



Music for All

NEWSLETTER



Rodney Marsalis
Philadelphia
Big Brass in concert
at the 2017 Music for All
Summer Symposium



William P. Foster
Initiative
and the
Music Education
Alliance

ALSO IN THIS ISSUE

- Music Advocacy: Moving from Survival to Vision* by John Benham
- The Kids Played Great! But Now What?* by John Phillips
- Refining Leadership* by Joel Denton
- Bands of America Championships Schedule and Enrollment
- Music for All Summer Symposium
- Music for All National Festival and Directors' Academy
- Affiliate Regional Music Festivals
- BOA Honor Band in the Rose Parade®: Wrap Up



NATIONAL
CHOIR
FESTIVAL



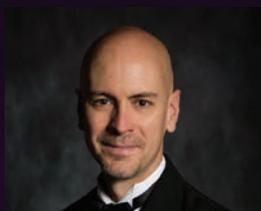
National Presenting Sponsor



Introducing the Yamaha Master Educators

YOU ASKED. WE LISTENED. Over months of development, a group of exceptional master educators has come together who can inspire teachers to realize their full potential.

Workshops offered by the Master Educators are designed for middle school through collegiate levels and include topics such as: Student Leadership, Habits of Successful Middle School Band Directors, Design Clinics for Marching Band, Conducting Pedagogy and Strategies for Connecting Movement Vocabulary and Musical Intention, Advocacy, Parent Involvement & Student Retention, and What You Need To Know ... For First-Year Teachers



Daniel Berard
Director of Bands
Fossil Ridge High School



Dr. Travis J. Cross
Associate Professor of Music and
Wind Ensemble Conductor
University of California, Los Angeles



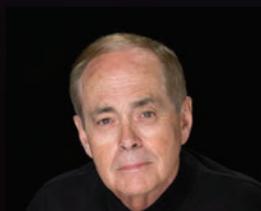
Dr. Rodney Dorsey
Director of Bands and
Associate Professor of Conducting
University of Oregon



Douglas Droste
Director of Orchestras
Ball State University



Cheryl Floyd
Director of Bands
Hill Country Middle School



Richard Floyd
State Director of Music Emeritus
University of Texas at Austin



Kevin Ford
Director of the Leadership Conservatory
for the Arts
Tarpon Springs High School



Larry Gookin
Distinguished Professor and
Emeritus Professor of Music
Central Washington University



Michael Haithcock
Director University Bands and Arthur F.
Thurnau Professor of Conducting
University of Michigan



Jerry Junkin
Director of Bands and Professor
of Instrumental Conducting
University of Texas at Austin



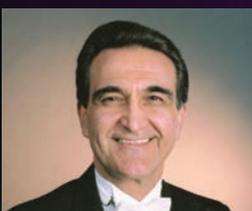
Craig Kirchoff
Professor of Music and
Director Emeritus of University Bands
University of Minnesota



Gary Lewis
Director of Orchestras and Bob and Judy
Charles Professor of Conducting
University of Colorado Boulder



John Madden
Associate Director of Bands and
Director of the Spartan Marching Band
Michigan State University



Anthony Maiello
Professor of Music and
University Professor
George Mason University



Kevin Sedatole
Professor of Music and
Director of Bands
Michigan State University



David Starnes
Assistant Professor and
Director of Athletic Bands
Western Carolina University



Dr. Emily Threinen
Director of Bands and
Associate Professor of Music
University of Minnesota



Marguerite Wilder
Middle School Conductor,
Clinician and Consultant

The Yamaha Master Educator Program's Mission is to provide inspiring professional development opportunities and artistic music collaborations for music educators at the local, state and national levels.



THE KIDS PLAYED GREAT! BUT NOW WHAT?

By John Phillips

Your ensemble has just concluded a highly successful performance either in concert, at a festival, or on the competition field. The students worked tirelessly to prepare and offered their very best effort. The hours of full rehearsal, sectionals, and individual preparation resulted in an exceptional presentation that met or exceeded expectations. For conductors, band directors, and music teachers alike, this is certainly what we hope our students will aspire to and can be justifiably proud of. After all is said and done, though, have you ever wondered what the students came away with from the entire endeavor? What exactly did they get out of the experience and more specifically, what did they learn? In essence, what is their takeaway? Beyond a top rating, trophy, first place honors, or countless accolades from friends and family, what is their intrinsic reward or musical benefit? Have you ever asked your students what they gleaned from the experience or how they felt about their performance? Or, as the popular Peggy Lee song from the 1960s implies, "Is that all there is?" In this article I will explore these questions and share a few simple strategies to enhance your students' musical learning through the application of guided reflection. I further hope to entice you to consider reflection as a means to promote critical and creative thinking within your ensemble.

**We do not learn from
experience. We learn from
reflecting on experience.**

- John Dewey

Many teachers "relive" a performance with students by reviewing an audio or video recording. In the case of a concert festival or field competition, these listening and viewing experiences may also include the adjudicator/clinician commentary. At the most basic level, allowing students a chance to review their performance is a first step toward gauging the group's sentiments about their accomplishments. Such informal reviews are certainly helpful and can provide important feedback for continued musical growth. Typically, however, when students are gathered together, they

may either be hesitant to reveal an honest opinion or perhaps feel pressure to conform to a common sentiment among their peers. In some cases, directors try their best to encourage a response and even provide well intentioned guiding questions such as "Did we do our best?" or "Wasn't that much better than our last performance?" The difficulty with this line of questioning is that students are given "an out" by simply indicating a yes or no response (head nod, hand raised, shout out.) Such experiences are analogous to an exit poll seeking consensus among participants. Their responses may no doubt be useful to the teacher in planning and programming going forward, but how significantly do such findings contribute to student achievement?

If one considers the performance as the "test" or the "product", and the many stages of preparation as the "study" or the "process," where would one surmise that most of the learning takes place? The obvious answer would be the lead up to the performance, the study portion. However, might we also consider the possibility of using the post-performance as a medium for further learning? Think of a post-performance reflection as an opportunity to "connect the dots" and aid students in understanding the importance of the process. Seize this opportunity to engage students in some critical analysis and critical thinking that synthesizes the process into long-lasting, more profound learning. I'd like to share a few very simple strategies to help you develop a community of learners within your ensemble who, over time, become less dependent, and more independent thinkers - a group of students who eventually demonstrate interdependent actions. Of course, time will have an impact on how much or how little teachers can engage in such activities if at all. Should you choose to consider something more structured than a general debrief, here are some ideas.

Think-Pair-Share – I frequently adjudicate concert festivals that employ a format with either an on-stage clinic or in a separate space immediately following the performance. Meeting a new group of students for the first time in this setting is unique and provides a dynamic learning environment. However, this scenario is also fraught with peril if the group is

unresponsive, not open to new learning, or is hesitant to take risks. In most cases, students are loyal to their director, as they should be, and may be reluctant to stray very far from the norms that have been established in their rehearsal regimen. To help me to take the "pulse" of the group, and for them to relax a little with someone new at the podium, I employ a think-pair-share strategy. The strategy allows students to immediately reflect on how they have performed, to actively engage the thinking part of the brain (the pre-frontal cortex), and to respond to some basic prompts that will inform my next steps as the clinician. Suffice it to say, I already have a game plan founded on observations of the ensemble's performance, though this could change based on the students' ideas. In nearly every instance, though, I have found that the students arrive at many of the same conclusions as I do in terms of what went well and what could be improved.

I believe the think-pair-share strategy is important because it requires students to think initially. If you recall your basic educational psychology courses and Benjamin Bloom's taxonomy, the Cognitive domain was first on the list. The think-pair-share strategy can be used immediately following the performance or at the next rehearsal. Band directors who want to try this approach in lieu of a general group debrief should apply these four steps.

- First, ask the students to think about one musical goal that the ensemble had been focusing on in rehearsal and that was successful in their performance. It is important to stress that you are looking for something that the group demonstrated successfully, not the individual student.
- Next, ask them to hold the first idea that comes into their head for five seconds. This allows them to briefly analyze and sort through multiple responses that may immediately come to mind.
- Now they get to communicate with each other. Ask them to turn to their elbow partner, section mate, or someone in their near vicinity and share what they were thinking. Allow 10 seconds for this sharing to take place and stress that they need to be as clear and succinct as possible. Timing is everything. Even though some students will want to take more time, for the strategy not to become passé it is necessary to keep the communication on track. It also helps if the director is enthusiastic and energized.
- You now take over as moderator and solicit 3 observations randomly from the full group either by asking for volunteers or by arbitrarily picking students you know will

be confident in responding. The key in this step is to ask students to share what their partner felt and not their own observation. Three responses are sufficient, though you could seek more. You could even create a list of replies as an anchor chart (word wall) for reference at a later time.

After giving consideration to the successful aspects of the performance a second phase of the reflection involves asking students to think critically about how their performance could be improved. From my experience, students are typically more critical than one might expect and often comment on minor details that the director may not have even considered. Interestingly, in almost every instance where I've used this strategy, some of the areas suggested for improvement are also those which were identified as successes in the first phase of reflection.

The Think-Pair-Share strategy serves several purposes.

1. The students are challenged to actually think about what they have accomplished. We avoid parroting responses to what they've learned and ask them to contextualize their understanding of the process.
2. The strategy provides students with a safe environment to share without intimidation for not having "a correct answer." It is equally important to stress that there are no incorrect responses since this activity is based on personal opinion and feelings.
3. Students are giving value to their performance and in particular, in the second phase of the exercise, are critically examining the aspects of the performance that require further attention.

By employing this activity with students in a debrief mode post-performance, teachers can assess what the students felt was accomplished and what still needs to be done. Unlike a general large-group debrief where there may be an "out" for students with a more casual attitude or those who are timid/hesitant (think third chair players/freshmen), there is a level of accountability for every member of the group since they must provide a response to a peer which in turn could be further shared with the full group. Eventually, you will find that members of the ensemble look forward to this opportunity to share how they feel the group is doing and not simply conform to a norm. At best, this strategy avoids the sound of crickets when a question such as "How do you think we did?" is posed. The first word out of the director's mouth in the think-pair-share strategy is "think" ergo, they have to. Other prompts could be "imagine," "what if," "how might," the list is endless. A major benefit of this activity is that the students "own" their response. They share their ideas and become more aware of the similarities and differences in

the way the entire group thinks and feels about the performance. This exercise takes only a few minutes to complete and you will discover a great deal about your group dynamic and individuals as a result.

A few years ago, I attended a clinic session at the Midwest Band and Orchestra Clinic titled "The Secret Revealed: Japanese Ideas for Band Teaching and Their Practical Use for Your Classroom." The workshop presenter was composer Yo Goto and the room was packed with North American band directors eager to learn the secrets of how young Japanese band students achieve at such a high standard. While I am paraphrasing and summarizing, the gist of Goto's findings were not that these students rehearsed more often or even more intently than we do on this side of the Pacific. Rather his hypothesis was that band members were afforded time in every rehearsal to think about what they were doing, to converse with their stand partners about how their sound or interpretation was developing, and to synthesize this information into their performance. In each video demonstration, a band director would ask a question, then step down from the podium and the students would begin their communication. The director would ask a few follow-up questions and the rehearsal would continue. The obvious consequence for the Japanese bands was how acutely they listened to each other, both while performing and during their shared reflections. This variation of the think-pair-share strategy can be equally effective when applied prior to the performance.

Four Corners - The premise of this article is that students can learn by reflecting on their achievements. So too, can teachers learn more about their students through observation during these reflective practices. The general definition of learning is "the acquisition of knowledge or skills through experience, study, or by being taught." Taking time to reflect provides another facet of the learning experience and an opportunity for teachers to discover what students identify as unique to their learning. For directors who wish to delve deeper and explore what the students "feel" or "value" about their accomplishments try a Four Corners activity.

- Begin with a statement, issue or question such as "We performed to the best of our ability," or "We performed with great expression and musical artistry," or "If we had more rehearsal time, we could have performed even more successfully."
- On chart paper, label four corners around the band room/classroom: Strongly Agree, Agree, Disagree, and Strongly Disagree.

- Students are given a specified period of quiet time (5-10 seconds) in which to decide how they feel about the statement. At this stage, dialogue is not allowed.

- Students move into the corner that best represents their point of view on the issue.
- In these smaller groups, they discuss why they moved to that corner. One member of the group records their combined reasons.
- Students then report on their reasons from each corner.

While some may question time away from playing, just 5-10 minutes can stimulate meaningful dialogue among your ensemble members and provide insights on how they feel about the state of their music making - think Bloom's Affective domain. Of course depending on the size of your ensemble, such an activity may be prohibitive due to space. Still, one could try this in smaller segments or sections of the band.

Both the Think-Pair-Share and Four Corners activities require verbal sharing and statements about achievement. Both activities are adapted from a 2001 self-published textbook on instructional strategies titled "Beyond Monet" by Barry Bennett and Carol Rolheiser. The text contains supplementary strategies, activities, and graphic organizers such as placemats, graffiti, mind mapping, concept mapping, fishbone, Venn diagrams, and more. For those interested in exploring additional ways and means to provide collaborative learning experiences, e-book versions of the text can be found online including worksheets and instructions.

So far I've suggested ways for students to reflect upon their collective performance. What about their response to other performers they observe at a festival or marching event? Have you ever considered giving your band members a chance to "be the judge?" At some concert festivals, band associations provide participating schools with a copy of the adjudicator forms so students can both self-assess and, if provided sufficient copies, can "evaluate" the performances of their peers from other schools. It would not require much effort to craft a worksheet or simple rubric for students to use. Having them describe thoughts and feelings in writing is another powerful way to reflect on learning and express a personal point of view. These reports could be submitted anonymously or as part of a festival/contest assignment. As with the Think-Pair-Share exercise, you will recognize that students can be more critical of themselves than we are. When assessing other groups, it is important to stress that positive characteristics should be identified first. Using this approach with my high school students, I would ask for three positives. They would then be further

asked to make a suggestion for improvement for their peers from other schools. Interestingly, students often mention areas that had been developed in our fundamental approach to playing an instrument. For instance, they might suggest a band could ameliorate their performance with improved posture, holding, breathing, or stick/mallet technique. As personal validation, my students often identified many of the musical concepts we had addressed in our rehearsals. Occasionally they questioned the choice of repertoire and its appropriateness for inclusion on a festival/contest program. Many of their findings were confirmation that I had been successful in communicating skills, attitudes and behaviors that underpin musical growth.

Taking the time to listen to other performances can open your students' eyes and ears to multiple ideas both musical and non-musical. My experience has been that young musicians will be empathetic with groups that are in their formative stages. Often, they can be inspired to perform at a level commensurate with the shining stars of the festival or pageantry event. The critical analysis of peer groups provides a means for students to process what has value, or limited value, with both their contemporaries' efforts and their own. It may not be a surprise that students frequently react to other repertoire or show design choices they observe. Don't band directors do the same? Why not steal from the best? Next year, maybe you can play that chart!

Perhaps you already have a method or system for self-assessing their performances. However, if the assessment is primarily teacher-centered, a potentially powerful learning opportunity may be excluded. Research informs us that student reflection can be a strategic and dynamic learning tool. A recent study of the effectiveness of university professors noted that when students in large lecture settings are given a chance to verbally share their understanding of the lecture content, and/or respond to a question or prompt approximately every 10-15 minutes, they demonstrated increased content retention and improved test scores are demonstrated.

Earlier in my career I was involved in the appraisal, revision, and implementation of the arts curriculum for a very large educational jurisdiction equivalent to a statewide review. The revised curriculum document included a Creative Process that paralleled a process employed by contemporary artists and arts educators. Teachers and students can apply various stages of the process to teaching and learning respectively. Of particular relevance to this article is the final stage – Reflecting and Evaluating. Whether we are creating or re-creating music, the opportunity to pause

and reflect, assess what has been accomplished and then revisit other stages of the CP such as Producing Preliminary Work, Revising and Refining, or Presenting, Performing, and Sharing, can enhance learning and support student achievement.

Asking students for opinions of their work creates an environment where the director relinquishes a certain degree of autonomy. While we encourage honesty and openness, we certainly do not want mutiny. Therefore, it is important to frame this reflective practice with a caveat, that "we" are hoping to grow and learn from the performance experience and therefore we need to plan next steps based on what has been accomplished thus far. By making these connections between what they know and what they need to know, students and teachers can establish a collaborative community of continuous learning. This precept begs the question "What do the students actually take away from the entire experience?" The musical journey to the culminating performance involves intense preparation, focused learning in rehearsals, sharing common goals, positive collaboration, acquisition of new skills, application of transferable skills and much, much more. A skilled pedagogue - the band director, must guide the musical journey with thoughtful planning, extensive musical insight, and a positive, encouraging personality.

What has been discussed in this commentary is there may be a point at which the band director asks students what they valued from their efforts and achievement. What did they come away with from the entire enterprise? What did they think, feel, and do in their music making? Of course, there is no substitute for developing technique and expression. These are essential concepts that successful bands demonstrate at the highest level. If you already have a process for soliciting a point of view from your students, you are well on your way to enhancing their learning beyond simply playing correct notes and rhythms. If you do not, applying one or more of the strategies presented in this article may help you to assess your group, inform your instruction, and most importantly engage your students in thinking about what and how they have learned.

JOHN PHILLIPS

University of Western Ontario (ret.), Music for All clinician, Bands of America and DCI adjudicator



Music for All Newsletter

January/February Issue
 April/May Digital Issue
 August/September Digital Issue
 Orchestra Issue • Middle School Band Issue
 IMPACT Annual Report Issue

Music for All, Inc.
 39 W. Jackson Pl., Ste. 150
 Indianapolis, IN 46225-1010
 317.636.2263 • www.musicforall.org

- | | |
|--|---|
| Eric L. Martin Esp/CFEE
President & CEO | Patrick Rutledge
Advocacy and Educational Resources Coordinator |
| Nancy H. Carlson
Executive VP & CFO | Lori Smith
Accounts Receivable Clerk |
| Debbie Laferty Asbill
VP of Marketing & Communications | Haley Sparks
Systems Coordinator |
| Laura Blake
Director of Events | Camilla M. Stasa
Director of Participant Relations & Special Projects |
| Susie Bolla
Administrative Assistant | James Stephens
Director of Advocacy & Educational Resources |
| Tonya Bullock
Accounting Manager | Mark Sternberg
Senior Event Coordinator |
| Sam Cantor
Event Assistant | Ashlee Walls
Director of Advancement |
| Brock Eveland
Administrative Assistant | Lucy Wotell
Marketing Coordinator |
| Erin Fortune
Marketing Manager | Hannah Carlson
Participant Relations Intern |
| David Foth
Event Coordinator | Maddie Fitzgerald
Participant Relations Intern |
| Jenny Fultz
Event Manager | Lyndee Stisher
Seasonal Event Coordinator |
| Jessica Hjelling
Participant Relations Coordinator | |
| Hannah May
Event Coordinator | |
| Matt Markle-Mackowiak
Marketing Coordinator | |
| Elise Middleton
Advancement Coordinator | |
| Sarah McKinley
Accounting Assistant | |
| Gregg Puls
Annual Fund Manager | |

Photos courtesy of Jolesch Enterprises



Music for All

June 26–July 1, 2017
Ball State University
Muncie, Indiana

Leadership Weekend
Experience

June 24–25, 2017

musicforall.org/camp



MUSIC FOR ALL SUMMER SYMPOSIUM

PRESENTED BY



YAMAHA



SUMMER

CONCERTS & EVENTS EVERY NIGHT!



DCI Central Indiana Show



Guest Artists & Student Immersions



Yamaha Young Performing Artists



Jazz & Concert Artists

Many things set the Music for All Summer Symposium apart, and one of those is the nightly concert series. Each evening features artists and groups presenting a variety of musical performance genres. The 2016 concert series includes these confirmed artists and events:



YAMAHA YOUNG PERFORMING ARTISTS
June 26, 2017 • 8 p.m. The (YYPA) program recognizes outstanding young musicians from classical, jazz and contemporary music.



RODNEY MARSALIS PHILADELPHIA BIG BRASS • June 27, 2017 • 8 p.m.
Composed of some of America's top brass musicians dedicated to bringing the joyous experience of great music to a wide range of audiences.

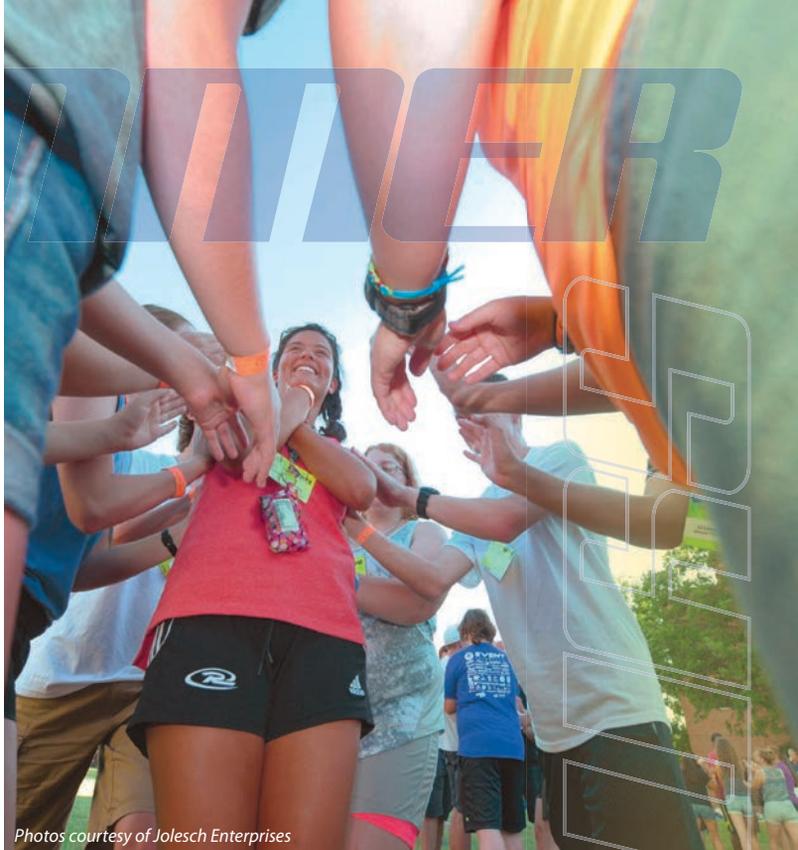


U.S. ARMY JAZZ AMBASSADORS
June 28, 2017 • 8 p.m.
The official touring big band of the United States Army



DCI CENTRAL INDIANA • June 30, 2017 • 7 p.m.
Performing corps: (Listed in alphabetical order)
Blue Stars • Bluecoats • Boston Crusaders • Carolina Crown
The Cavaliers • Madison Scouts • Music City • Pioneer
• Troopers

NEW 2017 PEER TEACHING PROGRAM FOR STUDENTS



Photos courtesy of Jolesch Enterprises



PEER TEACHING PROGRAM:

A new dynamic student division at this year's Music for All Summer Symposium presented by Yamaha. While leadership training is essential to the growth of our band programs, most times this training focuses on WHAT leadership is. This new division has been designed to train students to BE real leaders in their programs. Through this training, the students will be equipped with the tools necessary to inspire and train their peers. They will be trained to help with the musical and visual instruction, which will provide another level of teaching in their programs. For programs without a large staff, these students will become the technicians to help bridge the teaching from the director to students. Student participants will learn how to effectively communicate with their peers using the same verbiage as their directors and instructors. They will be taught the basic principles of movement, and how to read and clean drill charts. Musically, they will observe and learn how to conduct effective sectionals and rehearsals. With this training, the Peer Teacher will become a valuable asset to their directors.

The ultimate mission of the Peer Teaching Program will be to train student leaders on how to be a **MODEL** for their band program:

- M – Motivate**
- O – Observe**
- D – Demonstrate**
- E – Educate/Equip**
- L – Lead**

2017 Peer Teaching Program Faculty Includes:

- Joel Denton**—Peer Teaching Program Coordinator; Director of Bands, Ooltewah HS; Founder, Covenant Consultants—Leadership Training for School Bands, School Faculty & Professional Organizations
- John Howell**—Visual Designer for nationally acclaimed High School Bands, Drum and Bugle Corps, and Winter Guards
- Jermy Spicer**—Former Director of Bands, Vandegriff HS; Owner, S.A.S.I. – The Leadership People—a student leadership consulting firm focusing on the empowerment of young leaders
- Anna Rodriguez**—Assistant Director of Bands, Westlake HS; Staff Member for S.A.S.I. –The Leadership People

REFINING LEADERSHIP: BEING A STUDENT LEADER

By Joel Denton | Music for All Peer Teaching Program Coordinator

Developing student leaders is an important part of almost every music program in the nation. Many programs send their students to leadership camps and symposiums. In many of these student leadership camps, the focus is on defining what leadership is and what it looks like to your peers; however, these student leaders may not actually be taught how to refine their own student leadership skills. In other words, much time and effort is invested in teaching students (and in some cases, directors) what leadership is and how to look like leaders, but due to a lack of time, or possibly understanding, little is accomplished in developing the leader so they can actually lead.



JOEL DENTON
Director of Bands
Ooltewah H.S., TN;
national leadership
consultant and adjudicator

My friend and mentor, the incomparable Dr. Tim Lautzenheiser, often says: "Leadership is not something you do. Leadership is something you are." This is so true; however, an apple tree produces apples and a grapevine produces grapes, so a leader must produce leadership. If we are truly leaders, we will do things that a leader does! What are some qualities most leaders possess? They are usually good communicators, they are energetic, they are influential with their peers, and they usually possess good performance skills. While all of these are great attributes, the one essential for a leader to produce the most influence comes when they can actually instruct/teach their peers. This moves the student leader beyond being just a role model – someone their peers may model themselves after – and moves them to being a real model – someone that is capable of not just showing but is also capable of producing leadership by helping to move their peers through instruction to higher levels of excellence.

What does a REAL student leadership MODEL do?

They **Motivate**. They are their peers' biggest cheerleaders.

They **Observe**. They work to understand better the needs of their peers and their program.

They **Demonstrate**. Through their actions and words, they demonstrate what their peers should strive to become. They demonstrate how to play, march, behave, respect, and ultimately how to be the best possible member of their program.

They **Evaluate/Educate**. They evaluate their peers' strengths and weaknesses and then help instruct/educate them to achieve excellence.

They **Lead**. In difficult times and in times of celebration, they are consistent leaders day in and day out! To quote Dr. Tim again, "They walk the talk!"

MODEL MODEL

At Ooltewah, we have done this for almost my entire career. Most of our marching band staff is comprised of former students, who developed their instructional skills by being leaders in our band program. Fortunately, we have now developed our program to the point where we have a Band Leadership class that meets during the school day and mentors two to three days a week in our middle school band programs. Many other programs use a student leadership Peer Teaching model as well, but maybe none as well as the great Marian Catholic band program and Mr. Greg Bimm. For decades, the student leaders at Marian have taught music sectionals, taught marching fundamentals, and helped to teach drill. These are student leaders who are producing leadership! Through trust from their director and being taught how to be a peer teacher, they have moved beyond defining their

leadership abilities and now are refining their leadership skills. When student leaders (and directors – we must allow it) make this shift in responsibility, their impact is like a pebble being dropped in the water. The initial splash may not be very large, but the ripple effect of influence keeps going and going. The efforts of these initial student leaders BEING leaders and producing leadership inspire other students to strive for the same excellence and influence. At my school, we have not used a title for all of these student leaders. The focus of our program has been that a title is much less important than actually being a leader and producing quality leadership. While some positions may require a title, our ultimate goal should be to inspire and equip student leaders to lead.

This is why we developed the new Peer Teaching Division at the Music for All Summer Symposium. The purpose of this new division will be to provide student leaders with the tools necessary to become effective leaders and Peer Teachers in their programs. They will learn how to teach music and marching techniques from some of the best instructors in the band world and should return to their music programs eager and ready to MODEL REAL LEADERSHIP in their programs.

The Peer Teaching Division Staff includes Mr. Jeremy Spicer, an outstanding band director/music educator, owner of SASI the Leadership People, and a national adjudicator. Mr. John Howell is an accomplished visual designer, instructor, and a national adjudicator of all of the marching arts. Miss Anna Rodriguez is a vibrant young band director/music educator, outstanding drum major instructor, and inspiring leadership instructor. We will also be joined each day with a special guest who is an expert on developing student musicians and inspiring them to lead. These guests will include Greg Bimm, Bobby Lambert, Gary Markham, David Starnes, and Jeff Young. All of our division staff has a focused desire to see students become outstanding and productive leaders in their music programs and in life.

The program is designed to insure the language and verbiage being used is consistent with what is being used by directors and staffs across the nation. It is going to be a dynamic week of learning and of BEING and DOING for all involved! I hope you and your students will join us!



Photos courtesy of Jolesch Enterprises

DIRECTORS' ACADEMY

presented by  **YAMAHA**

At Music for All we know that the most influential element in the success of students and music education in general is qualified, knowledgeable, and well-prepared teachers. The Music for All Summer Symposium Directors' and Instructors' Academies are recognized as some of the finest and most comprehensive professional development experiences available, bringing tools that will allow you to achieve peak performance personally and for your ensembles.

Control Your Own Experience: Customize your curriculum with choices focusing on a wide range of tracks and topics relevant to today's band director in concert band, jazz, marching, and technology. Learn classroom rehearsal techniques, conducting, literature, marching band design, jazz band, pedagogy, technology, organization and administration, programming, and more. You'll also have an all-access pass to observe all the student division classes to watch master teachers in all areas of instrumental instruction in action.

Band Director Master Classes: Our new series of daily Band Director Master Classes will provide time with master teachers. We'll discuss issues from both inside the classroom and beyond, including working with your boosters and administration, and on your work/life balance.

Carolina Crown In Residence: Carolina Crown Drum and Bugle Corps will be in residence, with directors' sessions featuring the corps members and instructional staff. Carolina Crown will also work with the student Marching Band division, preparing for a combined performance Friday evening at the DCI Central Indiana show. Carolina Crown's percussion and color guard sections will work with those camp student divisions, as well.

One-on-One Directors' Lounge: Our Directors' Lounge brings you a one-on-one personal consultation on your program, show design, conducting, concert programming, drill writing, and more. It's like a private lesson with leading experts in the Master Teacher Lounge, Marching Design Lounge, and Technology Lounge.

Universal Pedagogy: Whether you're experienced or at the start of your career; in a rural, urban, or suburban setting; at a small school or large one, the pedagogy offered is relevant to band directors from a wide range of teaching environments. Music for All presenters provide insight and expertise from directors dealing with real-world situations.

Great Facilities: Directors will stay in an outstanding residence hall on the Ball State campus, featuring state-of-the-art technology. Ball State also features free wifi campus-wide.

Tracks within the Directors' Academy daily curriculum include: Marching Pedagogy, Middle School and Young Teacher Pedagogy, Jazz, Technology, Administration, Organization, Boosters, and Ethics.

Directors' Academy Sessions include:

- Teaching Ensemble Skills & Techniques
- Developing Individual Sections
- Band Director Master Classes
- One-on-One Directors' Lounge
- Carolina Crown "How-To" sessions
- Technology - management, instruction, communication
- Marching Band Design
- Marching Band Judging
- Managing adjunct staff on professionalism, health, safety, and legal implications
- Friday Booster Club Sessions for parents and directors
- Health and safety for directors and marching students (in cooperation with Athletes and the Arts)
- Directors' Concert Band
- Directors' Jazz Band

Dream Team Faculty: The faculty includes the most respected and successful music educators teaching today, at the high school, middle school, and collegiate level; plus performing artists.

2017 Directors' Academy Faculty includes:

- | | |
|----------------------|-------------------|
| Tim Lautzenheiser | Ben Harloff |
| (Keynote) | John Howell |
| Jim Ancona | Michael Klesch |
| Greg Bimm | Bobby Lambert |
| Bob Buckner | Jarrett Lipman |
| Lee Carlson | Jager Loyde |
| Carolina Crown Staff | Richard Mayne |
| Gino Cipriani | David McGrath |
| Darrin Davis | Steve Meyer |
| Joel Denton | Russell Mikkelson |
| Richard Dietrich | John Phillips |
| Dick Dunscomb | Anna Rodriguez |
| Chris Ferrell | Richard Saucedo |
| Richard Floyd | Susan Smith |
| Glen Fugett | Jeremy Spicer |
| Michael Gray | David Starnes |
| Randy Greenwell | Vince Thomas |
| Thom Hannum | David Vandewalker |
| Matt Harloff | Jeff Young |



MIDDLE SCHOOL & YOUNG TEACHER ACADEMY PROGRAM

The Summer Symposium Middle School & Young Teacher Academy is designed to deliver a curriculum that will arm middle school teachers and young music educators with the tools they need. Our curriculum is designed to provide a “hands-on” education that will prepare teachers to thrive, not just survive! The program includes the full Directors’ Academy curriculum, world-class concerts and musical experiences, networking with the finest music educators in the country, professional development certification from MFA, opportunity to register for Graduate Credit through Ball State University, and more.

PERCUSSION SPECIALIST ACADEMY W.O.W

WORLD class immersion in relevant concepts, **OWNERSHIP** in all aspects of a modern, educational environment and **WINNING** concepts for the modern percussion specialist and program. Get a head start: Music for All offers tools that will allow you to achieve peak performance personally and for your ensembles. Hone your craft by working with some of the current rock stars of the Marching, Concert Percussion, Drum Set and Hand Drumming World.

COLOR GUARD INSTRUCTOR ACADEMY S.T.E.P

The new and improved Color Guard Instructor Academy curriculum will continue to expand in 2017 to provide more opportunities for participants to choose what skills and levels will help them most. From the beginning instructor to the seasoned veteran who likes to stay current, the Color Guard Instructor Academy gives instructors the chance to **STEP it up** in the following areas: Developing skills in both equipment and dance; enhancing and refining teaching techniques; exploring elements of design in choreography, equipment, and staging; and solidifying a professionalism that will benefit the instructors and their color guard programs.

Percussion Specialist Academy and Color Guard Instructor Academy provide development for your adjunct staff. Our programs include discussion, resources and guidance on professional ethics, program administration, student leadership development, communicating with parents and school staff, and how to reach today’s generation. Music for All will provide a **Certificate of Attendance** to two-time participants of the Percussion Specialist Academy and Color Guard Instructor Academy, certifying that a person has attended two years of the Summer Symposium Academy.

SPECIAL OFFERS & DISCOUNTS

At Music for All we know that the most influential element in the success of students and music education in general is qualified, knowledgeable, and well-prepared teachers. The Music for All Summer Symposium Directors’ and Instructors’ Academies are recognized as some of the finest and most comprehensive professional development experiences available. We strive to make them accessible to all directors!

Early Bird Discount Fee: Directors, percussion and color guard instructors can enroll in the Directors’ Academy at the same price as students. Register by March 31 for the Early Bird Discount price (*view registration deadline and fees chart at the bottom of this page*).

Deep discount for college students and teachers: If you are in your first three years of teaching then you can attend the full week for just \$360! Includes tuition; housing and meals; concerts; and notebook of resources. That’s more than 30% off the regular price! Qualified participants can get that price by registering at any time before May 20. If you prefer to commute to camp, save even more with the commuter price of just \$185 for College students/young teachers, which includes tuition, lunches, nightly concerts and the symposium notebook of resources.

DIRECTORS: How to attend at NO COST: Bring 12 students from your school and earn a scholarship for one Director to attend camp for FREE! Bring 6 to 11 students and earn a scholarship for one Director to attend camp TUITION FREE!

Our pricing model results from our organizational programming successes and growth in support from sponsors and donors. We’re passing these successes on to you by making attendance for you and your staff more accessible. Help us “pay it forward” by choosing to attend. Join us this summer and expand your knowledge base, build new relationships and collaborations, and learn and explore the latest in pedagogy, techniques, and technology – all in an environment that is fun and sure to recharge or reignite your passion for teaching!

Professional Development: Music for All knows that continuing education and ongoing professional development is important. Music for All can certify your participation in the Summer Symposium to satisfy professional development requirements. Graduate Credit is also available for directors wishing to register for it through Ball State University.

DIRECTOR REGISTRATION DEADLINES & FEES

PAYMENT OPTIONS	DEADLINE	RESIDENTIAL
Early Bird	Register & pay by 3-31-2017 Deposit of \$250/balance by 5-20-2017	\$617
Full Fee	Register and pay by 5-20-2017 5-20-2017	\$667
College & New Teacher Discount		\$377

See commuter pricing at www.musicforall.org/camp



CONCERT BAND



“My highlight was getting to meet & be instructed by the composer of the music we were playing.”



JAZZ BAND DIVISION

The Music for all Summer Symposium Jazz Band curriculum allows students to participate in an immersive big band experience, while taking master classes/lessons with world renowned jazz artists. Classes include Jazz Improvisation, Jazz History, Jazz Arranging, and plenty of jam sessions!

Students come away from camp with much more insight into the music, the art of performing and the art of experiencing jazz! Students meet and get to know others from across the country who share their love of music-making and jazz especially. Each jazz ensemble performs in concert at the end of the week for fellow campers, family and friends on the final Saturday.

“EVERYONE knows you are going to have an incredible time at the Music for All Summer Symposium this summer! LOOK at the NEW things that the Jazz faculty have done this past year alone! I consider the teachers that work with you on a daily basis the most important element of why you should choose to go to a camp.” – Mark Buselli, Symposium Jazz Coordinator

Jazz Faculty Includes:

- Mark Buselli, Division Coordinator • Dr. Scott Belck • Jeff Rupert
- Freddie Mendoza • Dr. Luke Gillespie • Jeremy Allen • Sammy K

CONCERT BAND DIVISION

The Concert Band Division at the Music for All Summer Symposium offers a week-long, immersive instrumental camp experience for students who want to perform wind band music at a higher level. Get energized, improve, learn new skills, develop leadership, and interact with renowned teachers, exciting artists, and fellow campers from across the country. Designed specifically for the high school concert band student, you will have the opportunity to grow as both a musician and individual. This experience will be positively life-changing!

- Highly professional staff of guest conductors and artists-in-residence.
- Ensemble rehearsals, small sectionals and featured sessions all conducted in Ball State University state-of-the-art music facilities.
- Student musicians are carefully placed accordingly to their abilities and background.
- Challenging curriculum for ALL ability levels.
- Master classes for all instruments.
- Impeccable teacher to student ratio!
- Hands-on, experiential learning opportunities for musical growth.
- Unique to the Music for All Summer Symposium, students experience evening concerts and events, offering a variety of musical and performance genres featuring world class acts every single night!

Concert Band Faculty includes:

- Thomas Caneva, Division Coordinator • Dr. Russel C. Mikkelson • Dr. Richard Mayne • Brian Balmages



Photos courtesy of Jolesch Enterprises



“I loved the overall atmosphere, enthusiasm, and passion for jazz music.”



JAZZ BAND

ORCHESTRA



Time for Three, at the 2016 Summer Symposium



Christian Howes

I really enjoyed being able to play with and learn from world-class professionals.

ORCHESTRA DIVISION

Music for All Summer Symposium offers string students an exciting experience, working in diverse styles, from classical and jazz to pop and world music. The hands-on curriculum uniquely integrates collaborative learning side-by-side with world-class performers such as, in 2016, **Time for Three**, during both master class jam sessions and on-stage concert performances!

Christian Howes is our 2017 Artist-in-Residence, Yamaha Performing Artist Jazz violinist, educator, and producer. Christian Howes brings jazz and improv to the Music for All Orchestra Division. One of the world's most respected jazz violinists, Christian studied classically from the age of five, performing as a soloist with the Columbus Symphony Orchestra at age 16 and he received his bachelor's degree in Philosophy from The Ohio State University. In 2013, he was voted among the top three violinists in *JazzTimes*' Expanded Critics Poll and ranked as the #1 "Rising Star" violinist in the *Downbeat* Critics Poll. Learn more at christianhowes.com

Recent faculty has included:

- **Douglas Droste**, *Division Coordinator* • **Nicole Deguire** • **Doug Elmore** • **Andre Gaskins** • **Katrin Meidell** • **Joel Powell**

PERCUSSION DIVISION

Three tracks for student Percussionists!

Marching Percussion students will be grouped by experience level for maximum learning.

Immersion Track students experience a wide variety of concert percussion.

Drum Set students work with drum set faculty and perform with the Symposium Jazz Bands.

At the Music for All Summer Symposium Percussion Division, immerse yourself in sessions that include Concert Percussion, Rudimental Drumming, Drum Set, Electronics, Hand Drumming, and more. Music for All offers tools that will allow YOU to achieve peak performance. Hone your craft, by working with some of the current "rock stars" of the Marching, Concert Percussion, Drum Set, and Hand Drumming World!

Percussion Faculty Includes:

- **Michael McIntosh**, *Division Coordinator* • **Dr. David Collier** • **Tom Aungst** • **Thom Hannum** • **Chad Wyman** and many other percussion industry leaders, teachers, and specialists!

This year, Music for All is pleased to welcome back **Carolina Crown, corps-in-residence**, to the 2017 Summer Symposium. Percussion students will work with Carolina Crown teaching staff, view the Corps in rehearsal and enjoy a DCI Central Indiana drum corps show.



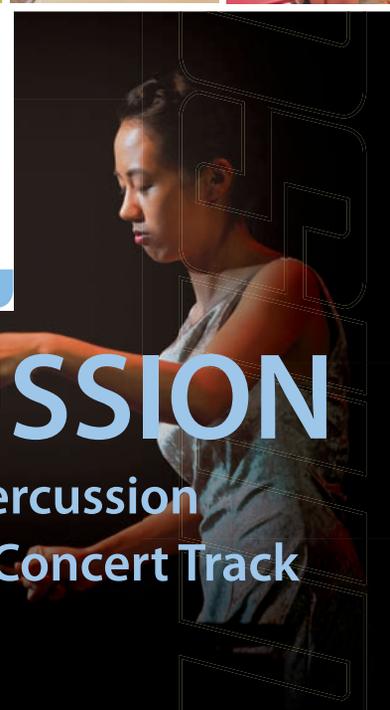
Carolina Crown



It was exactly how I wanted camp to be like! Plus, I was challenged not only physically, but also mentally.

PERCUSSION

Marching Percussion Immersion/Concert Track Drum Set





FJM

Fred J. Miller Inc.

the image makers



Tarpon Springs HS, FL



Avon HS, IN



Leander HS, TX



Mason HS, OH



Carmel HS, IN



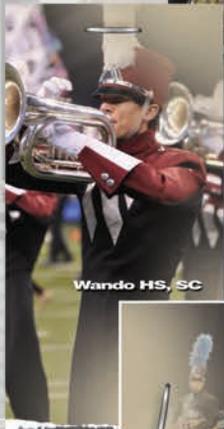
Cedar Park HS, TX



Ronald Reagan HS, TX



Claudia Taylor Johnson HS, TX



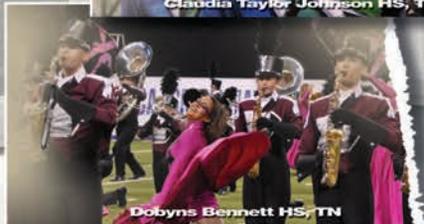
Wando HS, SC



Marian Catholic HS, IL



Caste HS, IN



Dobyns Bennett HS, TN



Carmel High School

Chooses to wear **FJM**



2016 BOA Grand National Champions

Only Michael Cesario and FJM could bring tomorrow to the field today.



1.800.444.3524 www.fjminc.com

original designs by

Cesario

exclusively crafted by **FJM**

MARCHING BAND



Very focused and productive rehearsals with high expectations that let students thrive.

MARCHING BAND DIVISION

The Marching Band Division at the Music for All Summer Symposium offers students inspiring experiences! Ideal for section leaders; innovative, current, and relevant information on music and marching fundamentals are taught by staff from some of the best high school bands in America. The curriculum is challenging for all levels. The marching band division teaches more than just marching and music. Students learn the basic principles of dance and body movement. They learn how to communicate with section-mates, and how to read drill charts and clean drill. We are laser-focused on fundamentals and development of the individual, both musically and visually. Students learn skills that are applicable to all band programs and we encourage them to take these skills back to their own bands to grow in a positive direction.

Carolina Crown, 2017 Corps-in-Residence

Marching Band students will work with Carolina Crown teaching staff, rehearse with the Corps and perform on the field for a combined presentation at the DCI Central Indiana drum corps show Friday night. Students will go "Inside the Circle" with Carolina Crown and experience the world class champions in a way that few are allowed.

Marching Band Faculty Includes:

• Jeff Young, *Division Coordinator* • Richard Saucedo • Chris Kaflik • Katrina Fitzpatrick • Serafin Sanchez • Chad Brinkman • Ed Roush • Mike Bolla • Bill Harloff • Chris Kreke • Tom Weidner • Jordan Lalama...and more!

COLOR GUARD DIVISION

High school students with a passion for color guard: You don't want to miss the Music for All Summer Symposium. Music for All's color guard curriculum provides time with leading instructors and immerses students in hands-on, experiential learning opportunities. The Symposium brings together the rock stars of color guard, the leadership in the marching arts activity of Bands of America, and Music for All's mission to create positively life-changing experiences, in order to provide the ultimate learning environment.

Differentiated Instruction – The Color Guard division will offer different levels of instruction in both equipment and dance that will help students develop their skills at the level that best fits their needs.

Master Class Opportunity – Those campers who demonstrate a high level of performance and skill on all three pieces of equipment and dance may audition to participate in our Master Class. This fast-paced division of our Color Guard track will challenge the most seasoned of performers.

Color Guard Faculty Includes:

• Susie Harloff, *Division Coordinator* • Vincent Thomas • Derek Smith • Robbie Arnold • Nathan Jennings...and more!

It pushed me outside my comfort zone, showed me how I was capable and gave me goals to work toward!



COLOR GUARD



Photos courtesy of Jolesch Enterprises

Bands of America DRUM MAJOR INSTITUTE!



“DMI helped me understanding the responsibilities and work ethic of being in a great leadership position.”

BANDS OF AMERICA DRUM MAJOR INSTITUTE

For four decades, student leaders and band directors have looked to Bands of America for the latest in marching band performance and leadership training. The Bands of America Drum Major Institute will INFORM and INSPIRE outstanding student leaders, uncovering their innate musical abilities and personal character strengths, while simultaneously providing new skills and perspectives.

CORE Teaching Principles – Character, Content, Communication, and Chemistry – permeate every aspect of our program. DMI presents a sound and modern curriculum, designed to equip young leaders with advanced leadership techniques for use both in band and in life. Taught by the best educators and leaders in music education, DMI is for veteran drum majors, new drum majors, and any students aspiring to be drum majors. Students will learn musical and visual knowledge possessed by the most effective drum majors. Score study and concise conducting patterns, enhanced visual acuity and showmanship, teaching methods, and instructional insight will inspire and challenge all students regardless of their drum major experience.

Drum Major Institute Faculty Includes:

- Bobby Lambert • Maurice Burgess • Andrew Craft
- Stephanie Grote • Chris Kaatz • Koji Mori • Scott Oliver
- Kimberly Shuttlesworth • Taylor Watts • Michael West

LEADERSHIP WEEKEND

June 24-25

Music Students (Band, Choir, Orchestra): Interact with student leaders from across the country at one of the premier two-day leadership programs created specifically for music students. Immerse yourself in a non-stop, interactive, leadership learning lab you simply will not find anywhere else. Discover why we develop more student leaders in the music education world, who truly make things happen and take the lead.

Directors: Do you want more of your students to participate positively in your program? Can you imagine what would happen if all your student leaders constructively brought to life the leadership lessons you talk about? At Music for All's Summer Symposium we turn talk into action, involving your students in many unforgettable, hands-on activities for team building, problem solving, and leadership learning.

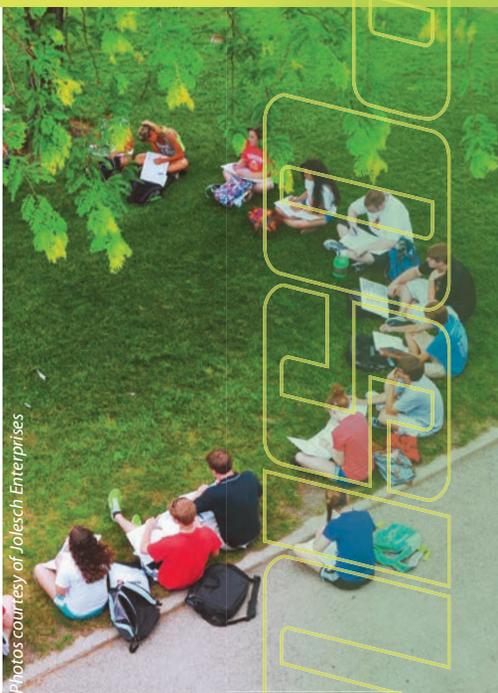
Parents: Did you know research shows pre-college leadership experiences predict most of the variance in college leadership outcomes? That means when students learn to lead in high school, their success in college leadership opportunities increases significantly. Give your student the positively life-changing experience of developing more of their future long-term leadership potential at the Leadership Weekend Experience.

Fran Kick and a fantastic faculty of student leadership educators will inspire students to *Kick It In®* and *Take the Lead*. Find more details at www.musicforall.org/leadership



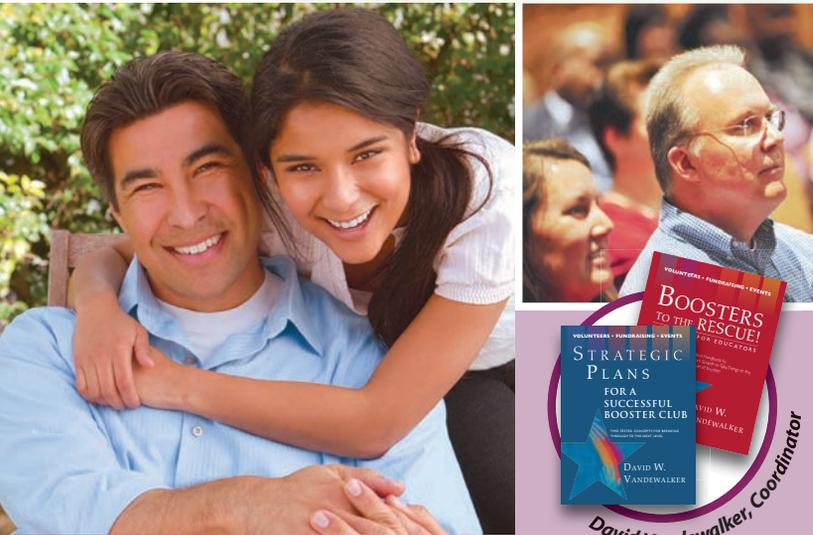
“I learned so many amazing skills and lessons to use as a student leader and apply to my own program.”

Photos courtesy of Jolesch Enterprises



LEADERSHIP WEEKEND

Parent/Booster INSTITUTE



PARENT/BOOSTER INSTITUTE

During the Parent/Booster Institute one-day event, we promise to equip you & your booster parents with the tools to develop a plan for success, including:

- Establishing a clear purpose statement & essential core values
- Establishing & maintaining legal status & legal, financial & ethical governance, including organizational [501(c)(3), bylaw & financial recording keeping] tools
- Developing & implementing concepts for successful organizational structure
- Protecting & building the value of your education & booster support program
- Maximizing your organization's community music & arts advocacy potential
- Transforming your program into a community recognized & appreciated brand
- Event planning & successful fundraising support
- Knowing & using proven tools & tips for success parent/booster communications
- Strengthening volunteer management, including recruitment, assignments, retention, & recognition
- Learning how to maximize the critical partnership between the educator & parent/booster to achieve the ultimate win (teacher) win (parent) win (child).

Our sessions will be engaging, collaborative & interactive. Networking opportunities (with faculty & others attending).

\$119 per person-Includes tuition, workbook, meals, and free ticket to the DCI Central Indiana Show at Scheuermann Stadium. (Housing not included)

\$99 per person-Register four or more from your school. Visit www.musicforall.org/boosters to learn more about the curriculum & program and the "Why" you should attend.

MIDDLE SCHOOL CONCERT BAND CAMP

The Middle School Concert Band Camp at the Music for All Summer Symposium offers a week-long, immersive camp experience for middle school band students. Students will spend a fun and inspiring week with renowned teachers, exciting artists, and fellow campers from across the country. Designed from the ground up with the middle school student in mind, students will grow as both musicians and individuals. Their experience will be positively life-changing!

Highlights include:

- Student interaction with composer-in-residence.
- Separate dining/dorm facilities for MS students.
- 24-hour supervision by counselors/SWAG Team*.
- Low student-to-counselor ratio.
- A positive, caring environment to meet the needs of the middle school student.
- Two FREE camp t-shirts for every student.

The Middle School Concert Band Camp is designed for students entering 7th or 8th grade, with at least 1.5 years of performance experience on their instrument.

Parents: Our Middle School Camp coordinators live the mission every day, as middle school band directors and also as parents. We know you are looking for a safe environment for your child, with exceptional teaching from a distinguished faculty. You also are looking for value. The Music for All Summer Symposium provides lodging, meals, tuition, materials, teachers, and concerts for a reasonable cost that is far exceeded in value and impact.

Middle School Concert Band Camp Faculty Includes:

- **Keith Ozsvath & Greg Scapillato**, *Division Coordinators* • **Stacey Dolan • Rachel Maxwell • Brian Balmages**

* The SWAG Team members are the Music for All camp's counselors, teaching assistants, and superheroes. They are selected by vigorous application process, undergo a background check, and carry forward the 35-year tradition of ensuring safe, positively life-changing experiences for campers.



MIDDLE SCHOOL Concert Band Camp

Celebrating 30 Years of Lasting Memories

Share your Music Travel Consultants Trip Memory
– include photo, school and year!

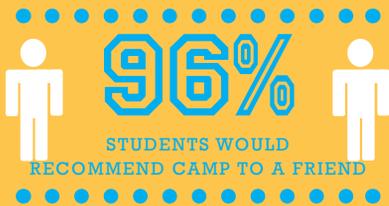
 #mtc30years 



www.musictravel.com
800.616.1112



Students and parents learn about life at camp with videos, photos, and blog at musicforall.org/camp



Leave the driving to us...

Music for All has developed routes from many areas of the country with buses already scheduled to transport students to the Summer Symposium. There is limited room on these buses for students and directors to "Get on the Bus."

Directors: interested in being a bus captain? Be a Bus Captain and attend the Summer Symposium free, plus receive extended discounts for Bus Captains. See Bus Routes for riders and check out the benefits of becoming a bus captain at www.musicforall.org/bus

ONLINE REGISTRATION IS OPEN!

Music for All has been providing positively life-changing experiences at its summer camp for 40 years. It's "America's Camp," the national summer learning experience for band & orchestra students & teachers. We bring together the best faculty, exciting concerts and events, and students from band and orchestra programs from coast-to-coast who share a love of music-making, performance, and student leadership.

The Music for All Summer Symposium offers a week-long, immersive camp experience for high school and middle school students in instrumental and color guard performance and leadership!

Expect to....

- Take musical and performance skills to the next level
- Meet others who share your interests and form friendships that last a lifetime
- Acquire leadership skills
- Be immersed in a week of music, performance and fun

What sets the MFA camp apart?

- Challenging curriculum for all levels
- Nationally-recognized faculty
- Leadership: the theme that runs throughout all camp divisions
- Concerts and events every night
- National faculty and national standards, with one of America's leading music education organizations
- A safe, away-from-home "collegiate" experience in the premier facilities of Ball State University

Ball State University - The MFA Summer Symposium features some of the newest and most recently renovated residence halls on the beautiful Ball State University campus. Housing facilities feature state-of-the-art technology and first-class amenities. Dining facilities offer a wide variety of food choices and service styles. BSU's culinary-trained chefs put a lot of time into preparing the healthiest and tastiest food possible.

MUSIC FOR ALL **SUMMER SYMPOSIUM**

PRESENTED BY **YAMAHA**

Scholarships up to \$200 per student for national, state, region, and district honor ensemble members to attend camp concert, jazz, and orchestra divisions. Visit musicforall.org/scholarships to see available instrumental and need-based scholarships.

Register online today at musicforall.org/camp. Questions? Call 800.848.2263 or email info@musicforall.org.

STUDENT REGISTRATION DEADLINES & FEES		
PAYMENT OPTIONS	DEADLINE	RESIDENTIAL
Early Bird	Register & pay by 3-31-2017 Deposit of \$250/balance by 5-20-2017	\$617
Full Fee	Register and pay by 5-20-2017	\$667
Add Leadership Weekend		\$260

See commuter pricing at www.musicforall.org/camp



We}coming _____ _____ Community

If your students love the Music for All Summer Symposium, encourage them to discover the world-class education they can get at Ball State.

Our professors are not only talented artists; they're caring mentors. Aspiring musicians perfect their art in top-notch facilities and get ready for the real-world challenges of their profession.

Learn more about our cutting-edge programs, unique learning experiences, scholarships, and financial aid.



bsu.edu/music

MUSIC ADVOCACY: MOVING FROM SURVIVAL TO VISION

By John Benham

Over the last several decades music advocacy has assumed a variety of approaches. It is my observation that these have essentially fallen into two categories: reactive and proactive.

Reactive Approach: This is the most common approach to music advocacy. It is identifiable by one or more of the following characteristics.

- It assumes a reactionary posture of maintaining the status quo, often accompanied by a sense of denial in which it is assumed that the program is safe from attack.
- There is usually not a functioning written curriculum. If there is, it rarely is being applied systematically across the district and almost never has an adequate process of assessment in place to demonstrate curricular viability.
- There is little or no consistent curricular scope and sequence between grades and feeder schools.
- There is no distinction between those aspects of the music program that are curricular, cocurricular, or extracurricular.
- The program tends to be teacher- or director-centered, often with the same content repeated year after year with little or no assessment or improvement.
- Teachers tend to operate autonomously with little accountability for student achievement other than bringing a trophy or superior rating back from the most recent event.
- No records are kept as to the level of student participation or attrition.
- If a community coalition is present, it is normally limited to fundraising activities, and rarely composed of a unified constituency representing all aspects of the music program.
- Its relationship to the district is often adversarial.

I compare the reactive approach to a person sitting in the middle of a lake in a boat with only one oar: the program just

keeps going, but doesn't necessarily make any significant progress in curricular improvement or levels of student participation.

Proactive Approach: On the other hand, as the advocacy movement picks up the second oar, it has begun to mature and has become much more effective. It is making progress as a proactive force, even upstream, and is identifiable by one or more of the following characteristics.

- It is organized and unified in its efforts.
- It is connected with other local, regional, and national coalitions.
- It is becoming more prepared and strategic in its efforts.
- It is more informed about the value of music education for its children, from both philosophical and practical perspectives.
- Teachers are viewing themselves as music educators, not just general music, band, choir, or orchestra teachers.
- Music teachers are becoming less competitive with each other and more focused on student-centered decision making and competence achievement.
- It is establishing positive, collaborative working relationships with educators and legislators and has extensive involvement with the local school district.

The key to becoming a proactive influence for music education is the development of a "dream list." It is more often referred to as a long-term plan. Do you know what you want your program to look like in the next five years? Ten years? Start now! Here are a few hints to get you started. (Note: A significant part of your initial plan will be developing a profile of the current status of the music program and any factors that may inhibit progress.)

- Establish a unified, district-wide music coalition.
- Determine the FTE value of your music teachers.

- Create a profile of current enrollments in band, choir, and orchestra.
- Determine the student-to-faculty ratio (SFR) of music teachers to eligible students.
- Develop a written curriculum, with adequate assessment procedures.
- Define the various aspects of your music program as to its curricular, cocurricular, and extracurricular components.
- Analyze the current status of the music budget (average allocation per student in each category of the budget).

Once you have established a profile of the current status of your program, begin to develop a dream list of ideas for improving and expanding music opportunities for students.

You are asking only one question: If there were no limitations of any kind, what do you envision to be the ideal music program for your district? Here are a few more hints to take you through the process.

- There is only one rule in this process: there should be no limitations on ideas (ideological, philosophical, staffing, financial, etc.).
- Facilitate brainstorming sessions with music teachers (by area), the music coalition, and the administration.
- Facilitate similar sessions with members of the administration and non-music teachers to determine their dreams, but also to learn what the issues may be that could prevent you from achieving your dreams.
- Prioritize the list and develop your long-term plan.



John Benham's area of expertise is building, saving, and restoring music programs. His background includes over 40 years as a music teacher from elementary through university levels. In addition, he is the proprietor of his own music instrument repair business and has served two terms as a school board member.
www.save-music.org

Reprinted with permission, from Music Advocacy: Moving from Survival to Vision by John Benham. Copyright © 2016 GIA Publications, Inc.

ENROLLMENT
IS OPEN **2017**

BANDS OF AMERICA CHAMPIONSHIPS: REGIONALS, SUPER REGIONALS & GRAND NATIONALS

PRESENTED BY  **YAMAHA**

A M E R I C A ' S P R E M I E R M A R C H I N G B A N D E V E N T S !

From the first step on the field to the excitement of the awards ceremonies, Bands of America Championships create an aura of excellence for performers, teachers, and audience that fosters healthy competition, and student and professional development.

The Bands of America Championships: Regionals, Super Regionals & Grand Nationals provide the finest venues, quality evaluation, and opportunities to observe other bands, all in a positive, affirming, and celebratory atmosphere. Participating bands receive commentary from the most skilled adjudicators in the nation. For the band director, Bands of America Championships are an opportunity to demonstrate excellence, and to evaluate the achievement of your students, as well as the progress of your program on a national level.

Bands of America Grand National Championships has been nation's premier marching band event since 1976. Grand Nationals takes place over four days in the spectacular Lucas Oil Stadium – the only professional football stadium that was built with marching music performances in mind. Grand Nationals consists of two days of Preliminaries, with bands advancing to Saturday Semi-Finals, and, ultimately, to Saturday evening's finals.

Grand Nationals enrollment is open to all high school marching bands, on a first come, first served basis. Contact Music for All today for status of available performance spots.

Information on all Championship format details, fees, registration and the Rules and Procedures Handbook are available online at musicforall.org/boa. Call us at 800.848.2263. Email us at info@musicforall.org.

Tickets On Sale Soon! Sign up at musicforall.org/join to get the Music for All newsletter and latest news, including advance opportunity to order Grand National tickets.

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





2017 BOA FALL SCHEDULE

September 16
Powder Springs, GA
McEachern HS

September 16
Canton, OH
Tom Benson Hall
of Fame Stadium

September 23
Austin, TX
Kelly Reeves
Athletic Complex

September 23
Clarksville, TN
Austin Peay
State University

September 23
Toledo, OH
University of Toledo

September 30
Dallas/Ft. Worth, TX
Dragon Stadium
Southlake, TX

September 30
McAllen, TX
McAllen Veterans
Memorial Stadium

October 7
Conroe, TX
Woodforest Bank
Stadium
(Site Tentative)

October 7
Dayton, OH
Welcome Stadium

October 7
Jacksonville, AL
Jacksonville State
University

October 7
Newark, DE
The University
of Delaware
(Site Tentative)

October 14
Midland, TX
Grande
Communications
Stadium

October 14
Winston-Salem, NC
Wake Forest University

October 20-21
Indianapolis, IN
SUPER REGIONAL
Lucas Oil Stadium

October 20-21
St. Louis, MO
SUPER REGIONAL
The Dome at
America's Center

October 28
Atlanta, GA
Southeastern Regional
(Site TBD)

October 28
San Jose, CA
San Jose State
University
(Site Tentative)

October 28
Southern California
(Site TBD)

November 3-4
San Antonio, TX
SUPER REGIONAL
Alamodome

November 4
St. George, UT
Desert Hills H.S.
(Site Tentative)

November 8-11
**BANDS OF AMERICA
GRAND NATIONAL
CHAMPIONSHIPS**
Indianapolis, IN
Lucas Oil Stadium
www.musicforall.org/boa

Photos courtesy of Jolesch Enterprises





Let's Raise Some Dough!

CHOOSE FROM DOUGHNUTS, CERTIFICATES AND COFFEE!



1.

It's
PROFITABLE

50% – 60% reported profit margins on average



2.

It's
FAST

As little as one day to two weeks, start-to-finish



3.

It's
FUN

It's so easy because they almost sell themselves!

Ready to raise some dough?

KRISPYKREME.COM/FUNDRAISING

OFFER EXPIRES 6/30/17

25 ADDITIONAL ORIGINAL GLAZED® DOZEN FREE WITH THE PURCHASE OF EVERY 300 PRODUCTS*



*Valid 1/1/17-6/30/17 for fundraising purchases at participating U.S. Krispy Kreme® shops only & is subject to product availability (which may vary by market). Not valid in Puerto Rico. Not valid on prior orders. Customer must inform shop of coupon when placing order & surrender coupon at time of purchase. Limit one coupon per customer per daily purchase; however coupon may be reprinted & redeemed for subsequent qualifying Fundraising purchases during offer period. Offers may not be combined with any other offer. Coupon void if altered, copied, sold, purchased, transferred, exchanged, taxed, restricted, or prohibited by law. Not redeemable at grocery or convenience stores. Customer pays any sales tax. Cash value 1/100 of 1c. See standard Fundraising qualifications, available at krispykreme.com/fundraising. ©2017 KKDC



6231

*300 products (any combination of dozen Doughnuts, Coffee, Fundraising Certificates, and Value Cards)

Master Class Presenters Will Include:



Gary Green
University of Miami (ret.)



Craig J. Kirchoff
University of Minnesota (ret.)



Anthony Maiello
George Mason University

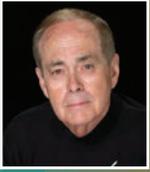


H. Robert Reynolds
Thornton School of Music at the University of Southern California; University of Michigan (ret.)



Richard Crain
Directors' Academy Host

Evaluation and Clinic Observations With:



Richard Floyd
Austin Symphonic Band



James F. Keene
University of Illinois (ret.)



Scott Wiess
University of South Carolina



Photo courtesy of Jolesch Enterprises

2017 DIRECTORS' ACADEMY

at the Music for All National Festival

presented by  **YAMAHA**

Band Directors: Join Us!

March 9-11, 2017 • Indianapolis, Indiana

Band directors and music education majors are invited to join us for the Directors' Academy at the Music for All National Festival, presented by Yamaha. For three days, you can immerse yourself in classes, clinics, concerts, rehearsals, and social interactions with icons of the band world.

The 2017 experience will include:

- National Concert Band Observation of Performances and Featured Band Clinics.
- Opening Session with **Dr. Tim Lautzenheiser**
- One hour "Master Class" with each of the Featured Band evaluators where they will discuss their philosophy, professional experience, and offer guidance and advice.
- One hour question and discussion following each Master Class, hosted by **Richard Crain**, and with **Gary Green, Craig J. Kirchoff, Anthony Maiello, and H. Robert Reynolds**. You'll also spend time with the rest of the Featured Band evaluators and clinicians **Scott Weiss, Richard Floyd** and **James F. Keene**.
- Social events, including the Director and Evaluator Receptions.
- Gala Awards Banquet and Honor Ensemble Concerts.

What sets this experience apart? The Festival Directors' Academy is an unparalleled opportunity to sit down in an intimate setting with the icons of music education. You'll gain valuable insight into the past and future of music education through the lens of those who have blazed the way and who have a stake in – and passion for – your professional well-being, all in the unique performance setting that is the Music for All National Festival.

Register online today!

Find information and register online at:
musicforall.org/festivalacademy

2017 Tuition: \$250

- All sessions and materials
- Admittance to all concerts
- Social events
- Gala Awards Banquet
- Luncheons with Evaluators (Friday and Saturday)
- Meet the Masters event

Festival housing and additional meals are available at an additional cost. Contact Music for All for details.



2018 MUSIC FOR ALL NATIONAL FESTIVAL

presented by  **YAMAHA**

Application now open!

Application Deadline: June 5, 2017

March 15-17, 2018 • Indianapolis, Indiana

The Music for All National Festival, presented by Yamaha, celebrates outstanding music-making by the nation's finest scholastic ensembles. The Music for All National Festival is a non-competitive experience, with no ranking or ratings. A celebration of musical excellence, the Festival is an integral part of Music for All's mission to create, provide, and expand positively life-changing experiences through music for all. The Festival includes the:

- National Concert Band Festival
- Middle School National Music Festival
- Sandy Feldstein National Percussion Festival
- Orchestra America National Festival
- Chamber Music National Festival
- Music for All National Choir Festival (**NEW!**)
- National Honor Ensembles: Honor Band of America, Honor Orchestra of America, Jazz Band of America

A Legacy of Excellence! Launched in 1992, the Bands of America National Concert Band Festival rekindled the concert band tradition as exemplified by the National Band Contest of the 1930s, which drew national recognition for a young director named William D. Revelli. Educators involved in the philosophical design of the National Concert Band Festival included Dr. Revelli, Frederick Fennell, John P. Paynter, Col. Arnald Gabriel, Anthony Maiello, Ray Cramer, Gary Green, and other master educators and conductors.

“The epitome of music festivals in the world.”

Col. Arnald Gabriel, Conductor Emeritus, U.S. Air Force Band

HOW TO APPLY

Application is online. Download the application brochure with full Festival information and application/audition requirements at:

musicforall.org/festival



Photos courtesy of Jolesch Enterprises

2018 NATIONAL HONOR ENSEMBLES

Part of the Music for All National Festival

presented by  **YAMAHA**

HONOR BAND OF AMERICA HONOR ORCHESTRA OF AMERICA JAZZ BAND OF AMERICA

March 14-17, 2018 • Indianapolis, Indiana

Application/Audition Deadlines:

Winds and Percussion— October 1, 2017

Strings – November 1, 2017

A positively life-changing opportunity!

All high school band and orchestra members are encouraged to audition for Music for All's national Honors Ensembles, part of the Music for All National Festival.

The Honor Band will perform in concert on Saturday evening, March 17, 2018 at Clowes Memorial Hall on the campus of Butler University.

Since the first honor ensemble debuted in 1992, the Festival honors ensembles have earned a national reputation as America's finest. With the opportunity to rehearse and perform with renowned conductors and world-class guest artists and perform for a "dream audience" of outstanding high school musicians and educators from across the country, Music for All's honor ensembles are a "must" for the finest young musicians.

Highlights include:

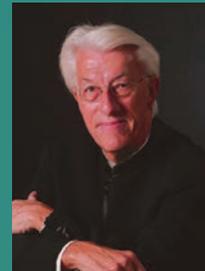
- Evaluation of audition recording for applicants
- The opportunity to perform under the baton of a renowned conductor
- Instrumental master classes with respected professionals
- Honor ensemble member and family reception and party
- Personalized certificate, patch, and exclusive honor ensemble member lapel pin
- CD recording of their honors concert and group photograph
- Eligibility to be nominated for The Revelli Scholarship, a \$1,000 scholarship awarded to a Music for All National Festival participating senior intending to major in music and pursue a career as a music educator



Dr. Scott Weiss

2018 Conductor
Honor Band of America

Director of Bands, University of South Carolina



Larry J. Livingston

2018 Conductor
Honor Orchestra of America

*Chair, Conducting Department
Thornton School of Music
University of Southern California*



Jeff Rupert

2018 Conductor
Jazz Band of America

*Director of the Jazz Studies,
University of Central Florida
Yamaha Performing Artist*

Requirements for Application

- All auditioning students will receive an evaluation of their audition via email.
- Applicants must be currently enrolled in high school (American, or international equivalent) or a certified program of home study and 19 years of age or younger as of March 17, 2018.
- Applying students must be members of their school band or orchestra program if school has a band or orchestra program. Home-schooled students are welcome to apply.
- Online application and audition requirements are online at **www.musicforall.org/honorensembles**.

Please see the Festival Information Sheet for more package details and specific audition requirements online.

Application/Audition Deadline:

Winds and Percussion - October 1, 2017

Strings – November 1, 2017

Apply Online at

www.musicforall.org/honorensembles

\$45 Application Fee



Photos courtesy of Jolesch Enterprises



AFFILIATE REGIONAL MUSIC FESTIVALS

supported by **Music for All**



TEN FESTIVALS across the country will be held in 2017 as Music for All Affiliate Regional Music Festivals. These Festivals offer destination trips in addition to the valuable evaluation, clinic, and performance opportunity. Music for All will provide a National Concert Band Festival evaluator for each Affiliate Festival.

Music for All is honored to work with the hosts of these outstanding Festivals. The Affiliate Festival program helps MFA fulfill its mission to create, provide and expand positively life-changing experiences through music for all.

2017 Affiliate Regional Music Festivals

NEW IN 2017 Metro East Concert Band Festival

O'Fallon Township High School,
Milburn Campus
650 Milburn School Road
O'Fallon, Illinois
Monday, March 6, 2017
Email: Gustafson-Hinds M@oths.us

NEW IN 2017 Western Regional Concert Band Festival

University of Utah
Salt Lake City, Utah
Saturday, March 4, 2017
Email: johnmiller91350@gmail.com

Northwest Regional Concert Band Festival

Mountain View High School
Vancouver, Washington
Saturday, March 18, 2017
Email: Samuel.Ormson@evergreenps.org

NEW IN 2017 Cincinnati Regional Concert Band Festival

William Mason High School
Mason, Ohio
Saturday, March 18, 2017
Email: ewingm@masonohioschools.com
Festival website: masonbands.com/pages/competition/default/12

Southeastern Regional Concert Festival at Georgia State University

Georgia State University – Atlanta, Georgia
Orchestras: Tuesday, March 21, 2017
Concert Bands: Wednesday-Thursday, March 22-23, 2017
Email: tcmconnell@gsu.edu
Registration website: gsuconcertfestival.org

Louisiana Concert Band Invitational

East Bayou Baptist Church
Lafayette, Louisiana
Friday-Saturday, March 24-25, 2017
Email: sctywalk@cox.net

Southern Regional Concert Festival at Russellville Center for the Arts

Arkansas Tech University
Russellville, Arkansas
Thursday-Saturday, March 30-April 1, 2017
Email: dbelongia@atu.edu
Festival website: <http://www.atu.edu/bands/festival.php>

Metropolitan Wind Band Invitational

Roxbury High School
Roxbury, New Jersey
Saturday, April 1, 2017
Email: tnichols@roxbury.org
March 15, 2017 Application Deadline

Chicagoland Invitational Concert Band Festival

John Hersey High School
Arlington Heights, Illinois
Saturday, April 8, 2017
Email: scott.casagrand@d214.org
Festival website: herseyband.com/Fest

San Joaquin Valley Concert Band Invitational

Clovis North High School
Fresno, CA
Friday, April 21, 2017
Email: David.Lesser@clovisusd.k12.ca.us
Contact Festival Coordinator for Application Deadline information.

Interested in performing?

If you'd like to learn more about participating as a performing band in future Affiliate Regional Music Festivals, please connect with that Festival's contact listed at right for future dates, or call 800.848.2263.

Interested in hosting an Affiliate Festival?

Music for all plans to expand and sponsor Festivals in select areas across the country. The festivals can be existing festivals or Music for All can assist interested hosts in launching festivals in select areas of the United States.

Music for All provides each Affiliate Festival with:

- Fees and expenses for one National Concert Band Festival evaluator.
- Student and teacher scholarships to the MFA Summer Symposium.
- Marketing and promotion assistance through MFA's marketing strategies.

Contact Music for All at 800.848.2263 if you are interested in the opportunity of hosting or becoming a Music for All Affiliate Regional Music Festival.

Using Advocacy Stats to Your Best Advantage by Marcia Neel

With the passage of ESSA (Every Student Succeeds Act), the reauthorization of the ESEA (Elementary and Secondary Education Act) in December of 2015, every music educator in the country should be heeding the call to pull together the appropriate resources to position music programs to be center-stage for providing all children with a well-rounded education.

The term “well-rounded education” is pervasive throughout ESSA, which provides for a more expansive curriculum, including music. Because federal education initiatives are no longer in place (i.e. No Child Left Behind), it now falls to each individual state to align their current education plan with ESSA, which goes into effect in the 2017-18 school year.

The first order of business for us as music educators should be to perform a needs assessment. What needs to be addressed in order to provide ALL students with a quality, well-rounded education that includes music in your school?

Many administrators still need to be convinced that large, high-quality music and arts programs are the tide that raises all ships when it comes to student achievement. In addition to overview data, school leaders always appreciate knowing how the results of research translate to their own district and/or individual school. It is vital to provide building-level administrators with data on the numbers of students impacted by their school’s music program and relate how music and the arts have contributed to a positive school climate within their own building. This could be accomplished by providing the following data on a year-by-year comparison spreadsheet.

- class counts showing the growth of the program
- number of performances provided over the course of the specific year
- number of citizens impacted by above performances
- number of parents involved in the program
- number of students involved in student music organizations/leadership programs
- number of students who auditioned for honor ensembles (local and/or state)
- number of students who participated in recitals or solo and ensemble festivals
- number of students who participated in large ensemble festivals (and ratings, if relevant)
- number of students who received college scholarships as a result of their high school music experiences
- number of students who graduated as valedictorians, salutatorians
- number of students who received college scholarships (both music and otherwise)
- percentage distribution of GPAs of music students
- percentage of students who graduated on time
- attendance rate of music students
- discipline report of music students
- ACT Math and ACT English scores



MARCIA NEEL
 Marcia Neel is Senior Director of Education at Yamaha Corporation of America and president of Music Education Consultants, Inc.

EDITOR'S NOTE: This is an excerpt from Marcia Neel's article reprinted from SBO Magazine, with the author's permission. Read the full article at musicforall.org/blog for a wealth of information, ideas, and links to resources you can use to achieve these goals.

Be Part of the Music 2016 Impact Report

Four years after the inception of Be Part of the Band, Be Part of the Orchestra and Be Part of the Music were launched in 2015. The newest part of the program is Stay In Music, aimed to speak to teens, their parents, and stakeholders. In 2016, one website became two, with different portals for parents/students and for teachers.

Be Part of the Music is a K-12, cross-curricular band, choir, and orchestra recruitment and retention solution. There are currently 33 videos and 52 supporting documents on the site, which have been viewed in all 50 states and 10 countries. Flash drives with program resources are also available.

The Be Part of the Music project is made possible by generous support of corporate sponsors Music for All, Yamaha Corporation of America, NAFME, and others.



MUSIC EDUCATION ALLIANCE

A collaborative initiative between the College Band Directors National Association, National Band Association, and Music for All

In the summer of 2015, Music for All (MFA) CEO Eric Martin; College Band Directors National Association (CBDNA) President

Dr. Patrick Dunnigan, National Band Association (NBA) President Dr. Rick Good, and NBA President-Elect (and Music for All Education Team Member) Scott Casagrande met to form what is now the Music Education Alliance. The Music Education Alliance is designed to forge the strengths of all three organizations to better serve music education in our nation.

The Alliance met several times during the ensuing semester to determine its immediate focus: on future music educators, on bringing recognition to the pitfalls and problems of hazing at all levels of band programs, and on serving underserved Title I school band programs.

The largest and most impactful initiative that has consumed the focus of the three organizations has been creating a far-reaching program that supports teachers and students in middle school and high school Title I school band programs. Last summer, Music for All supported a meeting at its Summer



Symposium in Muncie, Indiana, bringing together representatives from MFA, NBA, and CBDNA, from all corners of the United States, in support of Title I schools. The culmination of months

of online meetings generated the Dr. William P. Foster Initiative in support of Title I school programs. Dr. Foster was chosen as the namesake of this program because of the many obstacles that he overcame to serve students in disadvantaged communities, eventually establishing excellence in the world-renowned Florida A & M band program. The Foster family has graciously consented to allow us to honor Dr. Foster with this title.

The Music Education Alliance expects its new website will be launched in early Spring 2017 and will house information on its projects including the Dr. William P. Foster Initiative, research and materials from the Alliance's hazing presentation at the 2016 Midwest Clinic, and future project material.

Watch for the Spring launch of the Alliance website at musiceducationalliance.org.



DR. WILLIAM P. FOSTER INITIATIVE

The Dr. William P. Foster Initiative is a three-part initiative designed to help serve Title I school band programs in honor of a great musician and educator that overcame many obstacles in the pursuit of excellence. The National Band Association (NBA), College Band Directors National Association (CBDNA), and Music for All (MFA) are dedicated to the attainment of a high level of excellence for bands and band music in all communities.

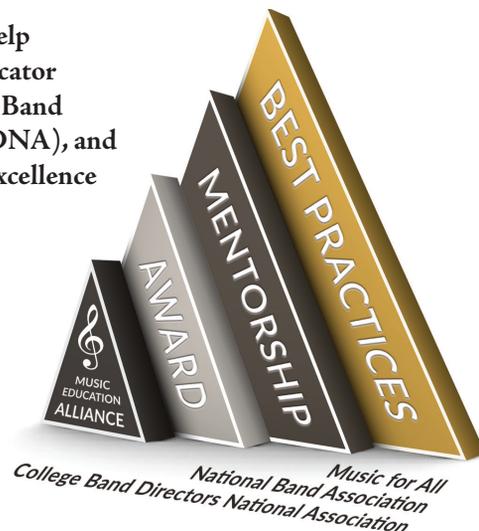
❶ **The Dr. William P. Foster Music Education Alliance “Award of Excellence”** (A national award recognizing teaching excellence) recognizes quality programs serving disadvantaged student populations. Through a rigorous evaluation system, this exciting initiative honors select educators, and their band programs, that are challenging students to reach a high level of excellence. Winners of this award will receive a funded visit of select, prestigious music educators to their school for a workshop to involve students and their community.

❷ **Mentorship Program**-The purpose is to create a network of peer consultants committed to connecting with individual teachers in Title I band programs to support their efforts in ensuring excellence in musical opportunities for all students.

Although most school districts have mentorship programs in place for their teachers, it remains a challenge to address the vast and unique hybrid of responsibilities inherent in the job of an instrumental music teacher. This mentorship program is designed to encourage band directors within Title I programs to engage with successful Title I music educators, developing a network of support and guided assistance to benefit students. The program, in no way, is intended to serve as part of the mentee’s formal evaluation process. The established framework is supported and maintained by CBDNA, NBA, and MFA in a concerted effort to support the development of proficient and effective instruction and achievement for students, band directors, and music programs in Title I schools.

❸ **Resources**-This last aspect of the Music Education Alliance will be a collection of articles, videos, and links for Title I school band directors to access for help to support their students and schools. This aspect of the project will be implemented in the coming year after the award and mentorship aspects have been developed and are underway.

If you are a band director that can benefit from these initiatives, please look for material in the coming months and spread the news to all of your colleagues!



Dr. William P. Foster

Photo usage credit: Dr. William P. and Mary Ann Foster Foundation.

To learn more about Dr. William P. Foster or to contribute to the Dr. William P. and Mary Ann Foster Foundation, go to <http://www.drwpfosterfoundation.org/>

HALL OF FAME

2017 Bands of America Inductees Announced

The Bands of America Hall of Fame recognizes individuals who have had a positively life-changing impact on Music for All's Bands of America programs, participants, and music education. 2017 inductees were announced during the Finals of the 2016 Bands of America Grand National Championships, presented by Yamaha, Saturday, November 12, at Lucas Oil Stadium in Indianapolis.



*Bruce
Burritt*



*Michael
Cesario*



*John
Miller*

These three individuals will be inducted into Bands of America Hall of Fame at the 2017 Music for All National Festival, presented by Yamaha, March 9-11 in Indianapolis, Indiana.

Bruce Burritt, Bands of America adjudicator, long time band director, and Supervisor of Music in New York.

Michael J. Cesario, world championship award-winning visual and uniform designer, educator, and adjudicator.

John Miller, recently retired as the 30-year director of the acclaimed American Fork High School band in Utah.

Congratulations to these inspiring inductees!

Remembering Gayle Crain (1941-2016)



Bands of America Hall of Fame member Gayle Ruth Crain, born August 19, 1941, passed away Friday, December 23, 2016. Those who had the privilege to know and work with Mrs. Crain throughout her life knew her as a force of nature – a passionate teacher, supporter, and organizer of that about which she felt most passionately. She is survived by her loving husband Richard, The

Woodlands, Texas; and sons Scott, Chris, and Steven, of Texas, and their families.

Alongside her husband Richard Crain (Bands of America Hall of Fame member, Midwest Clinic board members, and many-year National Concert Band Festival coordinator), Gayle was the coordinating assistant for the Bands of America National Concert Band Festival, now the Music for All National Festival.

“My heart and prayers are with Richard Crain and his family,” said Eric Martin, President and CEO of Music for All. “There are people, principles and concepts that have defined Music for All and Bands of America for me. Gayle and Richard Crain are amongst those people. Thank you, Gayle, for your quiet and principled witness by example, and to Richard for your leadership, encouragement, mentorship, witness, and, most importantly, friendship.”

A full remembrance of Mrs. Crain is online at musicforall.org/blog

OUR SPONSORS AND PARTNERS



National Presenting Sponsor



Official Uniform Sponsor



Official Student Travel Partner



Official Equipment Sponsor



Corporate Sponsor



Corporate Sponsor



Corporate Sponsor



Corporate Sponsor



Corporate Sponsor



Strategic Advocacy Partner



Director's Showcase International



www.tresonamusic.com



Associate Sponsors



Strategic Partners



Program Partners



Additional Funding Support

Woodwind & Brasswind Honored as a Top MI Retailer

Woodwind & Brasswind, a leader in the school-music category, was recognized by Music Inc. as a top retailer for its customer-focused ideas using an online business model, including the recently launched mobile-friendly website and the educator-exclusive website.

Since 2003, Music Inc., a prominent MI trade publication, has hosted the annual Excellence Awards, in which companies are nominated by industry retailers, and the retailers vote for the winners in an online survey. The 2016 winners in the retailer category feature several companies that have embraced the Internet and use it as a tool to add value to their business and the MI industry and to provide resources and knowledge for their customers.

“We are honored to have been nominated and voted on by our peers and we congratulate the other retailers and suppliers,” said Woodwind & Brasswind Senior Marketing Manager, Rob Brockett. “Since moving to an online business, Woodwind & Brasswind has remained committed to delivering a great variety of products and superior service to our customers. But we also want to provide resources and knowledge to support their musical passion. Whether our customer is a parent buying for his or her child, a professional musician or a music educator, we want to be the go-to resource for any music related purchase.”

Woodwind & Brasswind has continued to support music and the music community for almost 40 years. In addition to thousands of products, the company offers articles, buying guides and video demonstrations for beginner to professional players and provides extensive resources for music educators—all available at WWWB.com.

To read the full article on the Music Inc. 2016 Excellence Awards, visit http://www.musicincmag.com/digital_editions/2016/1612/48-49.html





POSITIVELY LIFE-CHANGING

Bands of America Honor Band performs at the 2017 Tournament of Roses Parade



BOA Honor Band approaches the famed corner of Orange Grove and Colorado during the 2017 Rose Parade



Left to right: Performing at Disneyland. Drum majors worked the crowd along the 5.5-mile parade route. United Sound musician and peer mentor, on parade day.



BOA Honor Band official photo outside the Rose Bowl

The Bands of America Honor Band marched in the 128th Rose Parade on Monday, January 2 in Pasadena, CA. The Parade culminated a week-long experience of rehearsals and special performances for the 250-member band, featuring students from 166 schools and 37 states.

Close to 750,000 people attended the Rose Parade, which aired live on eight networks to more than 56 million viewers. The parade was also televised in 174 countries, which attracted an additional 28 million viewers.

The 2017 Parade's theme, "Echoes of Success," was a celebration for people, institutions, and organizations that help in the success of others. The theme was especially fitting for this year's BOA Honor Band, which featured 15 members who are part of United Sound, a program that provides musical performance experiences for students with special needs, of which Music for All is a sponsor. United Sound new musicians and peer mentors marched the 5.5-mile parade route alongside their fellow Honor Band members.

The Bands of America Honor Band gives every band student in the country an opportunity to audition to march in the Roses Parade. 2017 was the fourth appearance of the Bands of America Honor Band in the Rose Parade. The band also performed in 2005, 2009, and 2013. Application for the BOA Honor Band in the 2021 Rose Parade will open in early 2019. See all of the coverage from the 2017 band at musicforall.org/roses.



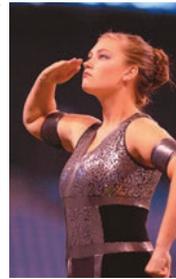
Watch video highlights and interviews with the BOA Honor Band on youtube.com/musicforalltv

Photos courtesy of Jolesch Photography.

Carmel H.S., IN
2017 Grand
National Champion



Adair County H.S., KY
Grand National Class A
Champion



Flower Mound H.S., TX
Champion, San Antonio
Super Regional



Leander H.S., TX, Grand National
Class AAA Champion

Broken Arrow
H.S., OK,
Champion,
St. Louis
Super Regional



Vista Murrieta H.S., GA
Al Castronovo Esprit de Corps Award

Tarpon H.S., FL
Grand National Class AA
Champion & Atlanta Super
Regional Champion



Avon H.S., IN
Grand National Class AAAA
& Indianapolis Super
Regional Champion

BANDS OF AMERICA 2016 CHAMPIONSHIPS WRAP UP

Regionals, Super Regionals, Grand National Championships

The 41st annual Bands of America Grand National Championships, presented by Yamaha, was held November 9-11, 2016, in Lucas Oil Stadium, Indianapolis, Indiana, culminating a Bands of America Championship season of 21 total events, plus post-event clinics at many of the Regional Championships. Congratulations to Carmel H.S., IN, our 2016 Grand National Champion.

The 2016 BOA Championships featured more than 967 performances,

with bands from more than 491 schools competing.

Grand Nationals featured a record 100 competing bands, in two days of prelims, Semi-Finals on Saturday, and Saturday evening's finals.

See all of the 2016 Bands of America Grand National, Super Regional, and Regional results and coverage at musicforall.org/results.



Premiere!

Music for All NATIONAL CHOIR FESTIVAL

March 15-17, 2018
Indianapolis, Indiana

Choir Application Deadline: June 5, 2017

CHORAL MUSIC ARTISTIC COMMITTEE



Henry Leck
Artistic Director
Professor Emeritus,
Butler University, IN
Founder/Conductor Laureate
Indianapolis Children's Choir



Lynda Hasseler
Capital University, OH
Conservatory of Music
Director of Choral Activities



John Byun
Riverside City College, CA
Director of Choral and
Vocal Activities



Kent Hatteberg
University of Louisville, KY
Director of Choral Activities
Founder/Artistic Director
Louisville Chamber Choir



Emily Crocker
Milwaukee, WI
Hal Leonard V.P. of Choral
Publications



Karen Kennedy
University of Miami, FL
Frost School of Music
Director of Choral Studies



Rollo Dilworth
Temple University, PA
Chair, Music Education and
Music Therapy



Eric Stark
Butler University, IN
Director of Choral Activities
Artistic Director Indianapolis
Symphonic Choir



Jason Max Ferdinand
Oakwood University, AL
Chair, Associate Professor and
Director Choral Activities



André Thomas
Florida State University, FL
Owen F. Sellers Prof. of Music
Director Choral Activities
Prof. of Choral Music Education



Joseph Flummerfelt
Rider University, NJ
Artistic Director Emeritus
Westminster Choir College



Ly Wilder
Indiana University, IN
Jacobs School of Music
Choral Conducting/Jazz Studies



Lynne Gackle
Baylor University, TX
Professor of Ensembles
Director of Choral Activities

FESTIVAL COORDINATORS

Lori Lobsiger
Kim Mann

Part of the **Music for All National Festival**
presented by **YAMAHA**

Premiering in 2018, the new National Choir Festival is a non-competitive performance and evaluation opportunity that features the most outstanding scholastic concert and chamber choirs from middle schools and high schools across the nation.

EDUCATORS FOR NATIONAL VOICES OF YOUTH



Denise Eaton
Spring H.S., TX (ret.)
ENVOY Chairperson



Mike Horanski
Robinson Secondary School, VA



Sarah Baker
Little Miami H.S., OH



Camille Kingman
Orem Jr. H.S., UT



Maurice Burgess
Gregg M.S., SC



Reid Larsen
Cottage Grove M.S., MN



Francisco Carbonell
St. John's Church, IN



Ryan Marsh
Lafayette H.S., KY



Jeff Clark
Indian Hill H.S., OH



Monica Orban
Rockwood School District, MO

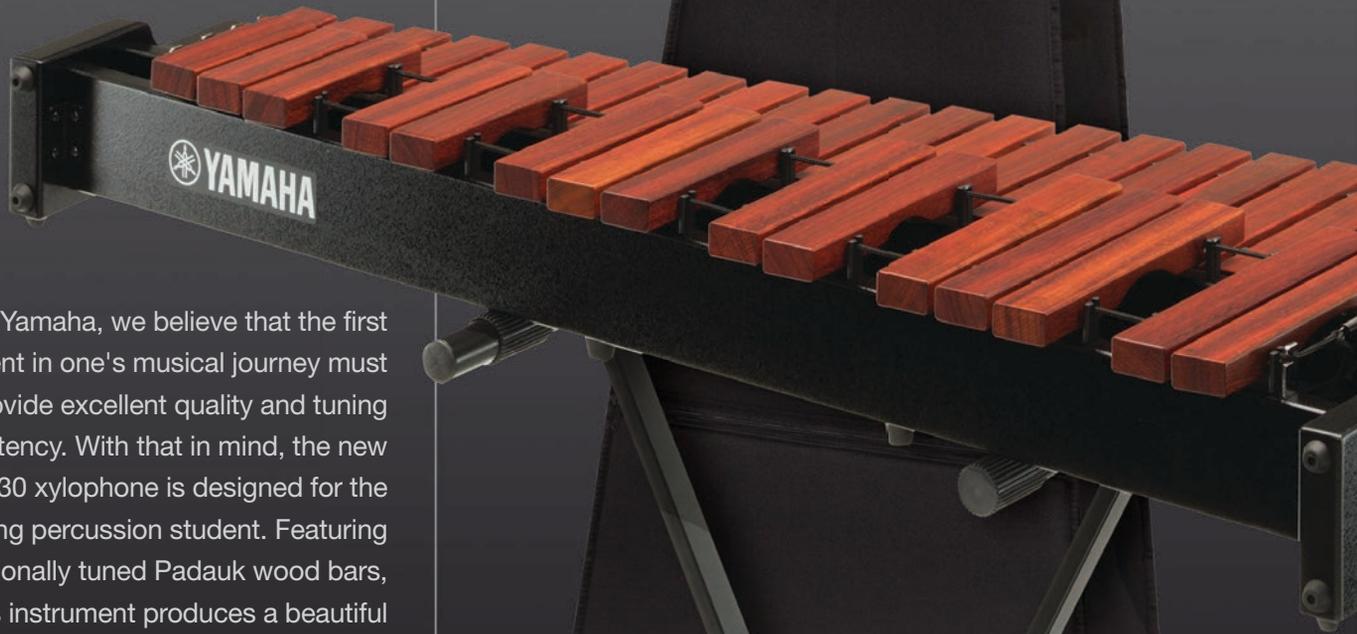


Jeremy Stevens
Broken Arrow H.S., OK

Learn more at musicforall.org/choir

NEW Total Percussion Series

Sound. Quality. Design.



At Yamaha, we believe that the first instrument in one's musical journey must provide excellent quality and tuning consistency. With that in mind, the new YX-230 xylophone is designed for the beginning percussion student. Featuring professionally tuned Padauk wood bars, this instrument produces a beautiful Yamaha sound that has been familiar to music educators for over 30 years. Weighing only 22 lbs. and just over 45" in length, this xylophone offers a 3 octave range (C52-C88) with 1-1/2" wide bars. A pair of ME-103 mallets are included along with a cover to protect the instrument from dust and scratches. An optional stand (YGS-70) and soft case (PCS-YX230) are sold separately.

YX-230 Xylophone



SHARING PASSION & PERFORMANCE

YamahaCorpUS



Visit 4wrd.it/TotalPercMFA for complete details