

WINTER 2020 • Vol. 33, Issue 1



Music for All

NEWSLETTER



NATIONAL
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FESTIVAL



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45 YEARS
1975-2020



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Forty-five years of “positively” making a difference...

Since offering its first summer music education camp at the University of Wisconsin - Whitewater in 1976, there have been some constants in the operating world of what is today Music for All.

Larry and Joy McCormick had a vision when they created Marching Bands of America. While Music for All today might extend beyond their original vision, that initiative has endured – shaped and stewarded by many who made Bands of America the standard-setter for scholastic marching and concert band performance, including two decades of leadership by L. Scott McCormick. The organization extended those same efforts to create and provide world-class culminating student and ensemble performance experiences for string musicians and scholastic orchestra programs in 2003.

When Bob Morrison’s Music for All Foundation merged with Bands of America to form Music for All in 2006, it extended its vision of being a champion for access and opportunity and the positive benefits that can come from robust commitments to provide high quality scholastic music and arts education and performance opportunities to all students in all communities.

In 2018, Music for All committed to extend its resources to serve and support music-making and scholastic music education that focuses on engagement and learning utilizing the most affordable and accessible instrument on the planet – the human voice – extending exponentially our potential to extend our positively life-changing commitment to and engagement in support of students, teachers and music making.

Today, Music for All remains “on mission” to “create, provide, and expand positively life-changing experiences through music for all.” We continue to stretch and reach toward achievement of our vision “to ensure that every child across America has access and opportunity to engage in active music-making in his or her scholastic environment.” Be it in traditional public schools or charters, general student or special need student populations, large or small, urban or rural, highly-resourced or traditionally under-appreciated settings, Music for All is committed to being present and engaged, creating new destination opportunities to excel and showcase achievement and high quality professional development. We are committed to showing appreciation for teaching and teachers, and to being a leader and part of the national community of advocates for ongoing and extended recognition of music and arts education’s role and importance in the delivery of a well-rounded education and the advancement of American culture.

As we lift and celebrate the heritage and commitments to creating positively life-changing experiences, developing leaders, and celebrating teaching, I invite you to join us and our cause – and to explore and engage with us in the programming and advocacy in action resources and initiatives. We celebrate 45 years of “positively life-changing” impact by renewing and extending our commitment and vision towards a future where there is Music for All.



Eric L. Martin, Esq., C.F.E.E.
Chief Executive Officer



Music for All Newsletter

Winter Issue | Spring Issue | Fall Issue
Orchestra Issue | Middle School Issue

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BALANCING YOUR WORK LIFE WITH YOUR PERSONAL LIFE

By Fran Kick | Music for All Educational Consultant Leadership Programs

Beginning in 2014, I first started gathering “secret insider insight” at the Texas Bandmasters Spouses Luncheon. The idea was to ask real-world band director spouses what’s the one question they’d love to ask their spouse or partner, but never would? Their questions were profoundly impactful! And very telling as to the communication gaps and behavioral differences between directors and their spouses. Over the years, I have subsequently followed up with TBA directors—along with other directors from across the United States—capturing questions and video interviews. Utilizing an active research approach, a pattern emerged in both communication and behavior that either worked well or didn’t work so well.

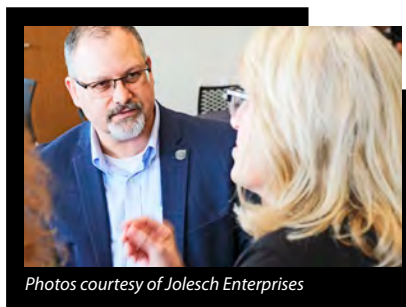
Did you really know what you were getting into?

On both sides of the relationship, there’s clearly a difference between spouses or partners who knew what they were getting into vs. those who did not know what they were getting into. “I had no idea!” was what many spouses shared. Interestingly enough, there are many directors who discovered early-on in their career that they, too, had no idea what they were getting into. The time commitments, the pressure to always make things better, the one more spinning plate you add (without taking any plates away) starts to stress out young directors early in their career.

One exceptionally-talented director actually refused to be interviewed on video. His reason? “My suggestion for any young director is to wait to get married until you figure this job out. Had I gotten married early on in my career, I’m sure my marriage would have ended in divorce. I was just too all-consumed with keeping up and staying at school all the time! It probably would have ended badly.” Wonder if the early-

career + early-marriage relationship challenge is another reason why we lose so many directors?

Between 40 to 50 percent of teachers will leave the classroom within their first five years.



Photos courtesy of Jolesch Enterprises

Burning out directors or relationships?

Nationally, according to research by Dr. Richard Ingersoll, Professor of Education and Sociology at the University of Pennsylvania’s Graduate School of Education, “anywhere between 40 and 50 percent of teachers will leave the classroom within their first five years (that includes the nine and a half percent that leave before the end of their first year.)” And when it comes to future educators? Well, “40 percent of teachers who pursue undergraduate degrees in teaching never even enter the classroom at all.”¹ Now granted his research included private school teachers and also excluded the 3 percent of teachers who left (perhaps on maternity leave) yet still returned to teach within the five-year period. However, when sharing these numbers with music educators the response is usually “I bet it’s higher for band directors!”

Utilizing updated video interview footage from directors and their spouses, listen to the challenges and issues faced

in balancing life, relationships, family, and career when you are married to a band director: <https://youtu.be/7UW1A-YoLGI> or simply scan this QR code and watch the 7-minute video on your phone right now.



Want some ideas that have worked for these same band directors and their spouses in balancing their director job with their personal life? Go to: <https://youtu.be/kyrll64iryY> or scan this QR code to watch the 15-minute video on your phone right now.



During our 2019 Texas Bandmasters Association Directors Session, participating directors shared and prioritized tips and tactics to better balance being a director *WITH* their personal life. Here are the top ten ideas they shared on how you can balance both your personal relationships and your professional career as a director:

- 1 Make time to go participate in something that you are both passionate about.
- 2 If one of you is home later than the other after dinner, and they have yet to eat, sit with them at the table as they

eat—even though you may have eaten alone.

- 3 The work will always be there! Set your hours and prioritize the most immediate tasks and then GO HOME!
- 4 Take time to travel to a “bucket list” place as often as you can together.
- 5 Worship together.
- 6 Maximize your time at work so that you can be as present as possible once you are at home.
- 7 Schedule date nights and then watch a Netflix TV series together. Can’t move on watching the series without the other person!
- 8 We work together, so our rule is to leave school most days by 5:30 PM and not work until after our son is in bed.
- 9 Having a date night each week with your spouse is really important!
- 10 Ask your spouse every day what’s been going on in his or her life today, then LISTEN!

Taking Time vs. Making Time

In addition to these top ten tips, there were many specific “date night” ideas shared! BRAVO! Remember everyone gets the same amount of time every day, every week, every month, every year. Rather than thinking about “taking time” for your personal life, be sure you are “making time” to reinforce the relationships you have with the important people in your personal life. The only other most-often, repeatedly-reoccurring, idea shared was “shutting down” your electronic devices. (i.e. Turn off the technology and stop “phubbing” your partner!)

“The term phubbing is a portmanteau of the words ‘phone’ and ‘snubbing’ and describes the act of snubbing someone in a social setting by paying attention to one’s phone instead of talking to the person directly in one’s company.”² Perhaps you know someone who might benefit from Tripp and Tyler’s patent-pending *Present Spray*. <https://youtu.be/eHmi0bre2nQ>

Belinda Luscombe, author of *Marriageology*, believes this might actually be one of the earliest signs that a relationship is struggling. Are you looking at your phone when the other person starts talking?³ When you do that, whether you intend to or not, the

message you are sending is: “You are less important than my phone.” YIKES! Perhaps we all need to keep in mind an important lesson we strive to teach our students: Pay attention, respond appropriately, and get more involved in what’s going on—balancing your work life *WITH* your personal life.



References:

- ¹ Riggs, L., (2013, October 13). *Why do teachers quit? And why do they stay?* <http://www.theatlantic.com/education/archive/2013/10/why-do-teachers-quit/280699/>
- ² Yeslam Al-Saggaf and Sarah B. O'Donnell, *Phubbing: Perceptions, reasons behind, predictors, and impacts*. *Human Behavior and Emerging Technologies*, 1, 2, (132-140), (2019). <https://doi.org/10.1111/jasp.12506>
- ³ *Marriageology: The Art and Science of Staying Together* by Belinda Luscombe. ISBN 978-0-399-59236-2
- ⁴ *Why Marriages Succeed or Fail: And How You Can Make Yours Last* by John Gottman, ISBN 978-0-684-80241-1

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FRAN KICK

Author, educational consultant, and professional speaker, Fran just celebrated 30 years of marriage with his wife Judy. Since 1999, he has coordinated and developed the leadership curriculum for the Music for All Summer Symposium.



Quick Quizzes

Relationships that are close (with family, friends, significant others, spouses, and children) depend on knowing each other well and knowing what’s currently most-important and/or at-issue. Having worked for three years as a psychology assistant in a clinical practice as well as a consulting associate for a child and youth development center, I often used a super-simple “list of five” quiz to see how in-tune two people are with each other. Here’s how it works; each person in a relationship just writes down two lists. Try this yourself:

- Grab a blank piece of paper and fold it in half vertically.
- Write “My life” at the top of one column and “Their life” at the top of the other column.
- In each column write down: Five most-important things currently going on in your life. Five most-important things you believe are currently going on in the other person’s life.

Ask the other person to do the same thing. Now compare your lists with the other person’s. You might be surprised how many things “they get for you” and “you get for them.” If not, it’s a great conversation starter to catch up on what is currently most-important and/or at-issue in your lives.

Psychologist John Gottman (who has studied more relationships, over a longer period of time than perhaps anyone else on the planet) found that one of the most important components of a successful relationship is the “quality of friendship” between partners. (Things such as knowing your partner’s likes, dislikes, needs, desires, beliefs, fears, and life dreams.)⁴ Want to check how well you really know your partner? Take John Gottman’s four-part quiz to find out: gottman.com/how-well-do-you-know-your-partner/



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CONTINUE TO GROW From *Guiding Principles of Conducting*

By H. Robert Reynolds

Throughout our lives as conductors we should be trying to gain greater musical depth and understanding.

Musical compositions have a certain depth. For example, Irish Tune from County Derry, Trauersinfonie, and the Holst First Suite in Eb can all be interpreted in a superficial way and they will sound like pleasant pieces; however, a conductor with greater musical depth will be able to pull out each work's considerable potential for inner musical communication. It all depends on matching - when the conductor is able to reach the level of the composition.

Because so much of today's band music is shallow, almost anybody can interpret many pieces to their maximum level of musical communication; but it is the deeper musical experiences we are trying to help our students to understand, so we have to take ourselves to increasingly-deeper levels. Otherwise we are constantly giving these superficial treatments, even of those pieces with admirable musical depth.

Growth can come from going to concerts, reading, listening to records, surrounding yourself with real music. It's amazing how the late Beethoven string quartets can help the interpretation of Grainger, because you have become a deeper musician.

I believe every band conductor should set up some sort of program to buy recordings, and be collecting personal scores, not just

using those owned by the school. You need your own scores, with your own marks (most band conductors do not stay in the same job forever). I'm just now getting my scores organized, and have discovered over 1,200 (I thought I had only 300-400!), and that's not the end of it. I'm always buying scores.

As conductors we should be trying to gain greater musical depth and understanding.



Photo courtesy of Jolesch Enterprises

I also believe band conductors should be involved in the field of music – serious music – not just in a special interest area. We all know the names of composers/arrangers who have produced music of questionable quality for bands; but do we know the names of John Harbison,

George Perle, Bernard Rands, and William Bolcom? They are all major composers and Pulitzer prize winners.

Music is our profession, and we cannot be considered knowledgeable unless we really know the subject. Read the New York Times every Sunday and find out what's going on in what is now THE cultural center of the world. Guest orchestras come to New York City regularly, and we should know what they are playing. There have been entire concerts devoted to the music of Alfred Schnittke. Who is he, and what kind of music does he write? We should know. Carnegie Hall celebrated its 100th Anniversary with commissioned works (Who? What? When?).

Constant inquisitiveness about our profession and the musical life is such an important part of growth. Don't be saddled with what you are using today in your rehearsal; always try to make your essence of substance larger and deeper all the time.

And remember to develop interests in many subjects (Bruno Walter: "A musician who is only a musician is half a musician.") ■

H. ROBERT REYNOLDS

Director Emeritus,
University
of Michigan.



The Quest for Exemplary Repertoire: The Essence of a Quality Music Education

This article presents one of several articles representing the thoughts and opinions of our world-renowned National Concert Band Festival evaluation panel regarding the essence of a quality music education for concert ensembles: the choice of exemplary repertoire. The National Concert Band Festival Education Team presents articles worthy of your attention as you consider one of the most important aspects of our job. Last summer, our NCBF evaluation panel developed the newly released "Core Repertoire Guide", which will also aide in your choice of the best literature for your concert bands.

This guide can be found at: https://www.musicforall.org/images/PDFs/2019/Festival/2018_Concert_Band_Core_Rep_List.pdf

This article, written by National Concert Band Festival evaluation panel member H. Robert Reynolds inspires us to consider the balance of aesthetic criteria of outstanding literature as compared to our own personal taste. The music we choose for our students is a reflection of our own musical depth and what we personally value in music repertoire. It is the second part to Dr. Kirchhoff's article published by Music for All in February titled: "Selecting Repertoire: A Matter of Conscience, A Personal Viewpoint".



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Grand Nationals is a culminating experience for your students to perform on the largest national stage alongside bands from across America. Each band receives recorded evaluation from a premier panel of marching music and arts adjudicators to help you take your band to the next level. The atmosphere of Grand Nationals is electric for the performers, providing your students and your parents/boosters with an unforgettable experience in a supportive environment where the pursuit of excellence is celebrated by all in attendance, from volunteers and staff, to the spectators in the stands.

The Grand National Championships is a three-day

Preliminary, Semi-Finals, and Finals event that has a maximum of 118 participating bands. Judging responsibilities will be divided into Panel 1 and Panel 2, alternating between blocks over Thursday and Friday, balanced with like numbers of bands from each class. A minimum of 30 bands will then advance to Semi-Finals with a formula that ensures inclusion of representatives of each of the four classes and top scoring bands from the two separate Prelims panels and the overall event. The top 12 scoring bands from Semi-Finals, regardless of class, advance to Saturday evening's Finals.

Visit musicforall.org/boa to download the BOA Official Procedures and Adjudication Handbook for specifics.

Enrollment is open to all high school marching bands, with space for 118 bands in preliminaries, on a first-come, first-served basis. Grand National Championships enrollment fee is \$975 and includes a package of Semi-Finals tickets, field passes, and director/staff badges (face value of tickets and passes: at least \$1,839 minimum).

How to Enroll

Enroll your band today online at marching.musicforall.org



Photo courtesy of Jolesch Enterprises



2020

2020

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How to Enroll: All high school bands are eligible to enroll in Bands of America Regional, Super Regional, and Grand National marching band championships. All events are open on a first-come, first-served basis, while space is available. Bands may choose competitive or input only participation. Applications must be signed by both the director and the school principal or superintendent, and must be accompanied by the Participation Cooperative Fee to be considered a complete registration.

Early Season Regional Championships: \$750; Regular Season Regional Championships: \$875; and Super Regionals: \$925.

The enrollment fee includes a quantity of day passes, field passes and director/staff badges. Visit marching.musicforall.org for links to the full Application Requirements, the Adjudication and Rules Handbook, and to enroll in the 2020 BOA Championships.

Equal priority scheduling will be granted to complete registrations that are postmarked on or before

January 31, 2020. After January 31, preliminary performance times are based on the postmark of completed application (USPS postmark, or timestamp of completed online registration), with the earlier postmark receiving the later performance time, if space is available. A complete registration consists of an application, a signed consent form, and payment.

“The insight that the clinicians offered was tremendously valuable, and will undoubtedly have a positive impact on the quality of our program. I would never have imagined in my 20-year career, such a helpful and positive experience. I will most certainly recommend this to other colleagues.”

Carl Soucek, Carroll H.S., OH

Post-event, Sunday Clinics:

Bands of America offers optional, post-performance Director Clinics for additional, in-depth, focused input in a private evaluation setting. These one-hour sessions are designed for directors and staff to analyze your performance from the previous day's BOA Championship with Bands of America music and visual judges in a positive and constructive atmosphere. Clinics take place the Sunday morning following the Saturday Championship and are offered on a first-come, first-served basis as space is available. The clinics are packed with ideas, suggestions and tools. You can discuss aspects of your performance, design, or topics of your choosing. The clinic fee is \$300.

Visit marching.musicforall.org clinics and click on Clinics to watch a video about the Bands of America Clinics.

Enroll your band online at marching.musicforall.org/enroll

2020

BOA FALL SCHEDULE

- September 19
McAllen, TX
Veterans Memorial Stadium
- September 19
Bowling Green, OH
Bowling Green State University
- September 19
Clarksville, TN
Austin Peay State University
- September 26
Powder Springs, GA
McEachern H.S.
- September 26
Austin, TX
Kelly Reeves Athletic Complex
- September 26
Dayton, OH
Welcome Stadium
- October 3
Cedar Falls, IA
University of Northern Iowa
- October 3
Midland, TX
Communications Stadium
- October 3
Houston, TX
Legacy Stadium
- October 3
Obetz, OH
Fortress Obetz
- October 10
College Park, MD
University of Maryland (Site Tentative)
- October 10
Dallas/Ft. Worth, TX
Pennington Field
- October 10
Johnson City, TN
East Tennessee State University

- October 10
Flagstaff, AZ
Northern Arizona University
- October 16-17
St. Louis, MO
SUPER REGIONAL
The Dome at America's Center
- October 17
Lynchburg, VA
Liberty University
- October 17
Waco, TX
Baylor University



- October 23-24
Indianapolis, IN
SUPER REGIONAL
Lucas Oil Stadium
- October 24
Jacksonville, AL
Jacksonville State University
- October 24
Orlando, FL
Camping World Stadium
- October 30-31
San Antonio, TX
SUPER REGIONAL
Alamodome
- October 30
St. George, UT
Dixie State University
- November 7
Southern California
Site TBD
- November 12-14
Indianapolis, IN
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Lucas Oil Stadium

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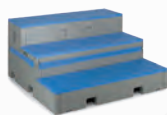
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- ♪ Recruitment & Retention
- ♪ Community Engagement
- ♪ Marketing & Promotion
- ♪ Parent & Booster Involvement
- ♪ Fundraising & Sponsorship
- ♪ Decision-Maker Interaction

The **Advocacy in Action Awards** program is designed to collect, recognize, and share effective practices and initiatives that support music education in our schools. We hope that by celebrating these programs, we can inspire others to lead by example and take action in their own programs and communities.



“ For too long music advocacy has leaned mainly on research-based justifications. Let’s get practical.

—Eric Martin, Chief Executive Officer, Music for All

VISIT ADVOCACY.MUSICFORALL.ORG





ADVOCACY IN ACTION AWARDS

is a signature program of Music for All designed to collect, recognize, and share effective practices

and initiatives that support music education in our schools. By celebrating these programs, we hope to inspire others to lead by example and take action in their own communities. The Advocacy in Action Awards recognize and celebrate the commitment of school administrators, community leaders, teachers, and parents who believe in music education and are advocating to ensure that it is a part of comprehensive education for all children.

Featured Winners from each of the six categories:

COMMUNITY ENGAGEMENT

“What’s Going On?”

Miami Union Academy, FL

Music is a gift that can be used many ways, and one of those is a conversation starter. Students at Miami Union Academy started a conversation about social issues experienced in their community and around the world. With a goal of bringing unity to community members from diverse cultures and backgrounds, the MUA Choir performed a program consisting of both classic and newly commissioned works highlighting themes found in Marvin Gaye’s Album “What’s Going On.” Since the performance, there have been noticeable changes in the community’s attitudes and awareness about local issues, and efforts are being made to address the needs of the community.

DECISION MAKER INTERACTION

“The Marching Arts as Part of a School’s Athletic Department”

Miamisburg High School, OH

In order to streamline logistics and provide better administrative support for the school’s pageantry arts, the Miamisburg marching band, winter guard, and indoor winds were incorporated into the school’s athletic department in 2015. These programs now receive full support of the school’s athletic directors, have equal opportunity in the scheduling of facilities for rehearsals, and students are eligible to be awarded “Athlete of the Month.” Miamisburg’s programs now have a clearer idea of how they fit into the overall school environment and enjoy consistent presence of athletic directors at rehearsals and events.

FUNDRAISING AND SPONSORSHIP

“Taste of the World”

Nutley Music Boosters Association, NJ

Simultaneously showcasing the area’s cultural diversity while raising money for the school’s instrumental program are what makes Nutley Music Boosters Association’s winning fundraising event unique and effective. “Taste of the World” showcases diverse ethnic foods and music from the Nutley, New Jersey area. Attendees purchase a ticket to hear Nutley’s jazz students perform while enjoying catering provided by local restaurants and Music Boosters’ families. This event has raised over \$47,000 and exceeded its fundraising goal three of its four years and has allowed the program to purchase new percussion equipment, uniforms, and rain gear.

MARKETING AND PROMOTION

“Princeton Music Joins the Video Age”

Princeton High School, OH

A large driver of buy-in for any program is visibility, which can be difficult for music programs to achieve. Princeton City Music Department took the plunge and invested in a long-term project to create a recruitment video for their program. Recognizing the cultural shift toward video-based content, the Princeton Music Boosters hired a local video production company to obtain footage of Princeton musicians in action and turn it into a three-and-a-half-minute promotional video to be shown before concerts, during music events at the school, and more. While the video is relatively new, the school has already seen marked increases in social media engagement and online viewership.

PARENT AND BOOSTER INVOLVEMENT

“Music in Motion”

Ayala High School, CA

A dedicated team of music boosters makes it possible for Ayala to successfully execute “Music in Motion”, one of California’s largest field tournaments. The booster organization requires members to volunteer for at least three events each year, but members often go above and beyond and even continue volunteering once their students have graduated. With the tremendous leadership and support of this dedicated booster organization, “Music in Motion” continues to be successful as the main fundraiser for Ayala BAC and play a key role in the Southern California music community.

RECRUITMENT AND RETENTION

“Everyone Can Sing”

Hester Junior High School, IL

As challenging as it is to get students to join your program, it can be just as hard to convince them to stay involved. Hester, a Title 1 school in Illinois, has the philosophy that student involvement in the arts leads to better student attendance, behavior, and academic achievement. In their extracurricular choral program, all students are welcome to participate regardless of talent or financial circumstances. Hester’s Choral Arts program has experienced consistent involvement and retention despite challenges faced by being in a majority low-income area. By offering a variety of performing opportunities including chorus, chamber ensembles, and musicals, cooperating with other teachers to offer a schedule that allows students to participate in both band and choir, and offering fundraising opportunities to reduce participation costs, Hester makes choral arts involvement an offer so inviting that students can’t refuse. Over the past ten years, more than one third of the school has participated in the choral program with nearly one half of continuing participants in the high school program across the district. The choral project at Hester has given students self-confidence, and allowed them an outlet to express themselves, all through this program and support from their community.

You can see all of the winners and inspiring ideas at advocacy.musicforall.org.

2020 ADVOCACY IN ACTION AWARD RECIPIENTS

COMMUNITY ENGAGEMENT

Community Engagement Program

- GOLD: "Annual Community Veterans Day Ceremony" Leyden High School, IL
- SILVER: "Intercultural Music Education" INTEMPO, CT
- SILVER: "Books, Brushes, and Bands for Education" Midwest Youth Orchestra, IN
- SILVER: "Mu S. E. (Musical String Ensemble)" Mu S. E. (Musical String Ensemble), CA
- SILVER: "A Community of Lifelong Music-Makers" Parkway South Middle School, MO

Community Engagement Event

- GOLD: "Unity: Bringing Community Through Choral Music" Sabish Middle School, WI
- SILVER: "Creekwood Community Fair" Johansen High School, CA
- BRONZE: "Spring Valley Community Concert" Spring Valley Academy, CA
- HONORABLE MENTION: "Key of She Jazz Conference" Key of She, PA
- HONORABLE MENTION: "What's Going On" Miami Union Academy, FL

Community Service Project

- GOLD: "Combined Pickerington Bands Service Performance at the Pasadena Ronald McDonald House for the 2019 Rose Parade" Pickerington High School Central and Pickerington High School South, OH
- SILVER: "Flip'n Flapjacks Charity Dinner" Rouse High School, TX

DECISION MAKER INTERACTION

Administrator/Administration Engagement

- GOLD: "The Marching Arts as Part of a School's Athletic Department" Miamisburg High School, OH

FUNDRAISING AND SPONSORSHIP

Fundraising Program

- GOLD: "Taste of the World" Nutley Music Boosters Association, NJ
- SILVER: "Alter Marching Knights Mulch Sale" Archbishop Alter High School, OH
- BRONZE: "Long City Limits" JL Long Middle School, TX

Sponsor Engagement

- GOLD: "We Bring the Music to You" Chopin Elementary, IL
- SILVER: "Fuel the Power Band" Lake Hamilton High School, AR

MARKETING AND PROMOTION

Concert/Contest Program Book

- GOLD: "Castle Invitational Program" Castle High School, IN

Local Advertising – Digital

- GOLD: "Princeton Music Joins the Video Age" Princeton High School, OH

Miscellaneous Multimedia

- GOLD: "When Words Fail" LaMesa Spring Valley School District, CA
- SILVER: "St. Francis Prep Music Department Promo Video" St. Francis Preparatory School, NY
- BRONZE: "Williams Field Black Hawk Regiment Winter Programs Hype Video" Williams Field High School, AZ

Miscellaneous Activity

- GOLD: "Becoming the Pride" Rochester City School District, NY

Program Website

- GOLD: "Traugher Junior High School Band Website" Traugher Junior High School, IL

Social Media Engagement

- GOLD: "Social Media and the Princeton Music Boosters" Princeton City School District, OH

PARENT AND BOOSTER INVOLVEMENT

Parent and Booster Engagement

- GOLD: "Leander High School Band Booster Engagement" Leander High School, TX
- SILVER: "Music in Motion Booster Engagement" Ayala High School, CA

Parent and Booster Recruitment

- GOLD: "Transportation Team" O'Fallon Township High School, IL

RECRUITMENT AND RETENTION

Beginning Recruitment

- GOLD: "Mater Dei Recruitment Academy" Mater Dei High School, CA

High School Recruitment

- GOLD: "St. Francis Prep Has Music for Everyone!" St. Francis Preparatory Academy, NY
- SILVER: "Musical Mentors" Capistrano Valley High School, CA

Recruitment Event/Activity

- GOLD: "Elementary Experiences" Dallas Independent School District, TX
- SILVER: "I'm in the Band!" Sun Prairie Area School District, WI
- BRONZE: "Richland Two Roadshow" Richland Two School District, SC
- HONORABLE MENTION: "Meet Me in the Middle (Schools)" Wando High School, SC

Recruitment Material (Print)

- GOLD: "Believe You Can Achieve" Edison Middle School, IL

Retention Program

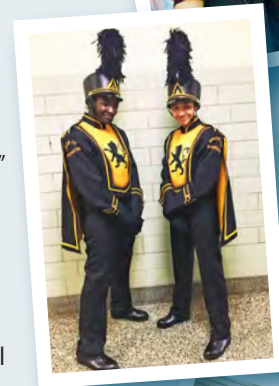
- GOLD: "Summer Music Program" Sullivan School District, MO

- SILVER: "Connetquot High School Choral Arts Day" Connetquot High School, NY
- BRONZE: "Everyone Can Sing" Hester Junior High School, IL

ADJUDICATORS' CHOICE AWARD

- ADJUDICATORS' CHOICE: "Project Confined Redefined" SOAR East Mesa Juvenile Detention Center, CA

(The winners of this years Advocacy in Action Awards were announced January 15, 2020)



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2021

presented by



The **Music for All National Festival**, presented by Yamaha, celebrates outstanding music-making by the nation's finest high school and middle school 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.

Opportunities for your ensembles include the:

- **National Concert Band Festival**
- **Orchestra America National Festival**
- **National Choir Festival**
- **Sandy Feldstein National Percussion Festival**
- **Chamber Music National Festival**

Opportunities for your individual students include:

- **Honor Band of America**
- **Honor Orchestra of America**
- **Jazz Band of America**
- **Choral Ensemble of America**

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 placement.

HOW TO APPLY

2021 Application/Audition deadline:

A completed application form with audition recordings, administrator signatures, and application fee must be received by June 5, 2020. Specific requirements for application and audition

recordings are included in the Requirements for Application and Participation in the back of this brochure and online at musicforall.org/festival application. The Music for All National Festival audition process offers a unique opportunity, serving as a tool you can use to take your program to the next level. All auditioning ensembles receive recorded and written evaluation feedback 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 Music for All National Festival.

Download the full 2021 Music for All National Festival brochure to learn more about the Festival and audition requirements at:

musicforall.org/festivalapplication



APPLICATION AUDITION

DEADLINE:

JUNE 5, 2020

HOW USING THE BAND APP HAS IMPROVED MY PROGRAM'S COMMUNICATION



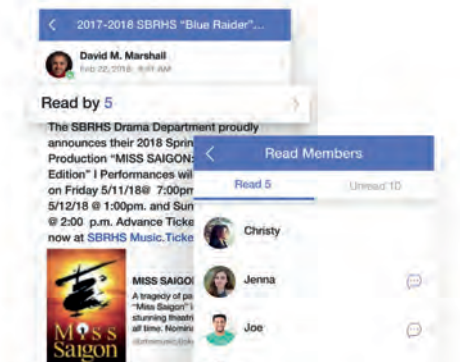
David M. Marshall

Coordinator of the Fine and Performing Arts at Somerset Berkley Regional Schools uses the BAND app to communicate easier

Say 'Goodbye' to Unread Emails and Dead Handouts & 'Hello' to Mobile Notifications!

Before using the BAND app, I had to answer questions through email, text, Facebook, parents, and students. I passed out flyers for students to share with their parents, but as any educator knows all too well, **"backpacks are where papers are going to die."**

Now I know that any information that I post on the BAND app gets delivered to every parent with a distinctly unique "beep" sound on their phones. I can even **check who has and hasn't read the messages!**



Keep Everything in ONE Place: Announcements, PDFs, Signups, and Questions

In one post, I can deliver everything parents and students need to know. For example, my competition weekend posts contain **driving directions, detailed announcements, parent volunteer signups, and handout PDFs, all in one place.**

Better yet, parents can ask questions about the events right on the post itself, and often other parents get to answer even before I can.

Build an Event Calendar with Notifications

Events are going on all the time, but having everything in the same place makes it easy for people to know where things are. **Group members can sync it with their personal calendar**, so they can **stay notified** about upcoming events.



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HIGH SCHOOL
STUDENTS
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2021 MUSIC FOR ALL HONOR ENSEMBLES at the NATIONAL FESTIVAL

presented by  **YAMAHA**

Honor Orchestra of America



Douglas Droste
2021 Conductor
Director of Orchestras,
Ball State University;
Artistic Director,
Muncie Symphony
Orchestra



Larry J. Livingston
Music Director
of the
Honor Orchestra
of America

Jazz Band of America



Alan Baylock
2021 Conductor
Assistant Professor and
Director of the One
O'Clock Lab Band,
University of North Texas

Honor Band of America



Mallory Thompson
2021 Conductor
Director of Bands,
Northwestern University

Choral Ensemble of America



Henry Leck
Artistic Director



Jason Max Ferdinand
Associate Artistic
Director



Jeffrey Redding
Guest Conductor

Photos courtesy of Jolesch Enterprises



Music for All

Photos courtesy of Jolesch Enterprises

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WHY CONCERT PERCUSSION ENSEMBLE FOR HIGH SCHOOL AND MIDDLE SCHOOL?

Interview by Bill Galvin | Music for All Educational Consultant National Percussion Festival

Does your school have a concert percussion ensemble? Would you like your student percussionists to perform well on all of the percussion instruments with proper technique, great feel and a heightened sense of musicality? Would you like your student percussionists to be challenged to develop new skill sets? Then you may want to consider including a concert percussion ensemble in the curriculum.

“What do you need?”



“How can we help?”

We asked for input from various sources across the country at the collegiate, high school, and middle school levels about the value and benefits of offering such an ensemble as part of a well-rounded percussion education. Each of the college level contributors have served as an evaluator for the Sandy Feldstein National Percussion Festival and each of the high school and middle school contributors have had ensembles perform at the festival.

Why Concert Percussion Ensemble?

Thad Anderson – “Burgeoning percussionist require a well-rounded experience in school music programs. If much of the Summer and Fall seasons are dedicated to marching band, it is necessary to create a balance with concert percussion and outlets that allow for percussionists to learn musical traits that are not accessible through marching activities. Percussion ensembles are one of the best outlets to expose students to the essentials of a versatile music education experience. Percussion ensembles provide students the experience of performing behind a variety of percussion instruments.”

James B. Campbell – “Percussion crosses all boundaries and percussion students have the widest possible vocabulary of instruments and musical genres to learn-more than any other instrumentalist. The concert Percussion Ensemble is a unique chamber music group. There is no standard instrumentation and the number of players may change with each new work. This provides directors with the most freedom to choose musical works from a wide variety of literature and customize it for their own students.”

Matthew Armstrong – “I will say that I want my percussionists to leave my walls and be able to have foundational knowledge across the entire spectrum of percussion. I want my students to absolutely love what they do and be hungry to learn as much as they can about the instrument family they have chosen.”

John Kilkenny – “Percussion ensemble builds technique, musicianship and critically important ensemble skills that invariably lead your students to a higher playing level in your concert band program. Playing in a chamber ensemble

also goes a long way in building a positive, musically-based culture among your percussion students.”

Scott Brown – My students at Dickerson M.S. and Walton H.S. enjoy percussion ensemble because of the challenge, provided through the music, which is typically greater than they get through the concert band experience.

Michael Huestis – “While the band literature in recent decades has included more meaningful percussive arts in the composition of the music, it would still be fair to say that the percussionists are the least engaged students when performing festival or concert band literature. Students who are disengaged are obviously not learning, emotionally they are not enjoying the experience, and usually they occupy themselves in ways that become discipline problems. But, if those same 5 students who are not playing the march were assigned to perform percussion ensemble literature, they would not only be engaged, but thrive and build the same musicianship skills that their woodwind and brass counterparts are developing.”

What are the benefits of the Concert Percussion Ensemble?

Thad Anderson – “It exposes students to new techniques and challenges that will help them develop skill sets that are useful in all facets of music making. It offers a variety of ensemble experiences from chamber to percussion orchestra, contemporary to world, keyboard percussion to orchestral and multiple percussion. It can also help to reinforce concepts of music theory, history, and aural skills.”

James B. Campbell – “Concert Percussion Ensemble literature develops better musical understanding as students...

- learn to read music in both bass and treble clef.
- develop tuning skills (timpani are the only traditional concert instruments that a percussionist tunes by ear, in the moment).
- develop technical skills on a variety of core percussion instruments as well as concert accessories and world music instruments through diversified literature.
- experience their role as an interpreter of music, where the students are listening, analyzing, and then making personal choices as the music unfolds.
- utilize imagination and creativity, as their personal musical interpretation requires decisions on proper tone production (mallet choice, articulation, stroke type, touch, volume)."

Matthew Armstrong – "The thing that I love about the idiom of percussion orchestra and chamber ensembles is that, while there is still the thorough rehearsal process, there is an organic and authentic nature to the performance. This is the opportunity to discuss choice in literature, fit for the ensemble, ensemble set up, phrasing, implement and sticking choices...you see where this is going. Students have to make choices (of course with your guidance). It's these choices that allow them to learn from wrong choices."

Scott Brown – "They also develop stronger musicianship and technical skills and are able to play with a much wider dynamic range (on both ends). Our marching percussion section at the high school is regularly complimented by evaluators for our musicality, which I directly attribute to the musicianship of the individual performers gained through our concert percussion ensemble program."

Michael Huestis – "Percussion ensemble literature can be incorporated into the daily classroom structure with creative part assignments that engage students not participating in a particular piece of band literature on the program. Regardless of how it is implemented, percussion ensemble literature is a vital part of the percussive experience, as it is the only way for percussionists to move away from the old model of sitting the back of the band hall, counting rests and playing an occasional suspended cymbal roll, and

move them towards engaging literature that requires the same musical training as their wind counterparts."

In summation...

Thad Anderson – "Concert percussion and percussion ensembles are a part of the basic musical competency of a middle or high school percussion education. The variety of the musical settings and experiences, combined with their inherent differences in musical responsibilities, provide percussion students with the best opportunity for a well-rounded musical education."

James B. Campbell – "The Concert Percussion Ensemble creates opportunities for student growth beyond the specialized skills rote learning provides, such as discipline, stage presence, athletic development, and multi-tasking to name a few. While experiencing Concert Percussion Ensembles, students learn to become better interpreters of music by exhibiting skills of enhanced communication, sound judgement, and curiosity; all valuable to their developing growth and maturity."

Matthew Armstrong – "Getting students to perform (not just play) pitched and non-pitched percussion is the key to success for a percussion studio and band program. Here's the reality. The more front loading that is done here, the better everything becomes. It's important that students are exposed to literature that meets them where they are."

John Kilkenny – "My advice to any director is to just jump in and give it a try. Think of your percussion group like you would any other chamber group in your band. Program serious literature that is written by composers or knowledgeable percussionists. Aim for variety, including keyboard works, transcriptions, "classic" works for ensemble, and new literature specifically written for percussion chamber music."

Michael Huestis – "Percussion ensemble provides all of the fun, communal aspects of drumline, but provides an educational balance to the curriculum that drumline will never be able to accomplish. "Sammy the snare drummer" and "Molly the mallet player" will never learn all of the percussion instruments and nuances needed to become a well-rounded percussionist in a drumline setting, where

they play the same instrument 100% of the time. Percussion ensemble is the bridge that takes students from being a drummer or mallet player to becoming a well-rounded percussionist. Again, if our goal is for our percussion students to be every bit as musically trained as their wind or string counterparts, they cannot go through their high school music experience only playing snare drum, or only playing bells. They need a well-balanced diet of musical training." ■

Q&A Panelists:



THAD ANDERSON

Asst. Professor of Music,
University of
Central Florida



JAMES B. CAMPBELL

Professor of Music,
University of
Kentucky



JOHN KILKENNY

Director of Percussion
Studies and Asst. Director
of Concert Bands, George
Mason University



MATTHEW ARMSTRONG

Visual and Performing
Arts Coordinator,
San Marcos Unified
School District, CA



SCOTT BROWN

Asst. Band Director and
Director of Percussion,
Dickerson M.S. and
Walton H.S., GA



MICHAEL HUESTIS

Director of Percussion,
Prospect H.S., TX



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You already know our popular brands like Velocity, Viper, MTX, Ever-Jazz, Command Center, Elite, Excalibur and Ever-Dri. What you may not know is that every year DSI gives back to the music industry by providing support to organizations such as Music for All, DCI and WGI. We believe in supporting music and the arts so students of today can become the leaders of tomorrow. Thank you for supporting DSI and allowing us to continue to give back and support the great organizations of our industry.

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MARCH 25-27, 2021

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Photo courtesy of Jolesch Enterprises

DIRECTORS' ACADEMY

at the MUSIC FOR ALL NATIONAL FESTIVAL

presented by  **YAMAHA** in collaboration with
Butler University School of Music

DIRECTORS' ACADEMY CLINICIANS 2021



Professor Craig Kirchoff
Director of Conducting,
University of Minnesota,
Emeritus



Dr. Stephen Peterson
Director of Bands,
University of Illinois



Professor H. Robert Reynolds
Principal Wind Ensemble
Conductor, University of Southern
California; Director of Bands,
University of Michigan, Emeritus



Dr. Mallory Thompson
Director of Bands,
Coordinator of Conducting,
Northwestern University



Hosted by
Mr. Richard Crain
President of the
Midwest International Band
and Orchestra Clinic



It might be one of our best-kept secrets: the **Directors' Academy** at the Music for All National Festival. Music for All is collaborating with Butler University music education faculty this year to offer band directors and music education majors an opportunity 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, in collaboration with Butler University's world-class music education faculty. Choir and orchestra opportunities will follow in future years.

ABOUT THE EXPERIENCE

- Three-days observation of all National Festival performances, clinics, and Master Classes.
- One hour "Master Class" with each of the Directors' Academy clinicians where they will discuss their philosophy, professional experience, and offer guidance and advice.
- Presenter and participant dialogue in the Master Class setting.
- Social events, including "Meet the Masters" with the entire National Festival Evaluation and Clinician panel.
- Friday lunch, Friday dinner, and Saturday lunch included in the Festival Directors' Academy fee (2021 fee to be determined).

- Visit musicforall.org/festivalacademy to register online.
- Housing is available at an additional cost and organized through Butler University.

GRADUATE CREDIT

For participants who are interested in obtaining college credit, they may apply for a 1-credit course offered and administered by Butler University at the current per credit hour rate of \$595. This course will require attendance at all scheduled activities of the Directors' Academy and the completion of a reflective response following the Directors' Academy weekend.

HOW TO APPLY

Apply online at musicforall.org/festivalacademy

“ *The Festival Directors' Academy is an unparalleled opportunity to sit down in an intimate setting with the icons of music education.* ”




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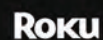
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MUSIC FOR ALL ANNOUNCES LEADERSHIP TRANSITION



▲ Jeremy L. Earnhart, newly elected Music for All President and COO.

Music for All, Inc. (MFA) recently announced **Jeremy Earnhart** has been elected as the organization's President and COO effective March 1, 2020. In his new role Dr. Earnhart will be responsible for operations while **Eric Martin** will continue as CEO and focus on advancement and building a sustainable legacy for MFA. "This is a natural time for me to focus my energies on leading efforts to secure the resources needed to provide access to music and arts education for all students," said Mr. Martin. "I am grateful for the privilege and opportunity to increase our organization's resources and ability to extend and advocate for access and new opportunities for under-appreciated communities."

Both Dr. Earnhart and Mr. Martin will share responsibility for strategic planning. "The election of Dr. Earnhart to President is a natural next step in a leadership transition for Music for All's future," said Gayl Doster, Chairman of the Music for All

Board of Directors. "This change positions both leaders to focus their strengths on two key elements for MFA's success now and into the future — operational excellence and strategic sustainability."

Also at the Board meeting, **Debbie Laferty Asbill** was named Executive Vice President and will continue to oversee the organization's marketing and communications in addition to providing executive functions.

Patrick J. Burley, long-time Board Member, Treasurer, and Chairman of the Finance Committee retired from the Board as of the February 28 Board meeting. **David A. Golden**, who recently retired from his position as senior vice president, chief legal and sustainability officer, and corporate secretary for Eastman Chemical Company in Johnson City, TN, was elected to the Music for All Board of Directors.

2020 BANDS OF AMERICA HALL OF FAME INDUCTEES

The Bands of America Hall of Fame recognizes individuals who have had a positively life-changing impact on Music for All and Bands of America programs, as well as in music education.



Patrick Burley has served as Treasurer, Secretary, Board Member, and Chairman of the Finance Committee of Music for All, Inc., as well as Vice Chairman of the Music for

All Foundation. Mr. Burley is President and Chief Executive Officer of Meridian Investment Advisors, Inc. of Indianapolis, IN.



Darrin Davis currently serves as the Director of Bands and Assistant Director of Fine Arts for the Broken Arrow School District (OK). The Broken Arrow bands are nationally-

recognized and the Pride of Broken Arrow marching band is a three-time Bands of America Grand National Champion. Mr. Davis is a member of Music for All's Bands of America marching advisory committee.



John E. Casagrande served as Executive Administrator for the National Band Association and served as Director of Bands at W.T. Woodson High School in Fairfax

County, VA from 1982-2000. Mr. Casagrande was born January 30, 1942 and passed away July 8, 2019.



Philip Geiger completed 23 years as Director of Bands at Westfield High School (TX) in the Spring Independent School District. While at Westfield, Mr. Geiger's bands were recognized

nationally; the marching band was the 2003 Bands of America Grand National Champion and the concert bands performed several times at the Bands of America National Concert Band Festival.

Happy New Year!

Congratulations on your 2019 success and we hope to help your students in 2020!

Students, parents, and educators are generally unfamiliar with the collegiate application and audition process. Many do not understand the requirements and as a result, students wind up settling for familiar, but often wrong, collegiate choices. When combined with financial constraints, students often miss out on opportunities to attend programs best suited for their talents. ScholarshipAuditions.com provides solutions to these hurdles.

ScholarshipAuditions.com enables students to showcase their musical repertoire and accomplishments beginning as early as the 6th grade. Member profiles are shared with over 1,500 collegiate programs nationwide. By posting their performance videos, students give recruiters the ability to find talents they need and invite students for auditions.

Members at ScholarshipAuditions.com have access to exclusive resources to guide students through this complex process, as well as offering ways to flourish as they hone their talents and consider available collegiate opportunities. ScholarshipAuditions.com lists over 14,000 scholarships in a searchable database—saving countless hours of independent online research—most of which do not require students to major in performing fine arts!

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NEWS

MUSIC FOR ALL COLLABORATES WITH BIRMINGHAM CITY AND INDIANAPOLIS PUBLIC SCHOOLS

Music for All and members of the MFA Urban Education Advisory Team recently collaborated to bring the professional development of music teachers in the Birmingham City School (BCS) System (AL) and Indianapolis Public Schools (IN).

On January 3, 2020, facilitated by the MFA Urban Education Advisory Team, master teachers Stephen Lawrence and Adam Brooks of North Atlanta H.S. were selected to present a full day of instruction with their colleagues in their neighboring state.

Stephen and Adam lead sessions including a two-part session on Recruitment and Retention, a session with the orchestra teachers entitled Building the Comprehensive Orchestra Program, and a music reading session with the band teachers.

On January 21, 2020, Music for All, in partnership with the Indiana Music Education Association (IMEA), engaged Indianapolis Public School educators in sessions facilitated by Andy Bower, Dr. William Earvin, Traci Prescott, and Theon Lee. This full-day professional learning experience featured sessions including: Defining Success in Urban School Fine Arts Programs, Collaborative Teaching Through Fine Arts, Building Successful Fine Arts Programs in Urban Schools, Come and Jam with Lil' Kids Rock, Planning and Assessments for the School Music Teacher, and Connecting with Students through Poetry and Spoken Word.



ACCESSING FEDERAL GRANT FUNDING

Creating a Comprehensive Needs Assessment



As resources for public school music programs become increasingly more difficult to secure from year to year many teachers are having growing success in accessing federal grant funding under Title IV, Part A to support their music programs. Before you ask for additional funding, make sure you've done your homework first. Here are some things you'll need to keep in mind before you make your request.

1. Put together a comprehensive needs assessment to justify your request and support your information with data points that your administrators will understand and appreciate.
2. You can only use Title IV, Part A funds to Supplement, Not Supplant another service. These funds are intended to allow your program to go further, not stand alone or replace one of your other funding streams. These funds should enhance or expand an existing service or program.
3. Before you ask for funding, ask yourself if your request is reasonable and necessary. Your grant manager will have to answer these two questions on your behalf if/when they are ever audited by the state. And of course, your request should be the solution to your biggest challenge in your comprehensive needs assessment.

Joe Clark, Ed.D.
Director of Performing and Visual Arts
Spring Independent School District, Houston, TX

DESOTO HIGH SCHOOL NAMED NATIONAL WINNER OF THE DR. WILLIAM P. FOSTER PROJECT AWARD OF EXCELLENCE

The DeSoto High School bands of DeSoto, Texas and band director Delton Brown were announced as the national winner of the 2019-2020 Dr. William P. Foster Project Award of Excellence by the Music Education Alliance, at a ceremony during the Midwest Clinic in Chicago in December.

The Music Education Alliance is the College Band Directors National Association (CBDNA), Music for All, and the National Band Association (NBA), together dedicated to the attainment of a high level of excellence for bands at all levels of instruction.

The Dr. William P. Foster Project "Award of Excellence" recognizes quality programs serving historically disadvantaged student populations.

High schools are recognized on odd years and middle schools are recognized on even years. This exciting initiative honors select educators, and their band programs, which are challenging students and reaching a high level of excellence.



▲ Participating members of the DeSoto High School music program.

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FOOTBALL TEAM CHEERS ON THE BAND AT GRAND NATIONALS

When the Milford High School Marching Band from Milford, OH competed in the Bands of America Grand National Championships, presented by Yamaha, on November 14, 2019, their football team and student section were part of the “Flock” (what they call their student support section) to cheer them on. Communities often rally together at games and matches for high school sports teams. For the students in Milford’s marching band, this was a concrete sign their community would rally behind them too. Milford High School’s Principal, Josh Kauffman, and Director of Fine Arts, Dan Yeager, came up with the idea and worked with Music for All to create a memorable experience for all the Milford students who attended. While the band was warming up, the football team and Flock took a tour of the stadium, including the Colts locker room, and they were invited to the suites to talk with BOA leaders.

The impact the Flock’s support had on band members cannot be overstated. Drum Major Laynie Metsker recalled “walking down that tunnel with my other drum majors by my side, the band behind me, with the biggest grin on my face. Knowing that our

community was there to support us was amazing.”
To watch the story of Milford High School at Grand Nationals go to the story on [Youtube.com/musicforalltv](https://www.youtube.com/musicforalltv)



▲ Milford H.S. Football Team members and the Flock join the marching band for an Official Grand National Group Photo. Photo courtesy of Jolesch Enterprises.

BANDS OF AMERICA HONOR BAND

Preparations underway for performance in the 2021 Rose Parade® presented by Honda

Every four years, in collaboration with the Tournament of Roses®, the national Bands of America Honor Band performs in the Rose Parade, giving every high school band student in America the opportunity to participate in this spectacular parade. Wind and percussion auditions closed January 15 for the Bands of America Honor Band in the 2021 Rose Parade however, some sections are still accepting auditions. “We are thrilled to welcome the 225 members already accepted into the band,” said director Richard Saucedo, “and we are still auditioning for select sections and could go as high as 350 members.”

- Contact tournament@musicforall.org for more information on ongoing auditions and application process.
- In the spirit of music for all, the Bands of America Honor Band will also feature string players and vocalists, also accepted by recorded audition. Visit musicforall.org/rose for details on those open auditions.



Music for All is honored to enjoy a unique relationship with the Rose Parade, which invites a Semi-Finalist band annually from the Bands of America Grand National Championships to march in the Rose Parade. The Dobyens-Bennett High School Marching Band from Kingsport, TN was invited as the Grand National band to march in the 2020 Rose Parade. The Hebron High School Marching Band from Carrollton, TX has been invited from the 2019 Grand Nationals to perform in the 2021 Rose Parade. *Watch for the Bands of America Honor Band and all of the great marching bands in the 2021 Rose Parade on January 1!*

NEW! Band Director Hub Live Webinars

Join us for a new monthly webinar series exclusively in the Band Director Hub on BAND, the mobile app and BAND.us. This FREE monthly Webinar will include tips for success for the concert band conductor with a small or young band.



Next up: Tuesday, April 21, 9 p.m. EST
William Earvin

Building the Master Schedule: How to Create Your Courses WITH the Guidance Department

- Block Scheduling
- 7/8 Period Days
- Navigating Around AP, Honors, Dual Enrollment
- Technology Offerings

You can also see the February and March webinars with **Susan L. Smith** and **Richard Saucedo** in the BAND Band Director Hub.

YAMAHA NEWS

YAMAHA LEARN HOW TO ACCESS TITLE IV-A FUNDING

Helping To Strengthen Your Music Program

Your friends at Yamaha have put together a resource to help all public school music directors and administrators access information about Title IV-A funding. The Every Student Succeeds Act (ESSA) designates music programs as a part of a “Well-Rounded Education”, which is one of the 3 broad categories of Title-IV funding in addition to “Safe and Healthy Schools”, and “Technology”. This resource will show you how to get started, give you funding examples, links to your state representatives, and more. This is an exciting time because funds are available to strengthen and expand music programs in our public schools.

For more information visit Yamaha.io/TitleIVFund

Also, please sign up for the bi-weekly Yamaha Music Educator Newsletter at: Yamaha.io/educators



DSI NEWS



WHAT IS BAND?

It's the laughs that make up the walks to and from a rehearsal. It's the show hype that rallies a section and the game hype in the stands that screams school spirit. It's the senior speeches, group runs, theme days, pep rallies, parades through the halls, section meals, skits, standing shoulder to shoulder singing the band's song. It's the tears and the cheers, from the first performance to the last home football game.

DSI believes in the qualities that make a band thrive at every stage of the game. We're on the feet of performers as they rehearse, hype, spin, and dance. We're under the soles of conductors, leading the fight song that will rally the team to victory on Friday and driving the tempo of those well-rehearsed movements on Saturday. We're in the hands of performers featured in local news stories, on social media profiles, and on the living room wall. For nearly 40 years, DSI has been a centerpiece in helping bands create the ultimate on field experience, no matter the crowd. What is band? It's Tradition, Leadership, Community.



SCHOLARSHIP AUDITIONS NEWS



INAUGURAL EVENT Performers National Signing Day to be held January 2021

The inaugural National Performers Signing Day experience is a four-day event to be held January 2021 during the Martin Luther King, Jr. National Holiday weekend. The first three days are designed for showcase/audition presentations along with opportunities for personal interaction between students/parents and colleges/universities/conservatories NATIONWIDE.

The culminating event will be held at Stern Auditorium at Carnegie Hall on Tuesday afternoon and will highlight the decisions that have been made between the students and the scholarship awarding institutions.

- Performers National Signing Day is produced by National Presenters Association.
- ScholarshipAuditions.com is the official applicant registration and student profile review platform for Performers National Signing Day.

Registration opens January 27, 2020

Visit ScholarshipAuditions.com to register.



Greg Bimm's **"SECRET WEAPON"** **32 YEARS IN A ROW**



STAGGERING **Achievements of** **Marian Catholic High School Band.**

- Won** - 5 Grand Nationals Championships in **Drillmasters**
- Won** - 15 Overall Illinois State Championships in **Drillmasters**
- Won** - 20 Class AA National Championships in **Drillmasters**
- Won** - 32 Class 3A Illinois State Championships..... in **Drillmasters**
- Won** - 400+ Caption Awards (marching, music, GE) .. in **Drillmasters**

Greg Bimm speaks shoes

“Styles of drill, marching, playing and show design have changed vastly. Like the best top-of-line instruments for 32 years Drillmasters remain **The dependable standard.**”

**The Marian Band marched “Drills” in
30 National Championship Finals.**

How about a **FREE PAIR** students will enjoy!

(Offer to marching band directors only.)

FreePair.Drillmaster.com

(Nobody will bug you to buy later!)

NEWS

FJM NEWS



FJM POWER-FLEX PERFORMANCE WEAR!

With a long history of making waves, FJM has introduced many costume & uniform innovations

over time. Our Power-Flex line is undoubtedly no exception.

The Secret to Success is a white sheet of paper. With our original Power-Flex Jacket and Power-Flex Shirt, it's the simple story of FJM starting from scratch, and nailing the essentials; trim, tailored silhouettes with clear, clutter-free lines. Now add state-of-the-art digital artwork, imagined by the FJM art department, and you've got an on-trend visual way to tell any story. Reveal a different theme every year and every show! Rich colors and striking artwork combine with impressive FJM construction to make each garment unique.

Ready for a new image? Anytime's great for FJM! Explore your newest show concepts using the influential fit and finish only FJM can deliver!

For more information visit www.fjminc.com



REMO NEWS



YOUR SOUND IN COLOR!

Colortone™ Marching Tenor Drumheads

This past year, Remo expanded their line of Colortone™ Drumheads to Marching Tenor Drums. The Emperor Colortone™ Crimplock features Remo's proprietary Skyndeeep® Imaging Technology for a stunning visual appeal with powerful projection, tone and durability. Colortone™ Tenor drumheads are offered with the Emperor Crimplock configuration and are constructed with 2-ply of high strength Mylar® film. Customize your drums like never before with a new dimension in color that demands to be seen and heard.

- Colors include: Red, Orange, Yellow, Green, Blue, and Purple.
- Available in sizes 6" through 14"

For more information visit www.remo.com

<https://youtu.be/hupmdrBtElo>

COLORTONE™
YOUR SOUND IN COLOR



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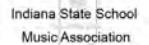
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INDIANA STATE FAIR BAND DAY



CITSA Central Indiana Track Show Association

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#YouMatter

Being a good teacher is not just about what you know, but how you feel. With our #YouMatter campaign, we send you motivating SMS messages each week to remind you why you teach music and the impact you have on your students.

Sign up and receive your very first message today!

bpotm.org/you-matter

Additional resources to help your music program succeed:

- Personalized recruitment webpages
- Music advocacy parent email series
- Blueprint for recruitment success
- 30+ recruitment videos
- Bilingual pre-formatted documents
- Posters, pencils & wristbands

www.bepartofthemusic.org