects in New Hampshire and Wisconsin with more states to be announced soon. The Census Project is being hailed as a model for how other states and communities may measure the status and condition of arts education.

Download the report at www.artsednj.org.

Harris Poll Provides Surprising Findings

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

Whether it's chorus, band or violin lessons, music impacts American 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. 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.
- 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



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

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Yamaha Appoints Educators to the Yamaha Certified String Educator Council

Yamaha Corporation of America recently appointed 13 string educators to the Yamaha Certified String Educator council. The educators were selected from numerous applicants nationwide and represent the highest level of dedication to string education.

"Today's string educator faces the most challenging times ever presented," says Ken Dattmore, Marketing Manager, Orchestral Strings. "In the face of diminishing budgets and pressure for educational systems to improve test scores, these educators stand out due to their great success in building strong traditional and alternative string programs. In recognizing them as Yamaha Certified String Educators, Yamaha Corporation effectively giving them our endorsement of the fine product that they have created."

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. Acoustically, the side and rear towers combine with ceiling panels to create an effective enclosure that reflects and diffuses sound. This improves onstage communication between musicians and sound projection to the audience. Aesthetically, a wide color selection and attractive laminate finish options enable the Forte shell to complement and enhance any interior décor; the Clowes Hall shell has a painted finish.

A longtime pioneer in acoustical shells, Wenger developed the Forte shell as an intermediate solution that is positioned in performance and affordability between its full-stage Diva® and portable Legacy® models. See details and Forte specifications at wengercorp.com.



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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 multi-media 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!



MUSIC FOR ALL SUMMER SYMPOSIUM

presented by  **YAMAHA**



June 23-28, 2008

Illinois State University, Normal, IL

Leadership Preview Weekend: June 21-22

Students connect with others who share their passion for music

The Orchestra Division at the Summer Symposium is one of several student divisions. More than 1,600 students will attend, enrolled in areas including, in addition to Orchestra, Concert Band, Jazz, the National Percussion Symposium, Marching Band, Color Guard, Drum Majors and the Leadership Weekend Experience.

Student fee for full week: \$545, enrollment deadline:
May 19 (late fee applies after May 19)

Find info, view videos and enroll online:

www.musicforall.org

The Summer Symposium is for every high school string student who loves to play. If you are an advanced player – or a teacher with students – who want to make music at a high level, take a look at the MFA Summer Symposium. What students take home to their own orchestra programs makes them an asset to their ensemble and their teachers.

A sample orchestra day includes full orchestra rehearsals, sectionals, master classes, guest artist clinics, electives such as improvisation, alternative performance opportunities and audition tips.

Students get to meet and know others from across the country, sharing with other students from a variety of backgrounds who ultimately are “just like them!” Students experience a national faculty, national standards and a safe, away-from home collegiate campus experience. Leadership is the theme that runs throughout the camp curriculum and each evening features a live concert or event.





"It's amazing. You meet wonderful people, see great artists perform and play awesome music. What's not to love?"

2007 Orchestra Student

FEATURING

Barrage™

STRING FACULTY INCLUDES:

Perry Holbrook

Orchestra Coordinator

Walton High School Orchestras, GA

Richard Auldon Clark, Violin

Butler University and Founder, Manhattan Chamber Orchestra

Nancy Campbell, Viola

School for Creative and Performing Arts (SCAPA) in Lexington, KY

Mary Kenney, Cello

Emory University

Bill Koehler, Bass

Illinois State University



Marine String Duo

Violinist Master Gunnery Sergeant Peter Wilson and bassist Master Sergeant Aaron Clay, members of "The President's Own" U.S. Marine Band, perform music of the classical tradition, jazz, big band, folk, film music, popular song and funk. The Marine String Duo will also present clinics for string students.

"Barrage is too Wow for Words !"

– The Denver Post

Not only will Summer Symposium students enjoy Barrage in concert, **Wednesday, June 25, they will have workshops with the cast members and perform on stage with Barrage** as part of their evening show for an audience of over 2,000 – a unique opportunity!

In addition to their incredible stage show, Barrage energizes your strings through hands-on workshops and rehearsals that excite and motivate your students.

The talented cast of Barrage, six violin players, one drum set player, one guitar player and one bass player, is made up of an international group of musicians that all contribute an impressive array of multi-instrumental talents.

Barrage is part of the Symposium Concert Series, with each evening featuring a different musical genre for the full camp student body. Other 2008 concerts include the Yamaha Young Performing Artists, the U.S. Army Field Band and the Drum Corps International Summer Music Games.



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. 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.

2008 MUSIC FOR ALL SUMMER SYMPOSIUM

This form must be postmarked by May 19, 2008 to register without a late fee. Photocopy completed application for your records.

Student Information-Please print.

First Name _____ M.I. _____ Last Name _____ First Name for Name Badge _____
E-mail address _____
Secondary E-mail address _____
Home Address _____
City, State, Zip _____
Area Code/Home Phone _____ Area Code/Cell Phone _____
Student is: ☐ Male ☐ Female Birthdate _____
T-Shirt Size (Adult Men's Sizes): ☐ S ☐ M ☐ L ☐ XL ☐ XXL

School Information

School Name _____
School Street Address _____
City, State, Zip _____
Band or Orchestra Director (Is this director the primary Director at the school listed above?) ☐ Yes ☐ No
Band or Orchestra Director E-mail address _____
School Phone w/Area Code _____
Year of H.S. graduation: ☐ 08 ☐ 09 ☐ 10 ☐ 11 ☐ 12 Other _____

Housing Information—Please note start and end times and make travel plans accordingly.

Registration, Leadership Weekend8 a.m., Saturday, June 21, 2008
Registration, Full Week8 a.m., Monday, June 23, 2008
Placement hearings8 a.m., Monday, June 23, 2008
(Concert, Jazz, Percussion, Color Guard, Orchestra Only; No hearings in other areas.)
Opening Session.....1 p.m., Monday, June 23, 2008
Camp Ends3 p.m., Saturday, June 28, 2008

Full Week Fees include housing Monday night, 6/23 through Friday night, 6/27. Leadership housing includes Saturday and Sunday night (6/21 & 6/22). Full Week meals begin with dinner Monday and end with lunch Saturday (6/28). Leadership meals begin with lunch Saturday (6/21) and end with Monday lunch. Supervision is provided beginning at 6 p.m., Sunday, June 22 for full week, and 6 p.m., Friday, June 20 for Leadership Weekend.

Late/Change Fees and Cancellation Policy

- **ALL cancellations: Before June 1**—Music for All will keep \$300 non-refundable deposit portion of registration fee, refunding balance paid. **After June 1**—Music for All will keep 100% of registration fee, no refunds.
- **\$60 Late Registration Fee applies:** If an applicant registers or pays after May 19.
- **\$35 Change Fee applies after May 19:** 1) For any roommate changes; 2) For any housing date changes; and 3) For late receipt of TBA names.

• **Lost or Stolen Items:** ISU imposes a penalty for lost/stolen items needing replacement including room keys and meal wrist bands. We will charge the applicant for these replacement charges. Further details will be in the Final Packet.

• **NOTE FOR DIRECTORS:** You can **reserve spots for applicants "To Be Announced"** in advance. **HOWEVER you must provide names for the TBA spots by May 19, 2008**, or a \$35 change fee per application will apply.

Payment Method - Payment MUST accompany application.

☐ Check is enclosed. **Make checks payable to Music for All.**

☐ Charge Visa/Mastercard/Discover/American Express # _____ Exp _____

Signature _____ Print name of cardholder _____

Payment Options* (choose one) Payment must accompany application.

- ☐ **Early Bird Fee**—Full payment postmarked on or before **March 31, 2008**. No deposit option available. \$475=\$ _____
- ☐ **Full Fee**—Postmarked on or before **May 19, 2008** \$545=\$ _____
- ☐ **Deposit Option**—Non-refundable deposit postmarked on or before **March 31, 2008**. \$300=\$ _____
Full Fee balance of \$195 due before May 19, 2008, or add \$60 late fee.
- ☐ **Early Bird Commuter Option**—No housing. Includes lunch & dinner (no breakfast), Mon. dinner through Sat. lunch..... \$370=\$ _____
Full payment postmarked on or before **March 31, 2008**. No deposit option available.
- ☐ **Commuter Full Fee Option**—No housing. Includes lunch & dinner (no breakfast), starting Mon. dinner through Sat lunch..... \$415=\$ _____
Full payment postmarked on or before **May 19, 2008** (after May 19, add \$60 late fee below). No deposit option available.
- ☐ **OR: Leadership Preview Weekend ONLY** (June 21-22) For those **NOT** enrolled in Full Symposium Week..... \$340=\$ _____
- ☐ **Add: Student Leadership Weekend Experience** (June 21-22) to Full Symposium Week \$225=\$ _____
- ☐ **Additional Nights Housing** (For registered participants only, for travel purposes, select all needed)
 - ☐ Friday, June 20, 2008 (Available to leadership student participants only, **no charge if reserved by May 19**)..... \$23=\$ _____
 - ☐ Sunday, June 22, 2008 (Sunday night housing is included in the Leadership Fee for Leadership Weekend students) others: \$23=\$ _____
 - ☐ Saturday, June 28, 2008 \$23=\$ _____

Late Registration Fee (see conditions above) \$60=\$ _____

TOTAL=\$ _____

Please mail completed form to: Music for All, 39 W. Jackson Place, Suite 150, Indianapolis, Indiana, 46225 or Fax to: 317.524.6200

Music for All 2008 Summer Symposium Student Registration

Parent/Guardian Information (in case of emergency)			
Parent/Guardian	First	Last	Relationship
Home Address		City, State	Zip
Home Phone (Area Code)		Work or Cell Phone (Area Code)	
Parent Email address (can include more than one)			
Second Parent/Guardian	First	Last	Relationship
Home Address		City, State	Zip
Home Phone (Area Code)		Work or Cell Phone (Area Code)	
If above not available, in an emergency, contact:			
Emergency Contact	First	Last	Relationship
Home Address		City, State	Zip
Home Phone (Area Code)		Work or Cell Phone (Area Code)	

MEDICAL HISTORY:	<input type="checkbox"/> Convulsions <input type="checkbox"/> Bleeding disorder <input type="checkbox"/> Chicken Pox <input type="checkbox"/> Diabetes <input type="checkbox"/> Asthma <input type="checkbox"/> Measles <input type="checkbox"/> Heart defect/murmur <input type="checkbox"/> Surgery (past 2 years) <input type="checkbox"/> Mumps
Last Tetanus/Diphtheria immunization date _____ MM / DD / YYYY	
Brief descriptions and dates of items checked _____	
Medications – type, dose, and frequency (list) _____	
Allergies – include allergies to medications, foods, sting, other substances (list) _____	
Physical, medical or other restrictions that would limit camp activities _____	
INSURANCE CARRIER	
Policy # _____	Group/Plan # _____
Family Physician _____ Physician Phone (Area Code) _____	
<input type="checkbox"/> COPY OF THE FRONT AND BACK OF YOUR INSURANCE POLICY CARD ATTACHED <input type="checkbox"/> NO INSURANCE. (Students ARE able to attend camp without insurance.)	

Roommate Preference	School, State
Roommate preferences can only be considered if BOTH people request each other with their initial application. Roommate requests are not guaranteed. Maximum TWO people per room. Room and roommate assignments will not be available until camp registration. Adults and students cannot be roomed together. Cannot request roommate "To Be Announced." You and your requested roommate must have the same housing dates in order to be considered.	
Roommate Preference Full Name _____	School, State _____

Area of Study: Select Only One	Concert Band	Jazz Band	World Percussion Symposium	Visit online at www.musicforall.org to see all the student divisions.
<div style="border: 2px solid black; padding: 10px; text-align: center;"> <h3 style="margin: 0;">Orchestra</h3> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div><input type="checkbox"/> Violin</div> <div><input type="checkbox"/> Viola</div> <div><input type="checkbox"/> Cello</div> <div><input type="checkbox"/> Double Bass</div> </div> </div>	<input type="checkbox"/> Flute <input type="checkbox"/> Oboe <input type="checkbox"/> Bassoon <input type="checkbox"/> Clarinet <input type="checkbox"/> Bass clarinet <input type="checkbox"/> Alto saxophone <input type="checkbox"/> Tenor saxophone <input type="checkbox"/> Baritone saxophone <input type="checkbox"/> Trumpet <input type="checkbox"/> French Horn <input type="checkbox"/> Trombone <input type="checkbox"/> Bass Trombone <input type="checkbox"/> Euphonium <input type="checkbox"/> Tuba	<input type="checkbox"/> Alto saxophone <input type="checkbox"/> Tenor saxophone <input type="checkbox"/> Baritone saxophone <input type="checkbox"/> Trumpet <input type="checkbox"/> Trombone <input type="checkbox"/> Bass Trombone <input type="checkbox"/> Piano/keyboard <input type="checkbox"/> Guitar <input type="checkbox"/> Acoustic Bass/Bass guitar <input type="checkbox"/> Drum Set - Two students are assigned to each jazz band by audition. Remaining drumset students are assigned to developmental classes.	<input type="checkbox"/> Percussion Ensemble <i>Includes Concert percussion.</i>	

Parental Consent Form/Responsibility Clause – Please Read Carefully and Fill Out Completely.

I hereby give permission for _____ to participate in the 2008 Music for All Summer Symposium listed on the front of this application. I understand that Music for All, Inc., Bands of America, Orchestra America and their respective officers, directors, agents (including Illinois State University, Community Unit School District No. 5, McLean and Woodford Counties, Illinois, National Easter Seals, Easter Seals Peoria-Bloomington and their respective directors, officers, employees and agents) and employees shall not be nor later become, liable or responsible in any way in conjunction with services, for any death, injury, damage, delay or irregularity which may occur while participating in this Music for All sponsored event (the "Sponsored Event").

Also, in case of emergency, **I hereby give my consent for a qualified physician to perform any medical or surgical procedures** s/he deems necessary to the welfare of this applicant while participating in the Sponsored Event. I hereby give permission to the Music for All and Bands of America nursing staff to observe students self-administering prescription medication and non-prescription medication during the camp week. It is understood that Music for All and medical personnel will make every attempt to contact parents, guardians or relatives listed above prior to taking any such actions, but in the event I or they cannot be reached for an emergency, I hereby give permission to the physician selected by Music for All to secure and administer such treatment(s) as may be necessary, including hospitalization, for my child as named above and while attending the Sponsored Event. I also authorize Music for All and its agents to release copies of my son/daughter's medical record to hospitals and other physicians to which they are referred and to insurance companies for payment of a medical claim. A photocopy of is as valid as the original.

Further, this authorization permits said physician and medical professionals to hospitalize, secure appropriate consultation, order injections, anesthesia (local, general or both) or surgery for this applicant if such emergency conditions warrant. The undersigned does hereby assume and agree to pay any indebtedness or physician's or surgeon's fees and hospital charges for such service, and for any ambulance or any other emergency transportation that may be needed. **Music for All requires a written report of a physical examination performed within the preceding 36 months of the camp by a qualified physician, registered nurse or other person recognized by law to undertake that responsibility.** This report must be available upon demand from Music for All officials.

We hereby irrevocably grant to Music for All, Inc, Bands of America, Orchestra America and their respective agents, licensees and assigns, **the right to use in any and all media** and in any and all forms this applicant's name, likeness, photographic prints and any reproduction of their sounds, performance or appearance while attending the Sponsored Event, for any purpose including promotion, advertising or otherwise. I understand I will not be paid any royalty or other compensation. With the use of the rights, we hereby waive and release Music for All, Inc., Bands of America, Orchestra America and their respective agents, licensees and assigns from all claims, liabilities and/or damages which now or in the future may arise from such use.

For students who have selected the **commuter** option, Music for All and the other entities named herein **will not be held responsible for these students prior to their arrival each day or after the period beginning fifteen minutes after the end of the evening concert or final student event of each day.**

We acknowledge that the minor/applicant is **responsible for the safety and security of his or her musical instruments, equipment and personal belongings** and for loss or damage arising from mischievous acts, vandalism, theft or other causes. We the undersigned understand that the Sponsored Events are a drug-free environment and that consumption of alcohol or unlawful drugs or the smoking of any substance is prohibited and will be grounds for immediate dismissal from the program without refund. If a serious problem of misbehavior of the minor should arise and in the judgment of the Music for All officials the minor should be sent home before the end of the Sponsored Events, we authorize Music for All to take such action. **I, the undersigned, have read, understand and accept the "Late/Change Fees and Cancellation Policy" on the front of this registration form.**

Signature _____ Date _____ Relation to Student _____

Signature of Health Insurance policyholder _____

THE MUSIC FOR ALL Network

What is the Network?

Music for All Network members are part of a growing grassroots community, connected through an interactive national network and musical programming. Local chapters are based in schools or community organizations and are designed for those who love music – from performers and supporters to devotees and hipsters. Music for All promotes positively life-changing experiences through leadership, service and advocacy to enhance our schools and communities. Members raise the level of musical awareness and appreciation within their community and across the country, offering unique opportunities to experience and share music. Music enables us to captivate people and give back. Members will be empowered to assess and serve the needs of their local schools and communities to make “music for all” a reality.

Who can join?

Everyone who loves music! Students, parents, alumni, fans and teachers. Whether you make music at school, at home or wherever you and your friends get together, there's a place for you in the Network.

Membership Options

Hub Member: \$30* annual membership fee

Join a Hub in your area to engage in opportunities to take the lead in musical awareness, exposure and support, as well as to gain access to the online, interactive Network.

** Membership fee is reduced for Network Hub student members.*

Virtual Members: \$30 annual membership fee

No Hub in your area? You can start one OR you can sign up as a Virtual Member, with all the online community and Multimedia benefits of membership.

Subscriber: Free

Free Subscriber Members get BOA fall scores and recaps, discussion forums, monthly eNewsletter, chatrooms and more. Are you a member of the previously-named BOA Network? Then you're already a Music for All Network free “subscriber.”

Inspire. Engage. Empower. Connect.



Take Action

- 1** Visit my.musicforall.org and get involved, discover membership options and more!
- 2** Join the Network as a Subscriber, Virtual Member or a Hub Member. Want to start a hub in your local community? Download the Hub Registration Packet to get started.
- 3** Register online and enjoy the benefits of membership in the Music for All Network!

my.musicforall.org



Best in class. Best in show.

Both play Yamaha.

Today's string musicians are more versatile than ever. Players everywhere have more opportunities to perform in a wide variety of styles and venues. From classical to contemporary, from the classroom to the stage, you'll find the perfect instrument for any situation in Yamaha's selection of acoustic and electric string instruments.

Play the very best you can.



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