

Spring 2017



Music for All

Middle School News

**GET READY
FOR SUMMER!**

**MFA SUMMER
SYMPOSIUM
MIDDLE SCHOOL
CONCERT BAND
CAMP**

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to the Next Level

Middle School
Directors' Academy at the
Music for All
Summer Symposium



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BUILDING A POSITIVE RAPPORT WITH YOUR MIDDLE SCHOOL MUSIC STUDENTS

By Keith Ozsvath | Summer Symposium Middle School Band Camp Coordinator

One of the cornerstones of any effective classroom management plan is the rapport the teacher has with their students. Michael Linsin, author of the blog *Smart Classroom Management*, states "Rapport is nothing more than a connection you make with your students based on their positive feelings for you." Successful teachers know that creating a positive relationship with their music students can lead to an elevated classroom culture of high student engagement, motivation, and trust. These key factors will ultimately lead to a rehearsal environment of fantastic learning and music-making.



Here are 6 six actions you can do to develop a positive rapport with your students.

❶ Smile and show the students you love what you do. If they see the enjoyment and passion you have, your class will be a place they want to be. Your enthusiasm will be contagious.

❷ Get to know your students. I don't mean how well they play or sing or how much musical knowledge they have. All that stuff is important, but take a little time as students are entering the room or putting their instruments together to check-in with them and see how their day is going. Ask about activities they are in or what sports they play. All you need is a few minutes each day to make this happen. At the end of the rehearsal, don't be the first one to head out of the room. Stick around the last few minutes to chat with a few more students as they are packing up and getting ready to leave.

❸ Bring a positive attitude to the classroom and the podium every day. Even if your day is not going as planned, leave the negativity at your desk.

❹ Set high expectations. Kids don't want to feel like their time is wasted. By setting high expectations, you are setting the tone for learning and music-making. Help them set goals and help them reach their goals.

❺ Reinforce that we work together as an ensemble. Playing together requires teamwork and your students need to buy into this idea for the group to be successful. Set the expectation and discuss it often with your kids. In rehearsal, recognize the students or sections that have done something positive and you will start to build momentum for others to improve. Kids want to be praised and noticed for their contributions.

❻ Finally, show students you care. Your actions will speak louder than your words. Barbara Harrell Carson reminds us, "Students learn what they care about, from people they care about and who, they know, care about them..." Your decisions and actions should always be about what is best for kids.

Building a positive rapport with your students is one of the most important actions you should focus on at the beginning of the year. The most successful teachers are able to maintain positive relationships with their students. It's not easy, but the benefits are huge and the sky's the limit.

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teachingbandandmore.com: Building a Positive Rapport with your Middle School Music Students by Keith Ozsvath.
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KEITH OZSVATH

Summer Symposium Middle School
Concert Band Camp Coordinator;
Band Director at Rotolo M.S.,
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Music for All Newsletter
January/February Issue
April/May Issue
August/September Issue
Orchestra Issue
Middle School Band Issue
IMPACT Annual Report Issue

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6 MUSIC CLASSROOM MANAGEMENT STRATEGIES

By Rachel Maxwell and Jessica Shields | Middle School Band Directors

We see 375 band students every day and have very few discipline issues or distractions during class. Below are six music classroom management strategies we use in our program.

Teach, Model, and Reteach Routines

Explain and show students how you expect them to do EVERYTHING. Include even the easiest behaviors: entering the room, where to build instruments, where to store cases, how to set up the music stand as a workstation for the class period (pencil, tuner, warm-ups, music). Insist that routines are done correctly every time and it will become habit for you and the students.

Use Nonverbal Signals

A simple arm raised by a teacher indicates all students need to raise their hands and become silent. Nothing proceeds until the room is silent. This sounds too simple but it works. When used consistently and diligently it quiets a noisy room of 80 sixth grade brass players in about 10 seconds. We have gotten to the point that students will initiate the arm raise when they hear talking among the students. Develop your own plan and use it every rehearsal every day.

Photos courtesy of Jolesch Enterprises



Keep Rules Simple

Our classroom rule is "Act in a way which does not create problems for

others." We follow that up with our posted Rehearsal Expectations:

- Pencil on EVERY Stand
- Music out of Plastic
- Mark Corrections (The more you mark, the less we stop!)
- Eye Contact with Director (Track)
- Instrument to Mouth on Count-Off
- Correct Playing Position & Posture
- Raise Hand for Comments & Questions
- Positive Body Language & Energy
- Apply What You Already Know
- Behavior Is Productive & Effective



Organize Your Space

Set up the room with aisles for you to be able to roam the room. Get off of the podium and move throughout the ensemble. Proximity does wonders for student behavior and allows you to see the rehearsal from their perspective.

Keep the Room Clean and Organized

Have the room set with the correct number of chairs and stands. Have a

spot for everything: extra music, pencils, tuners, lost and found, etc. Use binders for student materials to eliminate lost music. Put a pencil pouch in each binder to hold reeds, oil, tuners and pencils. Put the daily plan on the board so students know what to set up for when they enter the room.

Play More, Talk Less

Students are in band to play their instrument. The more they play the more they will like it. Many student errors can be fixed through slow repetition of small sections. Do not be afraid to repeat something a dozen times if needed. Your kids are tough, they can do it. When stopping to make corrections use three short phrases to include: who, where, what. For example: trumpets, measure 43, staccato notes-put space between. It is also very effective to model the correction on your instrument or by singing. Every stop should be 30 seconds maximum.

Consistent Expectations

No matter how tired or frustrated you might become, calmly insist that there is only one way to do things in your classroom: the right way. What you accept is what you will get. Firm expectations and a loving attitude toward the students will create a comfortable and secure environment for you and your students. The whole point of music classroom management is to develop a system that removes distractions and logistics and allows students to focus on the task at hand: music.



RACHEL MAXWELL

Rachel Maxwell currently serves as the director of bands at Traugber Jr. High School and as the Jr. High performing arts and band coordinator for the Oswego, IL. School Dist. #308. She has taught music education courses at VanderCook College of Music and North Central College.



JESSICA SHIELDS

A graduate of the University of Illinois at Urbana-Champaign in Music Education, Jessica Corry currently serves as a director of bands at Traugber Jr. High in Oswego, IL.

MIDDLE SCHOOL Concert Band Camp



MUSIC FOR ALL **SUMMER** **SYMPOSIUM**

PRESENTED BY



YAMAHA



June 26–July 1, 2017 • Enroll at www.musicforall.org/camp or call 800.848.2263
Ball State University, Muncie, Indiana

Photos courtesy of Jolesch Enterprises



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!

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

Highlights include:

- **Stacey Dolan** – VanderCook College of Music, Chicago, IL.
- **Rachel Maxwell** – Traugher Jr. High, Oswego, IL.
- **Brian Balmages** – Composer-in-Residence.
- Professional, student-centered faculty.
- 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.

Parents: Our Middle School Camp coordinators Keith Ozsvath and Greg Scapillato 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.

*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.

Special Offer for Middle School Directors: How to attend FREE!

Bring 12 middle school students and attend the Directors' Academy FREE! Bring six middle school students and attend Tuition Free.



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. Learn more at www.musicforall.org/bus

Look inside for POSTER

CONCERTS AND EVENTS EVERY NIGHT!

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.



U.S. ARMY JAZZ AMBASSADORS June 28, 2017 • 8 p.m.

The official touring big band of the United States Army



BLACK VIOLIN June 29, 2017 • 8 p.m. Yamaha Artists, hip hop violin duo Photo: Colin Brennan



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



STUDENT REGISTRATION DEADLINES & FEES

PAYMENT OPTIONS	DEADLINE	RESIDENTIAL
Early Bird	Register and pay by 3-31-2017	\$595
Full Fee	Register and pay by 5-20-2017	\$645

* See registration form for more details. See commuter pricing at www.musicforall.org/camp



Photos courtesy of Jolesch Enterprises

MUSIC FOR ALL **SUMMER SYMPOSIUM**

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*June 26–July 1, 2017 • Ball State University, Muncie, Indiana
Enroll at www.musicforall.org/camp or call 800.848.2263*



MIDDLE SCHOOL TEACHER TRACK AT THE DIRECTORS' ACADEMY

The Middle School Teacher Track at the Music for All Summer Symposium, presented by Yamaha, is designed to deliver a curriculum that will arm middle school teachers with the tools you 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 Music for All, the opportunity to register for Graduate Credit through Ball State University, and more.

Music for All offers ideas and resources that will allow you to achieve peak performance personally and for your ensembles. This is the place to get a head start on next year’s thinking.

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. Experience classroom rehearsal techniques, conducting, literature, marching band design, jazz band, pedagogy, technology, organization and administration, programming, and more. You also have access to observe all the student division classes, watching 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 boosters, administration, and work/life balance.

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 Wi-Fi 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.

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:

Jim Ancona
Greg Bimm
Bob Buckner
Lee Carlson
Carolina Crown Staff
Gino Cipriani
Darrin Davis
Joel Denton
Richard Dietrich
Dick Dunscomb
Cheryl Floyd
Richard Floyd
Glen Fugett
Michael Gray
Thom Hannum
Matt Harloff
Ben Harloff
John Howell
Cynthia Johnson-Turner
Michael Klesch
Bobby Lambert
Tim Lautzenheiser
Jarrett Lipman
Jager Loyde
Richard Mayne
Steve Meyer
Russell Mikkelsen
John Phillips
Anna Rodriguez
Richard Saucedo
Susan Smith
Jeremy Spicer
David Starnes
Vince Thomas
David Vandewalker
Jeff Young
and more...

**CONCERTS AND EVENTS
EVERY NIGHT!** See page 5

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!

Deep discount for teachers in first three years of teaching: If you are in your first three years of teaching, or a full time college student, then you can attend the full week for just \$360! Includes tuition, housing, meals, concerts, and a 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.

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!**

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 the providing university.

TEACHER 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



Leave the driving to us! Music for All has developed routes scheduled to transport students to the Summer Symposium. It's a great way for your students to get to the new Middle School Concert Band Camp at the Symposium, while offering you free Directors' Academy attendance!

Directors – Learn about the benefits of being a bus captain: As a bus captain, you'll organize a bus with your students and promote the bus with Music for All's help and marketing assistance to students from other schools. As a bus captain you will attend the Summer Symposium at no cost (up to a \$667 value!) Learn more at www.musicforall.org/bus

THREE POWERFUL TIPS THAT WILL TAKE YOUR BAND'S PERFORMANCE TO THE NEXT LEVEL

By Wendy Higdon | Director of Bands and Unified Arts Department Chair; Creekside Middle School, Carmel, IN

Assessment season is upon us and directors all over the country will soon be stressing over the details in order to help their band sound as polished and perfect as possible. There are plenty of articles that share quick ideas for making your band sound better. However, if you really want to take your group to the next level, you need robust strategies that empower your students while raising their "musical IQ." Read on for three ways to help your band sound its very best!

Focus on the Fundamentals

When the stress of preparing for a concert assessment performance hits, it's very tempting to forego work on fundamentals in favor of hammering out notes and rhythms. A piece of advice: don't give in to that temptation. The work you do on fundamental skills will pay off in the long run and help all the music you perform sound better. I recommend spending 20-30% of your rehearsal time practicing fundamentals such as the ones listed below:



❶ Posture, stand height and appearance: This seems like such an easy one, but it's amazing how many directors forget about this tiny detail. I frequently talk to my students about how proper body position affects

breathing, embouchure, ability to watch the conductor and so many other crucial aspects of performing. By simply raising the music stand to a height that allows the student to see the music and the conductor's hands, many issues are immediately corrected. Take a few seconds at the start of each class, and as needed throughout the rehearsal, to have your students adjust their music stands and focus on proper body position. After all, it's hard for a band that looks bad to sound good.



❷ Breathing and Air Stream: Work with your students on taking in a relaxed, but full, breath each and every time. By relaxing on the inhale, students will play with less tension and more clarity in their sound. I recommend starting with a full two count breath, keeping the body free of tension while expanding in the middle to fill up with air. Once the students master a two count breath, you can begin to transfer the skill to a one count breath. When applying breathing technique to sustained notes and literature, I tell students to breathe before they need to, even if that means leaving out a note or breathing in the middle of a phrase or during a sustained note. By doing this, students do not feel as rushed and will learn to take a relaxed breath. This

technique also works well as you train your students to hold out phrase endings and stagger their breathing.

On the exhale, using a focused and directional air stream is necessary on all wind instruments in order to produce a characteristic sound that is well supported and in tune. While many people ask students to use "more air" or "faster air," I have found that the words "focused and directional" get students to play with more clarity by creating a centered sound that is not overblown.



❸ Entrances and Releases: Lack of precision on entrances and releases is a frequent problem in performances, so spend time working on this skill. While you will want to work on the timing of entrances and releases, it's also important to practice consistency of articulations in your students' playing. Most young musicians use too much tongue when they play, particularly when there is any type of style marking on a note. Often the tongue gets in the way of clarity in the sound. In my band room, we talk quite a bit about getting to the middle of the note as quickly as possible. Although there are different schools of thought in regards to performing articulations, I work with my students to tongue the same way every single time and create style by changing the ending of the note (i.e. staccato) or by using more air at the beginning of the note (i.e. accent).



④ Playing from note to note: It is important to make sure students can change notes in time and with precision, but directors should also spend time working with students so that the musical line has consistent tone quality from note to note. This can be particularly challenging when the interval between notes increases. When the leap is larger, notes tend to pop out either because the volume or the tone quality changes. Practicing Remington exercises or similar studies, while focusing on consistent sound and dynamic level can help your students with this area of concern.

I use the *Essential Musicianship* series books by Eddie Green and John Benzer to work on all of these fundamental skills with my groups. The book comes in three levels and is appropriate for beginners through advanced high school musicians.

Empower your Students

Musicians who can analyze and react to what they hear while performing are essential to making your performance its very best. A typical program of three pieces will contain thousands of notes. A director simply cannot be the sole “problem solver” of the ensemble. Any issue that the students can fix themselves is one that you, as a director, don’t have to stop and correct. Even your first year musicians can learn this skill, so take time in rehearsal to ask higher level questions. If students can describe what they hear and suggest solutions to problems, you will find that they are capable of fixing a number of issues with minimal guidance from you.

For my youngest musicians, I might ask students to describe any issues they

hear on a unison whole note. Students can quickly identify entrances or releases that are not together, tone quality that is forced or sounds that lack steadiness. This can lead to some wonderful follow up discussion on why the problems occurred and how to correct the issues. If you start simply with your beginners, by the second year and beyond, students can analyze and troubleshoot problems with timing, pitch, balance, blend and more. If your students are new at this sort of thing, record your group performing a short passage and then have them analyze what they hear.

Be Smart in Selecting your Literature

Many directors err on the side of selecting music that is too difficult for their groups. While you want your music to provide new learning opportunities for your students, the challenges in your repertoire must be reasonable.

The 80/20 rule is a good place to start. No more than 20% of your music should push the boundaries of your students’ technical and musical skill level. The other 80% should be reasonably accessible and allow for focus on the fine details.

This gives you the opportunity to grow your students’ skills while still giving them room to dig into the details of the music.

In addition, you want a varied program in terms of style and genre that will show off a wide range of skills, while making sure to follow the programming



requirements of your state’s assessment. Selecting quality literature that is appropriate for your ensemble is key.

Coda

By focusing on fundamental skills that translate into better performance, empowering your students by getting them to think critically, and selecting quality literature that provides just the right amount of challenge, you can put your ensemble on a path to a successful performance. Best wishes to you and your students!

Reprinted with permission, from NAFME.org: Three Powerful Tips that will take your Band’s Performance to the Next Level by Wendy Higdon. Copyright (c) National Association for Music Education (NAfME.org)

WENDY HIGDON



Wendy Higdon is the Director of Bands and Unified Arts Department Chair at Creekside Middle School in Carmel, IN. Under her leadership, the performing arts programs at Creekside have grown from 400 students in 2004 to nearly 900 students this year.



2018 MIDDLE SCHOOL NATIONAL MUSIC FESTIVAL

part of the Music for All National Festival

Application now open!

presented by  **YAMAHA**

Application Deadline: June 5, 2017
March 15-17, 2018 • Indianapolis, Indiana

The Middle School National Music Festival at the Music for All National Festival helps plant the seeds of excellence early. Middle school concert bands, percussion ensembles, and orchestras have the opportunity to experience this national stage.

Middle school ensembles attending the Festival can expect an exhilarating and educationally rewarding experience. Students have the opportunity to participate in a master class with a noted professional performer on their instrument and also have the opportunity to listen to other middle school and high school bands, orchestras, and percussion ensembles from all over the nation. Ensembles are evaluated in a non-competitive environment. Each receives a post-concert clinic, a student social, special opening session, and Gala Awards Banquet.

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

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 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 non-competitive, supportive experience

The non-competitive atmosphere of the Music for All National Festival provides a place for growth, cooperative encouragement, and mutual respect among music programs, students, parents, boosters, and administrators.

Directors select their own programs; there is no required repertoire. There are no ratings or rankings so directors and their ensembles are free to stretch themselves, reach for new heights, and strive for innovation, growth, and excellence, rather than focusing on a rating or placing.

Participating students experience an atmosphere of mutual respect while enjoying concerts from other outstanding ensembles. Ensembles that perform at the Festival are recognized as being among the finest in the nation. The preparation process itself for the Festival can have a positive effect on your music program. Participation is a "credential" worth having.

**"The epitome of music
festivals in the world."**

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

Festival Highlights

Concert Performances and Clinics

Each ensemble performs a concert before a knowledgeable audience, including the Festival evaluation panel, music educators, and fellow student musicians. Ensemble directors receive recorded and written comments from the evaluators. Conductors of each ensemble receive recorded and written input on their conducting from a revered conductor. Following the performance, each ensemble has a private clinic with one of the Festival Clinicians.

One-on-One Mentoring for Conductors

Each band, orchestra, and choir conductor will receive a one-on-one mentoring session with one of the Festival evaluators or clinicians. This mentoring session affords the conductor the opportunity to engage one-on-one with the evaluator about the program and topics of interest to both the conductor and the mentor.

Scheduled Observation

Concert observation time is scheduled and required for each ensemble, ensuring that all ensembles perform for a knowledgeable, appreciative audience who in turn enjoy outstanding performances of quality literature.

Master Classes

All students participate in instrumental master classes, led by top applied faculty and professional musicians. These master classes provide opportunities for interaction with outstanding performers whose insight and experience exemplify musical achievement.

Social Events for Students & Directors

The Festival socials give students the chance to relax, have fun, and get to know students

from other programs across the country. The director and evaluator reception, and hospitality opportunities, offer networking and informal interaction with colleagues, guest artists, and icons of music education.

Gala Awards Banquet

The Festival culminates with a formal banquet for students, directors, parents, staff, and evaluators that exemplifies the Festival's first-class standards. Guests enjoy a plated dinner, recognition, and presentation of awards to each ensemble. With over 2,500 guests, the banquet is sure to be unforgettable for you, your students, parents, and supporters.

World-Class Venues and Facilities

Featured Bands perform at Clowes Memorial Hall and Invited Bands at the Howard L. Schrott Center for the Performing Arts, both on the Butler University campus. Percussion ensembles perform at Warren Performing Arts Center and Orchestras at Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. Choirs will perform at St. John the Evangelist Catholic Church, and Chamber Ensembles at the Indiana Historical Society.

Recording and Photo Package

Each student and director will receive a professionally-recorded CD and a photo from the event.

Festival Hotels

Festival ensembles stay at outstanding hotels, including the Marriott Place Indianapolis, featuring the JW Marriott and four other Marriott hotel properties, and additional downtown hotels, surrounded by numerous cultural and recreational attractions.

Ensemble Hosts

Each ensemble will be assigned a host, who will help guide you through the Festival weekend.

Festival Invitation Visit and Director "Fam" Trip

Every invited concert band and orchestra is offered a visit to your school from a member of the Festival team. Also, a mandatory familiarization trip to Indianapolis for directors of all accepted ensembles will take place at the Festival performance venues and hotel facilities, in Indianapolis during the Bands of America

Grand National Championships weekend.

Directors will tour the hotels, performance halls, warm-up, and clinic rooms. The Festival schedule and pricing will be thoroughly discussed to ensure a complete understanding of pre-planning information for your ensemble.

How to Apply

The Music for All National Festival audition process offers a unique opportunity, as the audition process is a tool you can use to take your program to the next level. All auditioning ensembles receive recorded and written evaluation from the evaluation panel. The evaluation is "blind"—ensembles are not identified in the audition process. Evaluators recommend ensembles that demonstrate an exemplary level of excellence to receive an invitation to perform at the Festival.

Requirements for Application

A completed application consists of the completed online Festival application form submitted with the audition recording and application fee. Specific requirements for application and audition recordings are included in the Requirements for Application and Participation starting on page 18, and online at www.musicforall.org/festival.

Application Fees

The application fee is \$250 for bands, orchestras, and choirs, and \$200 for percussion ensembles.

Obligation if Accepted

Submission of your application is a commitment to attend and perform if accepted (unless you select the "Input Only" box on your application). You will be obligated to attend if invited; please be sure that you have booster and administrative support, and approval prior to applying.

Application is Online

Download the application brochure with full 2018 Festival information, audition requirements, and Festival package pricing online at musicforall.org/festival

Completed application, audition recording and all application materials must be received by June 5, 2017.



Photos courtesy of Julech Enterprises

2018 DIRECTORS' ACADEMY

at the Music for All National Festival
presented by



Band Directors: Join Us!

March 15-17, 2018 • Indianapolis, IN

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 experience will include:

- National Concert Band Observation of Performances and Featured Band Clinics.
- 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 evaluators who included in 2017 Gary Green, Craig J. Kirchhoff, Anthony Maiello, and Robert Reynolds. You'll also spend time with the rest of the Featured Band evaluation and clinician panel members.
- 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 Dinner (Friday)

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

Photo courtesy of Jolesch Enterprises



MUSIC FOR ALL

NEWS

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.

These three individuals will be inducted into Bands of America Hall of Fame in 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.

INSPIRE, MOTIVATE YOUR STUDENTS!

2017 BANDS OF AMERICA CHAMPIONSHIPS SCHEDULE

presented by  **YAMAHA**

Student Group Ticket Discount

We invite you to join us for the Bands of America Championships this fall and bring your students for a memorable, exciting, and fun field trip.

Research suggests that students are more motivated to do a task when it taps into at least one of four key factors, two of which are "when they're interested in the task or see its value and when doing the task makes them feel more related to a peer group or someone they admire." (From *The Power to Motivate*, article by Jack Jennings, Founder, Center on Education Policy.)

Bringing your band students to experience a Bands of America Championship this fall taps into both of these key factors. Your students will enjoy performances by outstanding marching bands from across the region and country, providing motivation and fun!

How to order...

Find the link to order group tickets at www.musicforall.org/tickets for all 2017 Bands of America Regional, Super Regional and Grand National Championships and to place your order. You can also order by phone at 800.848.2263.

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

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

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 HS
(Site Tentative)

November 8-11 BANDS OF AMERICA GRAND NATIONAL CHAMPIONSHIPS Indianapolis, IN Lucas Oil Stadium

<http://www.musicforall.org/what-we-do/boa-marching-championships/full-fall-schedule>

MUSIC FOR ALL

NEWS





NEWS

MUSIC FOR ALL

POSITIVELY LIFE-CHANGING

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

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 be televised in 174 countries, which will attract 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. This program, sponsored by Music for All, provides musical performance experiences for students with special needs. United Sound's 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 Rose 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.



Photos courtesy of Jolesch Enterprises

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Nicholas H. Noyes Jr. Memorial Foundation



Arthur Jordan Foundation

Additional Funding Support

Announcing the Music for All **NATIONAL CHOIR FESTIVAL!** March 15-17, 2018 Indianapolis, Indiana

Music for All is proud to expand our programs to serve scholastic choirs with the premiere of the Music for All National Choir Festival at the Music for All National Festival, presented by Yamaha, in 2018.

Like all of the ensemble components of the Festival, the 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.



Choral Evaluation performances will take place in the beautiful St. John the Evangelist Catholic Church. Choirs will stay in the official Festival hotels in downtown Indianapolis, walking distance from the choir performance venues and other attractions.

The application fee is \$250 for choirs. All applying groups receive recorded and written evaluation from the evaluation/selection panel. Completed application, audition recording and all application materials must be received by June 5, 2017.

Visit musicforall.org/choir to download the full Music for All National Choir Festival application brochure and audition requirements, and to apply online.

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.

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 partners Music for All, Yamaha Corporation, and others.

MUSIC EDUCATION ALLIANCE: A collaborative initiative between the College Band Directors National Association, National Band Association, and Music for All



Music for All has joined with the National Band Association and the College Band Directors National Association to form the Music Education Alliance – designed to forge the strengths of all three organizations to better serve music education in America.

The largest and most impactful immediate initiative of the Alliance is

a far-reaching program that supports teachers and students in middle school and high school Title I school band programs. Last June, Music for All supported a meeting at its Summer Symposium, bringing together representatives from MFA, NBA, and CBDNA, from all corners of the United States, in support of Title I schools. The culmination of initial meetings generated the Dr. William P. Foster Initiative in support of Title I school programs. Dr. Foster was passionate about serving students in disadvantaged communities, and established excellence in the world-renowned Florida A & M band program.

The Foster Initiative includes three initial programs: The Dr. William P. Foster Music Education Award of Excellence, a mentorship program, and resources and best practices.

The Music Education Alliance expects its new website



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/>

musicedalliance.org has information on its projects including the Foster Initiative, research and materials from the Alliance's recent hazing presentation, and future project material.

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



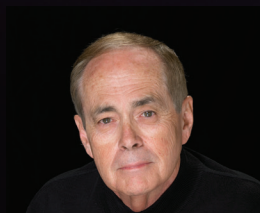
Dr. Rodney Dorsey
Director of Bands and
Associate Professor of Conducting
University of Oregon



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 Haithecock
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



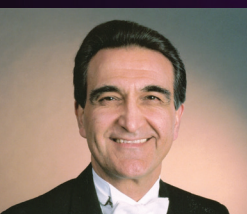
Craig Kirchhoff
Professor of Music and
Director Emeritus of University Bands
University of Minnesota



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.

