



Spring 2016

# Music for All

## *Middle School News*

Photo courtesy of Jolesch Enterprises



Photo: Chisholm Trail Middle School Honor Band, TX, at the 2016 Music for All National Festival, presented by Yamaha

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Programs of Music for All



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STUDENTS!**



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

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Ball State University, Muncie, Indiana

Photos courtesy of Jolesch Enterprises





## MIDDLE SCHOOL PROGRAM

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 an inspired, fun 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 1.5 years of performance experience on their instrument.

### Highlights include:

- Featured Conductor: Cheryl Floyd
- Frank Ticheli, 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, themselves, parents. We know you are looking for a safe environment for your child, with exceptional teaching from 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 8 middle students and attend the Directors' Academy free. Bring 4 middle school students and attend Tuition Free. (This is a special debut year offer for the Middle School Division students and teachers.)



*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](http://www.musicforall.org/bus)*

## 2016 MIDDLE SCHOOL FACULTY WILL INCLUDE:



### Cheryl Floyd

Featured Conductor; Band Director, Hill Country M.S., Austin, Texas, whose bands have performed at the Midwest Clinic, Music for All National Festival, and have been awarded the Sudler Cup.



### Frank Ticheli

University of Southern California; Composer-in-Residence



### Keith Ozsvath

Symposium Middle School Camp Coordinator; Band Director, Rotolo MS, Batavia, IL



### Greg Scapillato

Symposium Middle School Camp Coordinator; Band Director, Northbrook Jr. High, Northbrook, IL;

## REGISTRATION DEADLINE & FEE

PAYMENT OPTIONS	DEADLINE	RESIDENTIAL
Full Fee	Register and pay by 5-20-2016	\$645

\* See registration form for more details. See commuter pricing at [www.musicforall.org/camp](http://www.musicforall.org/camp)

# ALWAYS REMEMBER WHY YOU CHOSE THIS WONDERFUL PROFESSION

By Richard Floyd | Music for All Board of Directors

ALWAYS REMEMBER why you chose this wonderful profession in the first place. It is very likely that you were seduced into this magic world of music and music making because of the way it made you feel.

You are not in this profession because you finally learned to play the chromatic scale at MM=144. You didn't choose music as your career path because you finally played a "high C" on your trumpet or mastered a challenging passage. You chose music because of an emotional connection. It was that defining moment or series of moments when music touched your soul and you came to the realization that you couldn't live without it and you were consumed with the dream of sharing it with others.

Never lose sight of that reality. It will be easy to become obsessed with personal achievement, extrinsic goals, a boundless litany of suggested strategies, endless competitions and seductive peripheral activities that disguise themselves as being central to the true purpose of music education. Do not be seduced by these illusions and false values. If you remain ever mindful of those magic moments that ignited the fire for making and teaching music and you strive to create those kinds of experiences in your students then your professional life will be happy, fruitful and long.

ALWAYS REMEMBER to seek opportunities to play your instrument and personally make music. That is a major component of what brought you to this juncture in your life. It is essential that you remember what it is like to be on "both sides of the stick."

ALWAYS REMEMBER that it is the art of making music that gives it true value. In truth, recreating the notes on a printed page of music is no more or less rewarding than solving an algebra equation. No music has been created. But when those notes and rhythms are infused with your human spirit and your passion for creating and sharing beauty, the outcome has the potential to be priceless.

ALWAYS REMEMBER to maintain a musical fortress of great music that offers you inspiration, comfort and revival. There will be countless times when you will need to be reminded of the intrinsic place of music in your life and the lives of others. Your musical fortress must reflect the greatest music that mankind has to offer. Be it Mozart or Mahler or composers on the cutting edge of compositional thought, make it the best of what is out there. And, it must be a compendium of great music that constantly grows and evolves.

ALWAYS REMEMBER that you will always be a student. Explore new frontiers, embrace fresh ideas and seek opportunities to collaborate with master teachers. Be on the look out for occasions to observe and be engaged with the finest teachers and conductors within your sphere. The great golf teacher Harvey Penick said it best, "If you want to be a better golfer don't have lunch with lousy players."

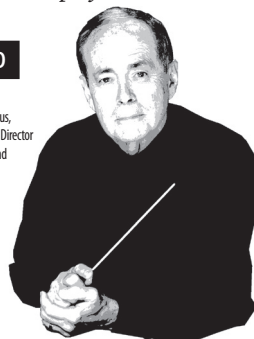
ALWAYS REMEMBER that it is perfectly OK to be pleased with your successes. To be pleased is perfectly normal and healthy. But, never, ever be satisfied. If you are satisfied you become comfortable and if you are comfortable you become complacent and if you are complacent you will cease to challenge yourself and cease to grow.

ALWAYS REMEMBER, as the Chinese proverb reminds us, "It is good to have a goal to journey towards but it is the journey that matters in the end."

And above all, ALWAYS REMEMBER ... life is a "do it yourself" project.

**RICHARD FLOYD**

State Director of Music Emeritus,  
University of Texas at Austin, Music Director  
of the Austin Symphonic Band



**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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## United Sound National Ensemble debuts at Music for All National Festival

United Sound, a strategic partner of Music for All, kicked off 2016 with new projects and initiatives that are aimed to offer many different types of musical experiences to students with special needs.

This year, the United Sound National Ensemble, comprised of 98 students from across the U.S. who are involved in their school's United Sound program, performed at the 25th Annual Music for All National Festival during the Honor Band of America concert on March 12 in Indianapolis.

The United Sound National Ensemble performed the world premiere of Richard Saucedo's new composition, "A Celebration for My Three Best Friends," commissioned in honor of the ensemble and their first performance at the Music for All National Festival.

"The opportunity for United Sound students to perform on the national stage with some of our country's finest music educators and student musicians is truly an honor," said United Sound Founder and Executive Director, Julie Duty. "As we work together to include all children in music, we believe that performances like this are the first step in truly making music for all."



Watch this performance online at [youtube.com/musicforalltv](https://youtube.com/musicforalltv).

United Sound operates as a mentorship program that pairs New Musicians (those with special needs) with Peer Mentors to learn to play an instrument of their choice and perform together in concert once a semester. The organization is also dedicated to providing educators with the tools for creating their own United Sound ensembles through training, support, and organizational resources.

"Music for All was thrilled to include this ensemble on the National Festival stage," said James Stephens, Director of Advocacy and Educational Resources. "It was an incredible and memorable experience for performance and audience members alike."

**Music for All is a proud sponsor of United Sound.**

## MFA Camp Scholarships Available

Music for All is excited to announce several updates to the Music for All Summer Symposium Scholarship opportunities. The new deadline for all scholarships is May 20 and all scholarship information is available online at [camp.musicforall.org/scholarships/](http://camp.musicforall.org/scholarships/).

The newest scholarship is the **Tang Family Scholarship Fund**, created by Anthony and Megan Tang and is open to any student who will be attending the Music for All Summer Symposium. The scholarship selection committee will provide three full residential scholarships to high school and/or middle school students based upon an essay and director recommendation.



Mark Williams

Significant application modifications have been made to the **Mark Williams Memorial Scholarship** for educators and collegiate students. Music for All will offer four full scholarships to directors at **Title 1** schools, and one full camp scholarship to a collegiate student. Each scholarship will also include a travel stipend for up to \$500.

The **L.J. Hancock** scholarship deadline has also been extended to May 20. This needs-based scholarship provides high school and middle school students who meet the requirements a partial scholarship to attend camp.

If you are interested in learning more about our scholarships, or donating to the scholarship fund, please feel free to reach out to our Development Coordinator, **Kyle Courtney**, at 317-524-6233 or [kyle.c@musicforall.org](mailto:kyle.c@musicforall.org).

## "Be Part of the Music" Success leads to New "Stay in Music"

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.

Stay In Music is the most recent launch. "We took the successes of our previous resources and gave them a powerful and sleek new look that's sure to resonate with teenagers and their parents," said Scott Lang, creator of Be Part of the Music.

The Be Part of the Music project is made possible generous support of corporate partners Music for All, Yamaha Corporation of America, American String Teachers Association, Jupiter Instruments, NAFME, and St. Louis Music.



## MFA to Launch Into Choir

Music for All has announced that it will launch choir programming with the addition of the National Choir Festival at the 2018 Music for All National Festival, presented by Yamaha. Henry Leck, Professor Emeritus, Butler University and Founder and Artistic Director of the Indianapolis Children's Choir, is the Festival Artistic Director.





# MUSIC FOR ALL **SUMMER SYMPOSIUM**

PRESENTED BY



**YAMAHA**



## 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 MFA, 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. Join us this summer and expand your knowledge base, build new relationships and collaborations, and learn and explore the latest in pedagogy, techniques, and technology – all in an environment that is enjoyable and sure to recharge or reignite your passion for teaching!

**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 Wifi campus-wide.

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

**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.

## Middle School Director track faculty includes:

Robert W. Smith,  
Division Coordinator  
Ed Arnold  
Matt Conaway  
Cynthia Hawkins

Ed Huckleby  
Charles Jackson  
Joe Pisano  
Susan L. Smith  
Lois Wiggins

## Additional 2016 Directors' Academy faculty:

Tom Aungst  
Greg Bimm  
Peter Boonshaft  
Bob Buckner  
Lee Carlson  
Michael Cesario  
Joel Denton  
Jeremy Earnhart  
Chris Ferrell  
Richard Floyd  
Cheryl Floyd  
Michael Gray  
Thom Hannum  
Ron Hardin  
Matt Harloff  
Ben Harloff  
John Howell

Michael Klesch  
Jarrett Lipman  
Larry Livingston  
Leon May  
Barry Morgan  
Keith Potter  
Richard Saucedo  
Jeremy Spicer  
David Starnes  
Damon Talley  
Frank Ticheli  
Michael Townsend  
Frank Troyka  
David Vandewalker  
Jay Webb

**PLUS:** Carolina Crown  
in Residence

## CONCERTS AND EVENTS

### YAMAHA YOUNG PERFORMING ARTISTS

Monday, June 27 • 8 p.m.



Music for All is proud to open with YYPA – recognizing outstanding young musicians from

the world of classical, jazz and contemporary music.

### UNITED STATES ARMY FIELD BAND & SOLDIERS' CHORUS Tuesday, June 28 • 8 pm



The United States Army Field Band & Soldiers' Chorus of Washington, D.C. is a touring musical organization of the United States Army.

### TIME FOR THREE

Thursday, June 30 • 8 p.m.

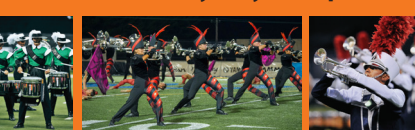


This groundbreaking, category-shattering trio transcends traditional classification, with elements of classical,

country western, gypsy and jazz idioms forming a blend all its own.

### DRUM CORPS INTERNATIONAL CENTRAL INDIANA

Friday, July 1 • 7 p.m.



- Blue Stars, WI
- Carolina Crown, SC
- The Cavaliers, IL
- Colts, IA • Genesis, TX
- Legends, MI • Pioneer, WI
- Troopers, WY

## 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 8 middle school students from your school and earn a scholarship for one Director to attend camp for FREE! Bring 4 to 7 middle school students from your school 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 Ball State University.

**REGISTER ONLINE:** [musicforall.org/camp](http://musicforall.org/camp)

## REGISTRATION DEADLINES & FEES

PAYMENT OPTIONS	DEADLINE	RESIDENTIAL
Full Fee	Register & pay by 5-20-2016	\$645
College & New	Register & pay by 5-20-2016	\$360
Teacher Discount		

\* See registration form for more details.

See commuter pricing at [www.musicforall.org/camp](http://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 \$610 value!) Learn more at [www.musicforall.org/bus](http://www.musicforall.org/bus)

# TECHNOLOGY TOOLS FOR THE MODERN MUSIC EDUCATOR

By Keith Ozsvath | Director, Rotolo Middle School, Batavia, IL

Technology has offered us a plethora of options when it comes to using various technology tools to teach and manage a music program. Not too long ago in the music education world, our technology use was limited to things like email, browsing websites, word processing, spreadsheets, notation software, PowerPoint, and using an electronic tuner, or a metronome like Dr. Beat. Fast-forward to the present and we have a multitude of options that can enhance our teaching and help engage our students more effectively. Here are four free technology tools that can be successfully integrated into your instrumental music program with little technical know-how.

**“We have a multitude of options that can enhance our teaching and help engage our students more effectively.”**

**Daily Rehearsal Slide:** *Google Slides* [www.google.com/slides](http://www.google.com/slides)—Before my band room had an LCD projector, the rehearsal plan was written on the chalkboard, just like every teacher. Although this was one way to communicate the lesson to my students, it was very limiting. With the integration of an LCD projector, a rehearsal slide created in Google Slides is a much more effective communication tool. Every slide is archived automatically, creating a running log for the entire year. Links, videos, and audio files are easily embedded into a rehearsal slide. Images, like screenshots of scores or a warm-up created in Noteflight, can also be integrated to Slides. My favorite way to do this is to take a screenshot of music written in Noteflight, save it as .jpeg or

**Warm Up**

- Long Tones 2 - pg. 12
- Chromatic Exercises - pg. 43
- Chorale “All Through the Night” pg. 40 (*Concert A flat*)

**Rehearsal**

- Walk with McCarley - m. 39
- Balance/Blend
- Day at the Circus - III.
- Notes & Rhythms Steady Tempo

**Band Lessons**

**Practice Rm.**

TODAY	Tomorrow
Alyssa	Michael
Ainslee	Zachary
Addison	Patrick
Alex	Anissa
Taryn	Jolie

**Rm. 16**

TODAY	Tomorrow
Owen	Lia
Elizabeth	ayelin
Jennifer	Alyssa
Kyle	Nicholas
Olivia	Alexa

.png file, and paste it onto the slide. (see slide above).

Additional elements like announcements, and reminders, can also be included. There are dozens of countdown timers on YouTube that can be embedded in Slides by clicking <Insert>, <Video>, search for “5 minute countdown timer”, and selecting your choice. The video will appear and the size can be adjusted to fit the slide.

**Online Newsletters:** *www.smorepages.com*—Newsletters are a fantastic way to communicate what is happening in your classes. Yes, you could use traditional word-processing software, but Smore is chock-full of wonderful features that will make your newsletter stand out. Smore allows you to create customizable newsletters with tons of easy-to-use built-in features. Adding text, pictures, photo galleries, embedded audio and video, maps, and even integrating a Google Form is possible with a Smore newsletter. You can build your newsletter from a library of themed background templates and stylish fonts. One of the best features is the ability to email your newsletter to a group email list. Rather than emailing a link that parents may

or may not follow, recipients will be able to view the newsletter directly within their email browser. Another bonus to using Smore is the ability to receive real time stats like number of views and time spent viewing. Ideas for use: parent newsletters, fundraising details, field trip and performance information.

**Surveys & Forms:** *Google Forms* - [www.google.com/forms](http://www.google.com/forms)—Most educators are familiar with Google Forms and know that they are great for collecting all kinds of information. For example, our students register for the solo and ensemble festival with a Google Form. It has streamlined a process that was previously overwhelming, making it more efficient and manageable. All of the solo and ensemble data that is collected appears in Google Sheets and can then be copied, duplicated, downloaded, or imported into Excel.

I use Google Forms to create a Get To Know You survey that my students complete at the beginning of the school year. I ask questions like: ideas for music we should play, what is challenging for them, what do they want to know about me, and ways I can help them be successful.



One of my favorite ways to use Forms is to record playing assessment data from videos or live assessments. Setting up the form is very simple and I include the following:

- ♦ **Student name or email address:** Student emails give you the option of emailing the results using additional add-ons like Flubaroo or AutoCrat. Rather than entering each email separately, they can be pre-loaded into a drop-down menu for quick selection by copying and pasting from a spreadsheet or database.
- ♦ **Instrument:** Helpful for sorting purposes and comparing scores between instrument sections.
- ♦ **Rubric:** This can be created by choosing a scale or grid question type. I prefer to upload a screenshot photo of a rubric created in Sheets or Docs by selecting <Add item>, <Image>. This allows me to easily reference the grading criteria for accuracy and consistency.

#### GRADING RUBRIC

10pts.	9pts.	8pts.	7pts.	6pts.	5pts.
Perfect, Near perfect	1 playing error	2 playing errors	3 playing errors	4-5 playing errors	6 or more errors

- ♦ **Feedback:** In addition to entering assessment scores, it is very helpful to create checkbox question types with common suggestions for student feedback.

#### Quick Comments and Feedback to the Students:

- ☐ Great Playing ☐ Steady Tempo ☐ Excellent Tone ☐ Excellent Posture
- ☐ Check Key Signature ☐ Incorrect Fingering or Slide Positions
- ☐ DID complete in under 2 minutes ☐ DID NOT complete in under 2 minutes
- ♦ In addition, you can utilize an open-ended paragraph or text-type box allowing more open-ended feedback for the student.

**Video Assessments:** Of all the useful technology tools that are available to music educators, assessment technology can have the biggest impact on musical growth and achievement. For directors looking for an alternative to traditional assessment methods, video assessments are a viable option. Many schools now have a 1-to-1 program which provides an excellent opportunity for students to perform and record their performance assessments.

Rather than using precious rehearsal time for individual assessments, directors can watch, listen and critique videos of their students' performance tests at their convenience. It is an effective tool to assess playing skills like note and rhythmic accuracy, technique, fingerings, articulations, and dynamics. In order to record video on the Chromebook, students will need to download a Chrome browser extension called Screencastify. It's free and can be accessed in the Chrome Web Store (<https://chrome.google.com/webstore>). Once installed and set-up, students should select the "cam" option to record using the

front-facing camera on the Chromebook. Mic level settings can be adjusted for optimum recording levels and videos can be saved to Google Drive. Instruct your students to save their video as "unlisted" for privacy purposes.

### "Assessment technology can have the biggest impact on musical growth & achievement."

Students will find it easy to record and submit their performance videos. So much can be learned from viewing and listening to your students perform individually. My students often share with me how much time they spend recording their performance tests in order to record it perfectly. Below are a few more helpful suggestions and advantages to ensure you and your students have a positive experience with video assessments.

#### Suggestions

- ♦ Take your time when teaching your students to install and set-up the Screencastify extension. Review again

when assigning a playing assessment.

- ♦ Provide written instructions to your students for recording with Screencastify.
- ♦ Practice recording a sample video in class and submitting to Google Classroom or emailing the video link.
- ♦ If your school does not have Google Classroom, students can email you a link to their video instead.
- ♦ Create a rubric to grade the assessments. Quality feedback is essential to growth.
- ♦ Brass players should not play directly into the microphone for better audio quality.

#### Advantages

- ♦ Students can record their performance as many times as necessary in order to submit their best work.
- ♦ Some students feel less pressure recording a playing test alone rather than in front of an entire ensemble.
- ♦ Rehearsal time is not lost to in-class individual assessments.
- ♦ Screencastify works seamlessly with Google Drive and saves all videos to one folder. This allows students to record multiple "takes" of the same playing test while keeping the videos organized.
- ♦ Video allows the teacher to assess posture and instrument hold in addition to music skills.
- ♦ Videos can be shared with parents and students at anytime, as well as at parent-teacher conferences

As an educator, it is our responsibility to evaluate the tools that work best for us and our students. Leveraging technology is NOT about using it just because it's new or available to us. We have to thoughtfully consider it's intended purpose and decide if it will be useful and effective. Technology can be that pathway to reach your students in a way that traditional teaching may not.

For more ideas about utilizing technology, visit [www.teachingbandandmore.com](http://www.teachingbandandmore.com).



**KEITH OZSVATH**

Summer Symposium Middle School  
Concert Band Camp Coordinator;  
Band Director at Rotolo MS, Batavia, IL

# RECOMMENDING SUMMER MUSIC CAMPS

By Greg Scapillato | Director, Northbrook School District 28, Illinois

Now is the ideal time of the year to present opportunities for summer music study to your students and their families. There are many different kinds of summer music camps available for your students; I'd like to share some thoughts with you about the summer music camps outside those offered by your school or program.

**WHY YOU?** Assisting students' families with choosing a suitable summer music camp falls directly in line with the role we play every day. We make recommendations, provide guidance, and give instruction on music for performance, instruments for purchase, and good habits for success. In the same way, we can provide our families with the best (and most essential) information to make an informed decision about their child's summer music study. You work hard to build trust; your students and their parents will welcome reliable information from an expert like you.

## WHY SUMMER MUSIC CAMPS?

There are many excellent reasons to encourage your students to attend a summer music camp; here are some of the student benefits to consider:

- ♦ **Continue Development of Performance Skills** Students spend the school year learning new skills and refining them for performance. A summer music camp will help stave off the backward slide performance skills can take during the summer. They are a great way to bridge the gap in learning (and retaining) skills and concepts over the long summer months.
- ♦ **Expand View of Participation in Music** As their daily lives become routine, it is easy for our students to remain unaware of the scope of participation in music performance at their age level. Sure, they may attend a festival or competition, but those experiences will likely have limited interaction with peers from other schools. A summer music camp truly allow the students to get to know their music peers – often from distant schools – to help broaden their view of participation in music.
- ♦ **Foster Independence and Self-Reliance** Especially for students traveling away from home to stay at the summer music camp, this will be a chance for them to build

their self-confidence as individuals and as performers. The camp can provide a safe environment for a student to tackle new personal and musical challenges.

- ♦ **Inspire New Learning through Novel Experiences** New or novel experiences can be powerful influences on imprinting memories in our brains. The best summer music camps are places to meet new friends, perform new music, and provide new inspiration to encourage continued study. The wonderful memories and friendships forged at a summer music camp can last a lifetime, and provide a springboard for further development as individuals and musicians.
- ♦ **Build Confidence through Successful, Meaningful Music Creation** Often, summer music camps ask students to perform a placement audition to form groups based on ability. Placing students in like-ability ensembles creates a safe environment for taking risks and tackling new challenges.
- ♦ **Deepen Knowledge Related to Chosen Instrument** Many performance-based summer camps will include masterclasses presented by experts for a given instrument. Summer music camps present a wonderful venue for in-depth focus on an instrument and the skill development necessary to advance as a performer.
- ♦ **Explore New Avenues for Performance/ Participation** Getting ready to start marching band in high school? Want to dive into jazz improvisation? Intrigued by small chamber ensemble experiences? Summer music camps offer a diversity of opportunities to explore new avenues of performance.
- ♦ **Develop and Strengthen Friendships Rooted in Music-Making** Many students (and adults) are drawn to music-making, in part, for the socialization aspect. The summer music camp can strengthen existing friendships, and open the doors for new ones.

## Narrowing the Field

The first step is to provide a reasonable field of options for students to consider. Not all summer music camps are created equal, nor

do they all serve the same purpose. You may already know which camps your students have attended and return to your program energized, with improved performance skills. If not, you can connect with experienced teachers in the area to find out which camps they prefer for their students. In either case, refining down details to the "at-a-glance" essentials will help prevent information overload for parents. Here's the kind of information to include:

- ♦ **Dates:** When does the camp occur? Are different sessions offered?
- ♦ **Age and Experience:** What are the recommended student ages and experience level?
- ♦ **Location:** What is the setting for the camp? University campus? Outdoor setting?
- ♦ **Tuition:** Does enrollment date affect tuition rate (i.e. discounts for early registration)? Are need- or talent-based scholarships offered?
- ♦ **Activities:** Does the camp include other activities beyond performance?
- ♦ **Housing:** How/where are students housed? For local camps, does a commuter option lower tuition?
- ♦ **Learning Environment:**
- ♦ **How will students build their performance skills during the camp?**
- ♦ **Is the camp focus narrow (i.e., flute camp), or broad (i.e., concert band, jazz band, marching band, etc.)?**
- ♦ **What is the caliber of instruction provided?**

## Reaching Out

For the students in our program, we've narrowed the potential camps over the years to several exemplary camps that meet our standard. We provide our families with "at-a-glance" essentials: a few bullet points and a paragraph (or two) about each of the camp options. We then take this information and spread the word! Here's how:

## Website



GREG SCAPILLATO

Symposium Middle School  
Camp Coordinator;  
Band Director,  
Northbrook Jr. High,  
Northbrook, IL

A special page is dedicated to information on summer music camps, with links directly to the camps' websites. We also include forms for our own summer lesson program, as well as scholarship applications from our booster group.

## Personalized Emails

An email campaign is sent to all parents sharing the "at-a-glance" information, links to the camps'

websites, and a link to our special web page on summer music opportunities. We'll also include as attachments to the email any camp flyers available. If a student expresses interest, we will

take the proactive step of reaching out to the parents to make sure they know, and to invite them to discuss options with us.

### Concerts

These are great times to share out information, and give parents a chance to ask you questions. We will speak briefly about summer music camps during a transition moment during the concert, and then invite parents to follow-up with us immediately after the concert with any questions. The message is reinforced by providing print versions of the “at-a-glance” information, camp flyers, and scholarship forms along with the concert programs.

### Rehearsals

Students are the best promoters for experiences they value and enjoy. We set aside rehearsal time to present summer music camp options to the students, and ask students that have attended a camp previously to share their experiences with their peers.

### Preparation for Success

In the same way we prepare students for attending an honor festival, for example, we can also prepare our students to help ensure a fun and productive camp experience. Many camps that are large ensemble-based will ask students to perform a brief placement audition. Assisting your students in identifying the audition requirements, securing audition materials, and setting practice goals for a successful audition can mean the difference between a positive or negative camp experience. It will help reduce their anxiety, especially if they are new to attending a summer music camp. This preparation process can also help reinforce the essential concepts you teach every day, showing how they apply outside the school program.

### Bringing It Home

The benefits of a summer music camp apply to the individual attending, and to their ensembles when they return to school. Encourage your returning students to share their experiences with their peers, and to actively reflect on their learning. You can help them express their camp experience with guiding questions, such as:

- What was the most exciting part of the camp? What was the best laugh you had?
- Were you nervous at any time during the camp? If yes, how did you overcome this? If not, what do you think helped you avoid this feeling?
- What was the most important thing you brought to camp?
- Did you meet anyone new?
- What part of your music performance skills improved the most?
- Did you have an “A-HA!” moment at camp when something music-related clicked for you?
- Would you like to go again? Would you recommend the camp to your friends?
- Of the music you performed, which you enjoy the most? Which did you enjoy the least? Why?

The questions can be part of follow-up one-on-one, in a small group, or sharing in a large rehearsal. They can be written, submitted via Google Form, or part of an informal discussion. If you do solicit the student’s feedback and intend to share it publicly, make sure the students know this and are comfortable doing so. You can then use the best quotes from students to help promote summer music camp attendance in future years.

Every day in our programs, we devote time and energy to guiding our students’ growth as musicians and as individuals. Summer music camps can extend these efforts, providing new avenues to foster students’ development. As the music education experts, we can provide the guidance to families and students for selection of, and preparation for, a summer music camp, as well as helping students translate their experience into new understandings and growth.

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SCENES FROM THE

MARCH 10-12, 2016

INDIANAPOLIS, INDIANA

# MIDDLE SCHOOL NATIONAL MUSIC FESTIVAL

*part of the 25th annual  
Music for All National Festival  
presented by*  **YAMAHA**



Middle school band students and their teachers gathered in Indianapolis March 10-12 for the Middle School National Music Festival, part of the 25th annual Music for All National Festival, presented by Yamaha. The 50+ school ensembles who were invited and performed in concert included middle school bands invited from:

- ♦ **Chisholm Trail Middle School Honor Band**  
Round Rock, TX; Tracey Redus, director
- ♦ **First Colony Middle School Honors Band**  
Sugar Land, TX; Bethann Adams, director
- ♦ **Lake Travis Middle School Symphonic Band**  
Spicewood, TX; Kevin Jedele, director
- ♦ **McMeans Junior High Symphonic Band**  
Katy, TX; George Liverman, director
- ♦ **Murchison Middle School Wind Ensemble**  
Austin, TX; Whitney Crowley, director

Invited bands performed in concert in the non-competitive Festival, for an audience of fellow Festival ensembles. Each band received recorded and written evaluation from a panel of conductors and music educators, followed by a post-concert clinics. The Festival includes instrumental master classes for students, student and director socials, a motivational session during the Festival opening, and a Gala Awards Banquet that hosted 2,800 guests this year.

**TOP LEFT TO BOTTOM:**

**A** Yamaha Performing Artist Joe Burgstaller works with students during his trumpet master class

**B** Ellen Blazek, conducting the Chisholm Trail Middle School Honor Band, Round Rock, TX.

**C** Middle school Festival students enjoyed an opening night party, just for the middle school participating bands

**D** Student representatives from McMeans Junior H.S. Symphonic Bands from Katy, Texas receive their Festival plaque during the Gala Awards Banquet, presented by Charles Jackson, Kennesaw, GA, Middle School Festival Coordinator



Photos courtesy of Jolesch Enterprises



Apply for the

# 2017 MIDDLE SCHOOL NATIONAL MUSIC FESTIVAL

PRESENTED BY  YAMAHA

PART OF THE  
MUSIC FOR ALL NATIONAL FESTIVAL, PRESENTED BY YAMAHA



*Photos courtesy of Jolesch Enterprises*

**March 9-11, 2017  
Indianapolis, Indiana**

**Application/Audition deadline:  
June 5, 2016**

The Middle School National Music Festival provides a national forum for performance and recognition for America's outstanding middle school concert bands, as well as a wealth of educational opportunities for the participating ensembles. It is part of the Music for All National Festival, presented by Yamaha, which shines a national spotlight on scholastic ensembles in a non-competitive, positive environment.

Highlights for invited groups include:

- **Perform in concert** – for a nationally recognized evaluators and clinicians in a completely supportive non-competitive environment...to be invited is the achievement
- **Written and recorded evaluation** of your concert performance
- **Post-concert clinic** with a Festival evaluator/clinician
- **Student master classes** presented by leading applied faculty and performing artists.
- **Student and director social activities**
- **Gala Awards Banquet** recognizing all of the Festival ensembles

- **Opening Session with student motivational session**
- **Photo and recording package** for each student
- **Site visit from Festival official upon invitation**, to answer questions and present your school parents and booster with information about the Festival.

**All ensembles that apply receive written and recorded evaluation from the listening panel.**

## Venues and Facilities

Concert bands perform in state-of-the-art concert halls.

The Marriott Place Indianapolis, featuring the JW Marriott, will be the official hotel of the 2017 Festival.

**Download the 2017  
Application/Audition  
Packet at  
[musicforall.org/festival](http://musicforall.org/festival)**

# THE UPSIDE OF FAILURE, THE DOWNSIDE OF SUCCESS AND HOW TO KEEP IMPROVING NO MATTER WHAT

By Noa Kageyama, Ph.D.

*Performance psychologist and Juilliard alumnus & faculty member Noa Kageyama teaches musicians how to beat performance anxiety and play their best under pressure through live classes, coachings, and an online home-study course. Based in NYC, he is married to a terrific pianist, has two hilarious kids, and is a wee bit obsessed with technology and all things Apple. Read Dr. Kageyama's writings at his website: [www.bulletproofmusician.com](http://www.bulletproofmusician.com).*

Nobody likes to make mistakes. And outright failure feels even worse. Like someone has shoved their fist inside our chest, Mortal Kombat-style, and twisted everything up inside.

So when we have the opportunity to spare our kids, students, or colleagues this pain that we know only too well, it's kind of a no-brainer, right? Whether it's correcting their homework to make sure they get A's, or telling them exactly what fingering to use to solve a tricky shift, it's tempting to leverage our hard-earned knowledge and spare them the struggle.

But from a learning standpoint, that might not always be in their best interests in the long term. Feeling rotten is a powerful motivator for change. It can get us to take another look at how we've been doing things and search for a better way – ultimately learning much more, and gaining more confidence in ourselves as a result of having overcome the challenge. And paving the way for us to embrace and overcome even greater challenges in the future.

Of course, this is all moot if we are so discouraged by the failure that we spend the weekend eating Domino's pan pizza (that's right, not just the regular hand-tossed, but the greasy stuff that makes for good stress-eating) and downing pints of Cherry Garcia while binge-watching *The Office* on Netflix.

So how exactly are we supposed to rebound from failures without getting discouraged?

I'll get there in a minute, but first, we should also talk for a moment about dealing with successes.

Wait, what? What is there to deal with? Success is awesome!

## **The downside of success**

Sure, success feels good, and can increase confidence in our abilities, but there are actually some significant downsides to success when it comes to learning.

As Bill Gates once said, "Success is a lousy teacher. It seduces smart people into thinking they can't lose." In other words, when we've experienced success, it's easy to become complacent.

**After all, success feels good, so we don't experience that same inner anguish that motivates a change. And since success increases confidence in what we are already doing, we are less likely to engage in exploratory behaviors. Which means, we end up sticking with a much narrower range of possibilities, and end up learning less from successes.**

For instance, maybe your upbow staccato is good enough in something like Saint-Saëns's Introduction and Rondo Capriccioso, so you never think to explore other right hand finger positions, wrist pronations, or arm angles. But then you encounter Elgar's *La Capricieuse*,

and suddenly realize that just stiffening your arm and thinking "GO FOR IT! AAHHHH!!!" isn't going to do the trick.

So the very real challenge with successes is figuring out how to respond optimally so as not to neglect exploring new possibilities that might be better in the long run (whether because of a swollen head or fear of messing with something that seems to be working).

## **How to do an effective post-performance review**

Win or lose, basketball players do a lot of film study. To analyze what they did well, and what they need to do better.

Musicians can benefit from a post-performance review too. Using a systematic reflection process that involves 3 steps:

### **STEP 1**

#### **Self-explanation**

The first step is to take a closer look at what specific actions contributed to our success or failure.

For instance, what did you do while waiting to go on stage? Who did you talk to? What did you talk about? How did this affect your focus and impact your performance?

The key is to connect the success or failure of your performance to specific actions that you can control.

### **STEP 2**

#### **Data verification**

The next step is to do a little "counterfactual" thinking to take a closer look at what you did and imagine alternate actions you could have taken – and how this might have changed things.

For instance, how else could you have spent your time off-stage waiting for your turn? What might have happened if you kept to yourself, closed your eyes, ran through the opening a few times in your head and visualized how you wanted things to go instead?



## STEP 3

### Feedback

Feedback takes two different forms. The first, is “outcome” feedback. As in, did you succeed? Or did you fail?

Why does this matter? Well, if you don’t know if you succeeded or failed in meeting your goals, you’re probably not going to be especially motivated to do very much...

The second type of feedback is “process” or performance feedback. What worked? What didn’t work? What should we try changing next time? What did we learn from the experience?

This is where we get to gameplan for the next performance. To figure out how to tweak our preparation, our approach, and ensure that we’ve learned everything we possibly could from the last performance, so that our next performance will be better than the last.

#### Timing is everything

Pretty straightforward, right?

But here’s where things get interesting. To maximize our improvement from one performance to the next, we have to be smart about systematic reflection, and focus on different things after successes and failures.

After a failure, we should focus on the specific errors we made PLUS the specific

things we did well. Focusing on both the good and bad seems to result in the most learning and performance improvement.

Presumably, if we focus only on our mistakes after failures, we’ll get discouraged and spiral into that unproductive dark place (filled with Dominos and Ben & Jerry’s).

Conversely, after a success, it seems that we will learn and improve the most if we focus only on our errors.

Because if we focus too much on the things we did well when reviewing successes, we start feeling all warm and fuzzy inside. Which totally sounds like a good thing, but actually lessens our motivation to explore new ways to improve. So we end up learning and improving less.

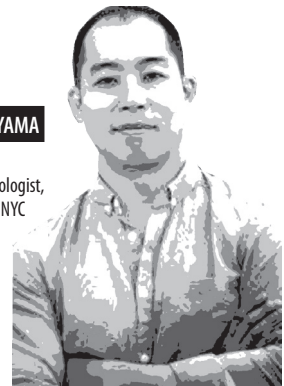
I used to hate, hate, hate listening to recordings of myself, but I think that’s because I was approaching it all wrong.

I was focused on evaluating the performance and whether or not I sounded any good. Instead, I probably should have been focusing on evaluating my preparation and approach to the performance. To figure out what I could do to prepare myself most effectively for the next performance and keep me on the path

of continued growth and mastery. Which at the end of the day is really what we’re all striving for, no?

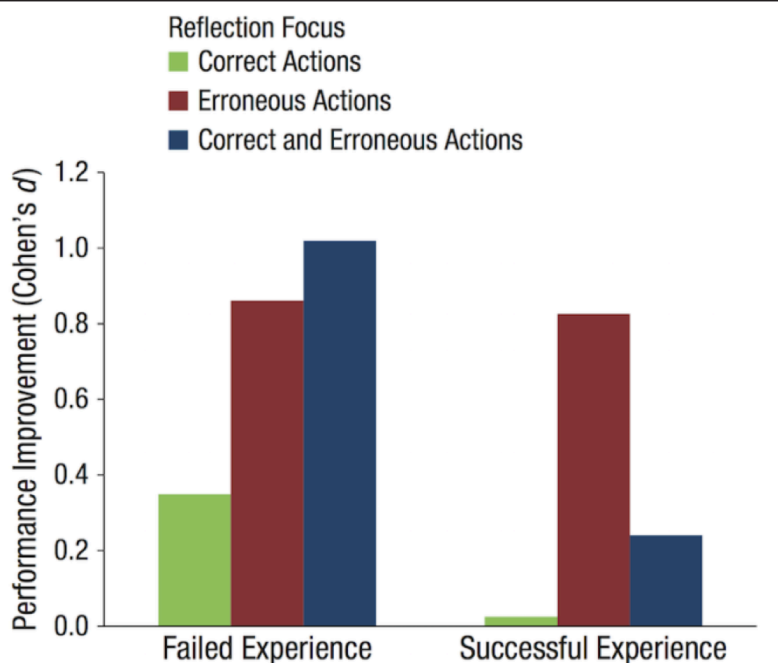
DR. NOA KAGEYAMA

Performance psychologist,  
Juilliard faculty, NYC



**The one-sentence(-ish) summary: “Would you like me to give you a formula for success? It’s quite simple, really. Double your rate of failure. You are thinking of failure as the enemy of success. But it isn’t at all. You can be discouraged by failure or you can learn from it. So go ahead and make mistakes. Make all you can. Because remember that’s where you will find success.”**

~Thomas J. Watson



Graphic from “Learning from successful and failed experience: The moderating role of kind of after-event review.”

Ellis, Shmuel; Mendel, Rachel; Nir, Michal  
*Journal of Applied Psychology*, Vol 91(3),  
May 2006

# INSPIRE, MOTIVATE YOUR STUDENTS!

## 2016 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](http://www.musicforall.org/tickets) for all 2016 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 17  
**Powder Springs, GA**  
McEachern HS

September 17  
**McAllen, TX**  
McAllen Veterans  
Memorial Stadium

September 17  
**Monroeville, PA**  
Gateway H.S.

September 24  
**Austin, TX**  
Kelly Reeves  
Athletic Complex

September 24  
**Clarksville, TN**  
Austin Peay  
State University

September 24  
**Dayton, OH**  
Welcome Stadium

October 1  
**Conroe, TX**  
Woodforest Bank  
Stadium

October 1  
**Toledo, OH**  
University of Toledo

October 1  
**Jacksonville, AL**  
Jacksonville State  
University

October 8  
**Dallas/Ft. Worth, TX**  
Site TBD

October 15  
**Winston-Salem, NC**  
Wake Forest University

October 15  
**Newark, DE**  
The University  
of Delaware

October 15  
**Tacoma, WA**  
Tacoma Dome

October 21-22  
**SUPERREGIONAL**  
**St. Louis, MO**  
The Dome at  
America's Center

October 22  
**San Jose, CA**  
San Jose State  
University

October 28-29  
**SUPERREGIONAL**  
**Atlanta, GA**  
Georgia Dome

October 29  
**St. George, UT**  
Dixie State University

October 29  
**Long Beach, CA**  
Long Beach  
City College

November 4-5  
**SUPERREGIONAL**  
**Indianapolis, IN**  
Lucas Oil Stadium

November 4-5  
**SUPERREGIONAL**  
**San Antonio, TX**  
Alamodome

November 10-12  
**BANDS OF AMERICA**  
**GRAND NATIONAL**  
**CHAMPIONSHIPS**  
**Indianapolis, IN**  
Lucas Oil Stadium

