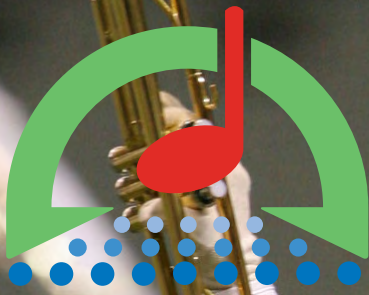


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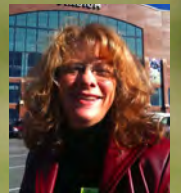
Music for All

NEWSLETTER

Interactive PDF!
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to access
additional content



John Clayton



Susan L. Smith

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Programs of Music for All



National Presenting Sponsor

Why Compete?

by Debbie Laferty Asbill

“My band’s not ready for BOA.”

Band directors sometimes say this to me and to my Music for All colleagues when we talk about their band performing at Bands of America Regional or Grand National Championships.

This idea puts the emphasis on the outcome of the competition, whereas Music for All, with our Bands of America and Orchestra America programs, emphasizes the pursuit of performance excellence and the educational experience of participation.

Why compete at all? How do you use competition in your band program?

“For us, competition serves as a barometer on the excellence level of our program,” says **Ron Hardin, Director of Bands at Bellevue East High School, Bellevue, Nebraska**. “We teach our students to realize their own performance stands alone and is never validated by a win or negated by a loss, rather, competition is a tool to observe what we are doing well and where we can improve our process.”

Hardin says that he competes in Bands of America Championships because the experience is impossible to duplicate at the local level. “To get commentary from the most skilled judges and educators in the country is a huge asset for us,” says Hardin. “Also, for our students to have the chance to watch the very best bands in the country and observe their level of programming and execution has done so much for the growth of our program.”

Bands of America Fall Championships divide participating bands into four classes based upon school enrollment, grades 10 through 12. The classification system is designed to separate participating bands into recognition groups where the bands in “class” competition with each other have the same size general student population base from which to draw.

The audience and performance environment is a key piece of the Bands of America experience. Parents and fans have their own role to perform, which they undertake with enthusiasm. The atmosphere of good sportsmanship, mutual support and appreciation for all of the performers on the field creates a positively life-changing experience for the students, as well as the parents and supporters. Meeting and engaging with parents and fans from other programs creates opportunities for networking and provides an extended voice in support of music education.

“Bands of America’s judges’ commentary provides educators and students with commentary and meaningful assessment,” says **Gary Markham**, Music for All’s Senior Educational Consultant

and Bands of America Chief Judge. Markham is the Supervisor of Music at the Cobb County School District in the Atlanta area. Cobb County School District is the second largest school system in Georgia and the 26th largest in the United States.

“The assessment band directors get from Bands of America is meaningful because it is much more than simply selecting a winner or placement,” says Markham. “The commentary provides information on how directors and students are doing and what they need to do to improve – each judge has a little different responsibility in this, but all pointing to the same mission.”

“As someone who has brought his band to BOA events for 20 years and has been adjudicating events for several years, I often speak to my colleagues about the value of the experience,” says **Joel Denton, Director of Bands at Ooltewah High School, Ooltewah, Tennessee**.

“For many bands, there is not another experience that can provide the quality of critique for the director and students, the thousands of outstanding fans to cheer on all the bands and a philosophy that challenges us as directors, boosters and band members to think out of the box, to commit to excellence and to applaud everyone as we seek to become the best we can be. These are truly life-enhancing and life-changing experiences for many, many students.”

“We compete in BOA Championships because it’s a great resource to learn our strengths and weaknesses,” says **Tom Case, Director of Bands at Adair County High School in Columbia, Kentucky**. “It allows us to set goals and, as a result, contributes in a positive way to self-motivation and discipline. Most importantly, it allows us to continue to keep evaluating and be reflective individuals.”

“For me, it all stems from my general teaching philosophy,” says Case. “I want my students to be productive members of our global society once they graduate. It does not matter to me if that’s in medicine, law, business, education, etc. Competition is a real life experience, coming ultimately from a desire to succeed.”

Case says he uses competition in his band program because it promotes cooperation, teamwork and individual accountability. “Although it’s nice to win, the main reason for competition is that it motivates us to be the best we can be. That’s all I ever ask for.”

– *Debbie Laferty Asbill is Music for All’s Director of Marketing and Communications and a member of the Bands of America Hall of Fame.*

About the directors and schools in this story:

Tom Case, Director of Bands
Adair County High School, Columbia, KY

Size of school: “About 560 in grades 10-12.”

Size of community: “Population of Columbia is 4,600.”

Case is in his 18th year of teaching, his 3rd year at Adair County. There are 160 students in his instrumental band program and 88 in the marching band.

Joel Denton, Chairman of the Fine Arts Department
Ooltewah High School, Ooltewah, TN

Size of school: “998 in grades 10-12.”

Size of community: Population of Ooltewah is about 7,000, Ooltewah High School’s school zone community serves about 15,000

Denton is in his 31st year of teaching overall and at Ooltewah High School.

Ron Hardin, Director of Bands
Bellevue East High School, Bellevue, NE

Size of school: “1,157 students in grades 10-12.”

Size of community: “Population of Bellevue is 52,000; there are two high schools.”

Hardin has been teaching high school for 17 years. He has taught at Bellevue East for 12 years and prior to that in Concord, CA. He also has 20 years of experience teaching drum corps and judging for WGI. There are close to 200 students in the band program, with 110-130 in the marching band.

Dana Leong Depends on Yamaha.

"Throughout my journeys touring, recording, and producing, I am always searching for new sounds and instruments to create my music. I travel fast, both musically and physically, and carrying the compact trombone and the silent cello allow me to bring rock solid state of the art instruments with me at all times."

-Dana Leong, Hybrid Sonic Architect  **YAMAHA**

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2011 Bands of America Championships Schedule

September 24, 2011
Richmond, KY
Eastern Kentucky University

September 24, 2011
North Huntingdon, PA
Norwin High School Stadium

October 1, 2011
Arlington, TX
University of Texas at Arlington

October 1, 2011
Mason, OH
William Mason High School Stadium

October 8, 2011
Conroe, TX
Woodforest Bank Stadium

October 8, 2011
Jacksonville, AL
Jacksonville State University

October 8, 2011
Pontiac, MI
Silverdome

October 14-15, 2011
Super Regional
St. Louis, MO
Edward Jones Dome

October 15, 2011
Akron, OH
University of Akron

October 22, 2011
Towson, MD
Towson University

October 29, 2011
Super Regional
Atlanta, GA
Georgia Dome

October 29, 2011
St. George, UT
Dixie State College

November 4-5, 2011
Super Regional
San Antonio, TX
Alamodome

November 5, 2011
Super Regional
Indianapolis, IN
Lucas Oil Stadium

November 9-12, 2011
Grand National Championships
Indianapolis, IN
Lucas Oil Stadium

2011 Bands of America Regional and Super Regional Championships

presented by  **YAMAHA**

Music for All's Bands of America Regional and Super Regional Championships offer America's high school bands valuable, educational performance and evaluation experiences, as well as exciting, inspirational opportunities for school music groups at all levels.

Limited performance spots are still available in several 2011 BOA Championships. Contact Music for All today at 800.848.2263 to learn how you can enroll and add BOA Championships to your fall schedule.

We're offering new student group ticket discounts to make it easier than ever for band directors to bring student groups at the high school, middle school elementary school and even college levels to experience the excitement of BOA Championships this fall.

Find schedules and visitor information online at musicforall.org.

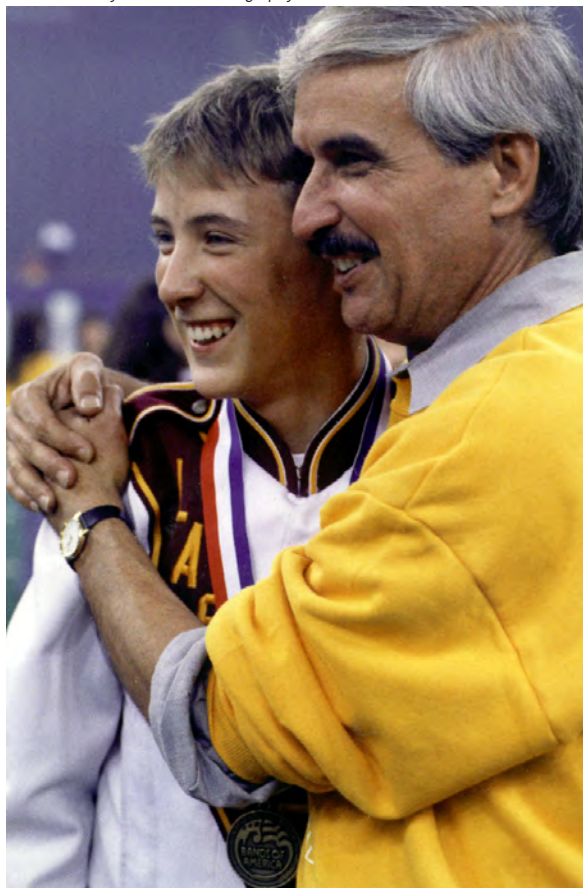
You can make a difference

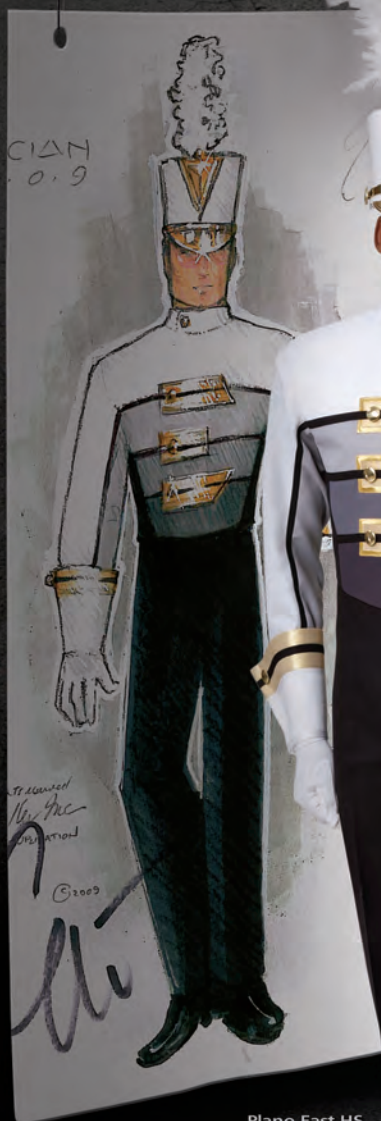
Volunteer at the Bands of America Championships

It takes hundreds of enthusiastic, dedicated volunteers to make Music for All's Bands of America Championships happen. Please join us as a volunteer at the 2011 BOA Regional and Grand National Championships, and help create positively life-changing experiences for thousands of young performers. Online volunteer registration is available now; go to musicforall.org and click on Connect/Volunteer.

You can learn more now about volunteering by emailing volunteer@musicforall.org.

Photo courtesy of Jolesch Photography





Plano East HS
Plano, TX



Dulles HS
Sugar Land, TX



Round Rock HS
Round Rock, TX

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2011 Bands of America Championships

presented by  **YAMAHA**

September 24, 2011
Richmond, KY
Eastern Kentucky University

September 24, 2011
North Huntingdon, PA
Norwin High School Stadium

October 1, 2011
Arlington, TX
University of Texas at Arlington

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Jacksonville State University

October 8th, 2011
Pontiac, MI
Silverdome

October 14-15, 2011
Super Regional
St. Louis, MO
Edward Jones Dome

October 22, 2011
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Towson University

October 29, 2011
Super Regional
Atlanta, GA
Georgia Dome

October 29, 2011
St. George, UT
Dixie State College

November 4-5, 2011
Super Regional
San Antonio, TX
Alamodome

November 5, 2011
Super Regional
Indianapolis, IN
Lucas Oil Stadium

November 9-12, 2011
Grand National Championships
Indianapolis, IN
Lucas Oil Stadium

Join us for a student group experience and save!

Bring a student group and experience the excitement of Bands of America Championships this fall. Music for All is offering deep discounts on general admission tickets for student groups of 20 or more to all of the 2011 Regionals, Super Regionals and Grand National Championships. BOA Championships offer a memorable way to motivate and inspire students, giving them an opportunity to observe performances by high school band members. Use the order form on page the following page, and make your group plans today!

On-site savings, too!

Regular Regional and Super Regional Ticket Prices:

Non-professional stadium ticket prices range from \$14-\$22 (individual and day pass)

Professional stadium general admission ticket prices range from \$17-\$34 (individual and day pass)

Visit musicforall.org for all regular ticket prices by event. Finals reserved seats available at some shows.

Same Day, On Site Purchase Discounts

We know that families and individuals alike are looking for bargains now as much as ever. Music for All wants to help make our entertaining championships affordable for everyone with these special purchase discounts.

These ticket discounts are above and beyond the already low 2011 ticket prices and are available at the ticket window on the day of the event only at all BOA Regionals and Super Regional Championships.

These discounts may not be combined with other offers or discounts.

Children 10 and under are admitted free for general admission seating at all Bands of America Championships (except the Grand National Championship Finals, all seats reserved).

Student Discount

Youth 11-18 years old: \$7 off any General Admission ticket type: individual Prelims, Finals or general admission Day Pass. \$3 off Reserved Seat ticket type: individual Finals Reserved Deluxe Day Pass (Deluxe Day Pass includes one general admission Prelims and one Reserved Seat Finals ticket), or Super Ticket (includes one general admission prelims and one reserved finals at two-day Super Regionals).

College Student Discount

\$7 off any General Admission ticket type: individual Prelims, Finals or general admission Day Pass. \$3 off Reserved Seat ticket type: individual Finals Reserved or Deluxe Day Pass (Deluxe Day Pass includes one general admission Prelims and one Reserved Seat Finals ticket), or Super Ticket (includes one general admission prelims and one reserved finals at two-day Super Regionals). College Student ID required.

Adults Get Bargains, too:

Senior Discount - 62 years and over: \$3 off any ticket type, including Day Pass and Finals Reserved and Deluxe Day Pass, or Super Ticket (includes one general admission prelims and one reserved finals at two-day Super Regionals).

"We Appreciate Your Service" Active Duty Military Discounts

\$3 off any ticket type, including Day Pass and Finals Reserved and Deluxe Day Pass, for any member of the active military and/or the spouse of an active duty military person. A service member or service member spouse may buy up to one additional Military Discount ticket, or Super Ticket (includes one general admission prelims and one reserved finals at two-day Super Regionals). (Military ID required).

Photo courtesy of Jolesch Photography





2011 Student Group Discount Order Form

Join us for these student group experiences and save

Student Group Orders must be placed at least two weeks prior to the event, directly with the Music for All office. Mail or fax to Music for All 39 W. Jackson Pl., Ste. 150, Indianapolis, IN 46225-1010, fax 317.524.6200. Only one check or credit card will be accepted for entire order.

Discounted tickets for groups of **20** or more

Buy 20 – 39 tickets
Receive 2
complimentary tickets

Buy 40 – 69 tickets
Receive 5
complimentary tickets

Buy 70 – 100 tickets
Receive 10
complimentary tickets

Buy 101+ tickets
Receive 10 complimentary tickets plus one year free MFA Fan Network Basic Subscription

"We'll be there!" Indicate your ticket quantities below. All ticket types shown are general admission.

Grand National Championships – Ticket prices shown as "\$Discount Price (\$Regular Price)" All discount tickets are General Admission

	Date	Prelims Th.	QTY	Prelims Fri.	QTY	Semi-Finals	QTY	Total \$
Indianapolis, IN	Nov. 9-12	\$13 (\$21)		\$13 (\$21)		\$27 (\$37)		

One Day Regionals – Ticket prices shown as "\$Discount Price (\$Regular Price)"

Event	Date	Day Pass ¹	QTY	Prelims ²	QTY	Finals G.A. ³	QTY	Total \$
Richmond, KY	Sept. 24	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
North Huntingdon, PA	Sept. 24	\$12 (\$22)		\$6 (\$14)		\$6 (\$14)		
Arlington, TX	Oct. 1	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
Mason, OH	Oct. 1	\$12 (\$22)		\$6 (\$14)		\$6 (\$14)		
Conroe, TX	Oct. 8	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
Jacksonville, AL	Oct. 8	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
Pontiac, MI	Oct 8	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
Akron, OH	Oct. 15	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
Towson, MD	Oct. 22	\$16 (\$26)		\$9 (\$17)		\$9 (\$17)		
St. George, UT	Oct. 29	\$12 (\$22)		\$6 (\$14)		\$6 (\$14)		

One Day Super Regionals – Ticket prices shown as "\$Discount Price (\$Regular Price)"

Event	Date	Day Pass ¹	QTY	Sat. Prelims ²	QTY	Finals G.A. ³	QTY	Total \$
Atlanta, GA	Oct. 29	\$24 (\$34)		\$11 (\$19)		\$15 (\$23)		
Indianapolis, IN	Nov. 5	\$24 (\$34)		\$11 (\$19)		\$15 (\$23)		

Two Day Super Regionals – Ticket prices shown as "\$Discount Price (\$Regular Price)"

Event	Date	Fri. Prelims ⁴	QTY	Sat. Prelims ⁴	QTY	Finals ³	QTY	Total \$
St. Louis, MO	Oct. 14-15	\$9 (\$17)		\$11 (\$19)		\$15 (\$23)		
San Antonio, TX	Nov. 4-5	\$9 (\$17)		\$11 (\$19)		\$15 (\$23)		

TOTAL \$ OF TICKETS ORDERED \$ _____

Check # _____ Amount \$ _____

Organization _____

Charge ☐ AmEx ☐ Visa ☐ MasterCard ☐ Discover

Contact Name _____

Account # _____ Exp. Date _____ CCV Code _____

Street Address _____

Signature _____

City _____

Print Name _____

State _____ Zip _____

Street Address _____

Phone _____

City _____

E-mail _____

State _____ Zip _____

Return completed order form to the address or fax number listed above. Student group discount valid only for students, 11-18 years old, with a minimum group of 20 students. Children 10 and under admitted free for general admission seating (reserved seat ticket required for all Grand National Finals seating). No discount on Finals Reserved Seats. No discounts on Super Regional Super Tickets or Deluxe Day Passes. ¹ = Day Pass includes one Prelims General Admission and one Finals General Admission ticket. ² = Includes one single day Prelims General Admission ticket. ³ Finals = One Finals General Admission ticket. ⁴ = Includes one single day Prelims ticket. Complimentary tickets will be for the same type ticket ordered.



2011 BOA Championship DVDs

As Low As \$20 Each!

Order More and Save!

Mr. Video offers group discounts if you order 10 or more DVDs. Save up to \$44 off regularly priced DVDs.

Smart Idea: Have a fundraiser!

Order in quantities for your band with our bulk discount and resell DVDs to parents and fans making a great fundraiser for your program!



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(our original, trusted and proven storage cabinets)



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Throughout good economies and bad, Wenger has built a proud legacy of helping facilities make the most of their storage dollars. Now with our new Edge Instrument Storage System, you have a new, more affordable opportunity to install the protection your valuable instruments warrant.

Whether your choice is Edge or our proven UltraStor line of cabinets, we'll first help you determine your very specific storage needs and find the solution that is right for you. If budget is your biggest concern, Edge makes it possible to store your complete instrument inventory for less money without sacrificing Wenger quality. You'll still take advantage of patented polyethylene shelves, rugged hardware and fasteners, heavy-duty building processes that hold up to institutional use, aesthetic options that match any decor — even the ten-year warranty.

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can customize
the right storage
for you. Call our
experts for a free
consultation
today!**

Wenger has a full line of products that will meet any and all of your specific storage needs — many of them have wheels or casters for easy transport. Whatever choices your budget allows, we'll use our unique dual expertise in music education and storage to your ultimate advantage. You'll love Wenger storage — and it starts with a call to your Wenger representative.



A Grand Nationals not to miss!



2011 Bands of America Grand National Championships

presented by  YAMAHA®

November 9-12, Indianapolis, IN
Lucas Oil Stadium

Nearly 100 bands will perform at the 2011 Bands of America Grand National Championships, presented by Yamaha, November 9-12 at Lucas Oil Stadium in Indianapolis. The best high school marching bands from across the nation will compete, with exhibition performances by the Indiana University Marching Hundred and the University of Massachusetts Minuteman Marching Band.

*Order MFA Club Experience Finals Seats
for the ultimate Grand Nationals experience.*



Photo courtesy of Jolesch Photography

MFA Club Experience

Bands of America will again offer the "MFA Club Experience" reserved seating at Grand Nationals, with significant refinements and improvements. MFA Club seats are prime (larger, more plush) Club seats (on the 300 and 400 levels, between the 30 yardlines) that mirror and have the same exclusivity and amenities offered to Indianapolis Colts™ Club seat ticket holders.

Amenities will include exclusive access to Lucas Oil Stadium Club Level amenities and services. We have taken the steps necessary to ensure that MFA Club Experience seating areas are limited and restricted to MFA Club Experience ticket and VIP guests, including restricted access to designated concessions, lounges and restrooms within the Lucas Oil Stadium Restricted 300-400 Club Level area.

Know that when you choose to purchase MFA Club Experience seating, you will get the best seats in the house and be showing your support for Music for All, Bands of America and arts education. Order soon for the best available seats and seat locations. MFA Club seats are available for Finals (\$115).

Some sections of Super Tickets for Finals are sold out so order your Grand National Finals tickets now for the best available seating.

Learn more about Lucas Oil Stadium Club Seats

(Club amenities for Grand Nationals may differ from those available at Colts games.)

BREAKING NEWS:

A couple of performance spots may be available for bands seeking to add Grand Nationals to their band's 2011 schedule.

Call us today at 800.848.2263.



Grand National Championships *Competing bands*

(as of 9/6/11 – subject to change)

Adair County H.S., KY
 Archbishop Alter H.S., OH
 Arsenal Technical H.S., IN
 Avon H.S., IN
 Avon H.S., OH
 Beechwood H.S., KY
 Bellbrook H.S., OH
 Ben Davis H.S., IN
 Bishop Fenwick H.S., OH
 Blue Springs H.S., MO
 Bourbon County H.S., KY
 Broken Arrow H.S., OK
 Butler Traditional H.S., KY
 Carlisle H.S., OH
 Carmel H.S., IN
 Carroll H.S., OH
 Cary Senior H.S., NC
 Center Grove H.S., IN
 Centerville H.S., OH
 Central Hardin H.S., KY
 Claudia Taylor Johnson H.S., TX
 Columbus North H.S., IN
 Corner H.S., AL
 Crestwood H.S., OH
 Danville H.S., IN
 Daviess County H.S., KY
 Dublin Coffman H.S., OH
 East Central H.S., IN
 East Clinton H.S., OH
 Eastern H.S., KY
 Edgewood H.S., OH
 Firestone H.S., OH
 Franklin H.S., TN
 Grandville H.S., MI
 Grant H.S., MI
 Green Hope H.S., NC
 Greendale H.S., WI
 Herscher H.S., IL
 Indian Hill H.S., OH
 Jenison H.S., MI
 Kings H.S., OH
 La Salle H.S., OH
 Lafayette H.S., LA
 Lake Central H.S., IN
 Lake Orion H.S., MI
 Lake Park H.S., IL
 Lakeland H.S., MI
 Lawrence Central H.S., IN

Lebanon H.S., OH
 Lewisburg H.S., MS
 Limestone Community H.S., IL
 Lincoln-Way East H.S., IL
 Logan Elm H.S., OH
 Marian Catholic H.S., IL
 Meade County H.S., KY
 Miamisburg H.S., OH
 Milford H.S., OH
 Monrovia H.S., IN
 Morton H.S., IL
 Mount Gilead H.S., OH
 Murphysboro H.S., IL
 Newaygo H.S., MI
 North Laurel H.S., KY
 Northmont H.S., OH
 Norton H.S., OH
 Norwell H.S., IN
 Norwin H.S., PA
 O'Fallon Township H.S., IL
 Owasso H.S., OK
 Pflugerville H.S., TX
 Pulaski County H.S., KY
 Ravenwood H.S., TN
 Reeths-Puffer H.S., MI
 Rockford H.S., MI
 Saint James School, AL
 Shortridge Magnet H.S., IN
 Simon Kenton H.S., KY
 Spring H.S., TX
 Stebbins H.S., OH
 Sycamore H.S., OH
 Talawanda H.S., OH
 The Woodlands H.S., TX
 Troy Athens H.S., MI
 Union H.S., OK
 Victor J. Andrew H.S., IL
 Walled Lake Central H.S., MI
 Wando H.S., SC
 Warren Local H.S., OH
 Waukesha North H.S., WI
 West Bloomfield H.S., MI
 West Johnston H.S., NC
 Western Brown H.S., OH
 Western H.S., IN
 William Mason H.S., OH

In Special Exhibition at Grand Nationals

In addition to 90 of the nation's finest high school marching bands, Bands of America will welcome two of America's finest college bands in special exhibition during Grand Nationals. Let's hear it for the Indiana University Marching Hundred and the Minuteman Marching Band of the University of Massachusetts!



Indiana University Marching Hundred

Indiana University's famed Marching Hundred is the product of a tradition that dates back to the organization of the first band at Indiana in 1896. Originally founded to provide recreation for interested students, the 22-piece band of 1896 grew to 47 members by 1913. When the IU campus was converted into a training camp during World War I, the band played an important role in drilling American soldiers.

In the mid-1920s, the IU Band began receiving national attention. When John Philip Sousa came to Bloomington in November of 1925, he referred to the band as "one of the snappiest marching and playing bands in the country."

Each season the Marching Hundred performs live before thousands of fans as well as for national television and radio audiences. In 2007, the Marching Hundred was the recipient of the Sudler Trophy, naming it as an outstanding college marching band.



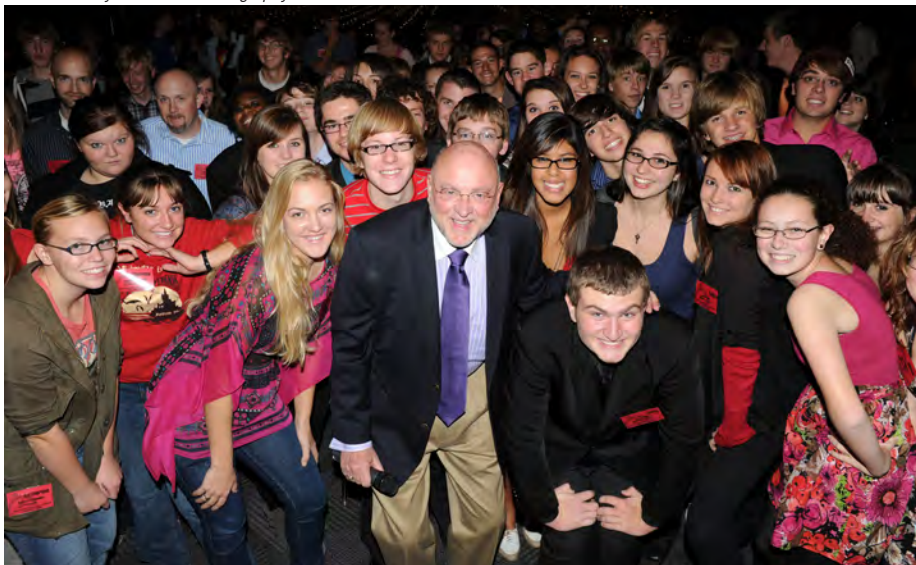
University of Massachusetts Minuteman Marching Band

The Power and Class of New England, the Minuteman Marching Band is one of the finest collegiate marching bands in the East. The Minuteman Marching Band, first founded in 1863, has long been a source of great pride for the University of Massachusetts and the surrounding region. Under the leadership of Timothy Anderson, assisted by DCI Hall of Famer Thomas Hannum (Cadets of Bergen County, Star of Indiana, Madison Scouts, and Blast!) and musical arranger Michael Klesch (Cadets, Crossmen, Phantom Regiment, and Carolina Crown), the Minuteman Marching Band has emerged as one of the nation's outstanding band programs.

Also a Sudler Trophy recipient, today's 350-member ensemble is the result of the dedication and perseverance of many instructors, thousands of students and immense amounts of hard work. The Minuteman Band has performed for Presidential Inaugural Ceremonies in 1981, 1985 and 2001. The band has performed previously at the Bands of America Grand Nationals in 1993, 2001, 2004 and 2007, under the direction of Bands of America Hall of Fame member George N. Parks.

A Grand Nationals not to miss!

Photo courtesy of Jolesch Photography



Leadership

Tim Lautzenheiser Student Leadership Workshop

Sponsored by Marching Show Concepts

Friday, November 11, 5 - 7 p.m.
Hyatt Regency, Indianapolis



Student leaders: Work with the man who is the author of this powerful leadership program. It is hard-hitting, based on life skills, and certain to make a measurable contribution to the health and welfare of your band. The emphasis of the session is about self-development in order to properly lead others to a higher level of group attainment. While many leadership workshops dwell on the leader's control over the followers, Tim's curriculum encourages and focuses on the growth of the group. This is accomplished through a nurturing environment where everyone agrees upon the organization's values and builds a solid foundation for positive growth for the whole band program.

Who should attend: Section leaders, band officers, drum majors, all students with positions of leadership and who aspire to be leaders of their bands and in life.

What you'll learn: This unforgettable Student Leadership Workshop focuses on the aspects of leadership dealing with: attitude development, communication skills, personal responsibility, positive role modeling, sensitivity in working with peers, understanding of self motivation, responsibility assessment and action plans to achieve group goals.

Pricing: \$35 per person or \$30 per person for groups of 10 or more from the same school. If you register by November, you will receive the discounted group rate price. After November 1, all registrations are \$35 per person. Also, **one director attends FREE** for every 10 students enrolled.

[Download registration form](#)

[About Tim Lautzenheiser](#)

Expo

at Grand Nationals

America's largest and most prestigious national marching band event invites you to join our growing list of exhibitors. Exhibits are located on the street level concourse of Lucas Oil Stadium and are easily accessible to the more than 40,000 participants and spectators who attend the three-day event.

Make contact with band directors, including both participating directors and those who have traveled from across the county to witness performances by America's finest bands! Meet band parents and boosters - the decision makers with true purchasing power. And of course, the students - thousands of dedicated band students from many of the nation's top band programs.

Who should exhibit?

Companies with products and services targeting teens; music students and teachers; parents and families; music fans and colleges as well as organizations like drum and bugle corps and membership associations. Do you have a product or service we've not had yet at the Expo? Surprise us!

2011 Grand National Expo
November 9-12, Indianapolis, IN
Lucas Oil Stadium

Contact us to learn more about how to exhibit:
800.848.2263, or email Shelly Snider at Music for All,
shelly.s@musicforall.org.



A Grand Nationals not to miss!

Grand Nationals Experience for Music Education Majors

Attention NAfME Collegiate Members, students currently majoring in music education and 2011 DCI Alumni:

Join us for a **FREE Music Educators Experience**

Saturday, November 12, 2011

8:00 A.M.–5:00 P.M. *(times tentative pending final schedule)*

Lucas Oil Stadium, Indianapolis, Indiana

If you are a college student currently majoring in music education (undergraduate or graduate level), you can attend the 2011 Bands of America Grand National Championships Semi-Finals as our guest. Join us for this exclusive educational opportunity with complimentary reserved seats.



**Part of Music for All's Bands of America
Grand National Championships,
presented by Yamaha**



RSVP REQUIRED TO ATTEND

Space is limited and only offered on a first-come, first-served basis so e-mail Music for All Development Department at development@musicforall.org with all the following information:

- Your first and last name
- Your address
- Your phone number
- Your email address
- College you are attending
- Music Ed. faculty contact first and last name
- Music Ed. faculty contact email address
- Music Ed. faculty contact phone number

**Please RSVP as soon as possible, because space is limited.
Your receipt of our email confirmation will guarantee your
registration.**

**For more information or to speak to someone about the workshop,
call 800.848.2263.**





Music for All

Celebrate your special someone by making a donation to Music for All

Music for All is offering space in our Grand National Championships keepsake program book for you to honor your student, director, band or band booster. What a great way to acknowledge the dedication, passion and experience of participation in Music for All programs!

Ideas for Celebration:

- Honor your student, director, band or booster program.
- Congratulate a Senior band member for his or her dedication.
- Tell someone how proud you are of him or her.
- Honor a band director or booster volunteer.

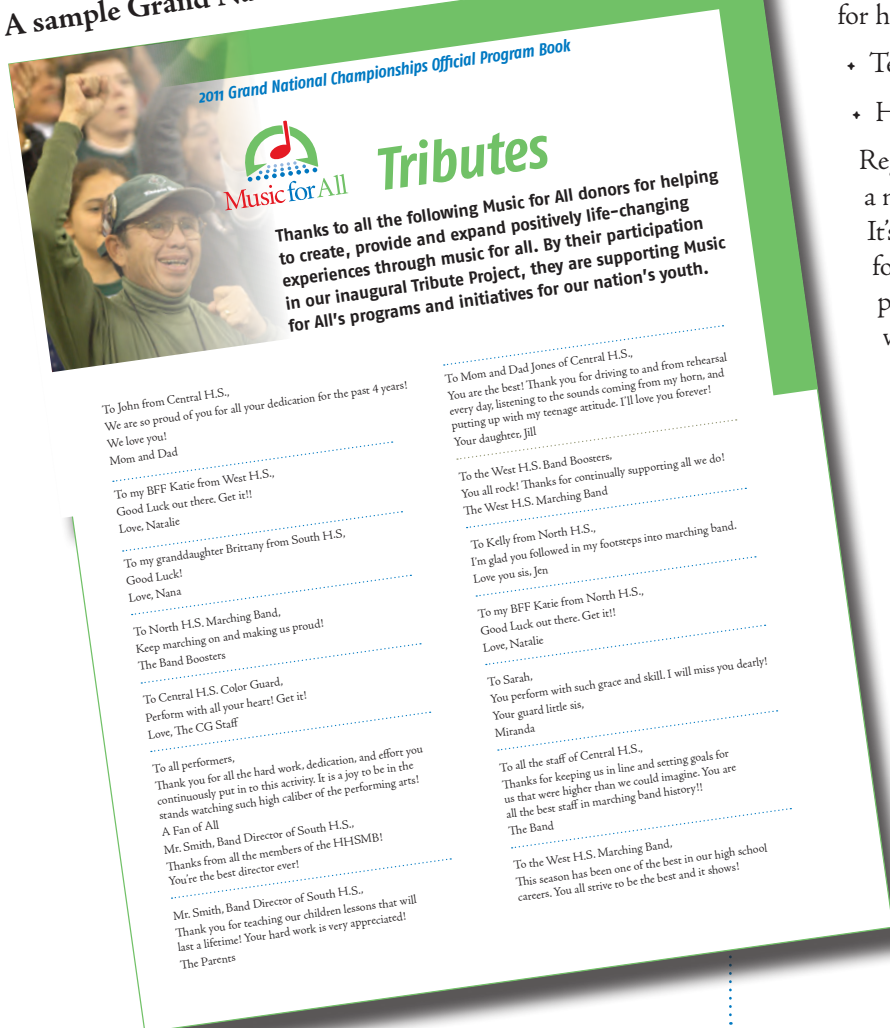
Regardless of the occasion, your tribute provides a meaningful way to recognize someone special. It's so easy to do, and you'll help support Music for All's programs and initiatives that create positively life-changing experiences. To order and view samples of tributes, go to musicforall.org.

This opportunity is for schools, parents, students, alumni and band booster clubs. To contribute your celebration message, visit musicforall.org and click on "Ways to Give."

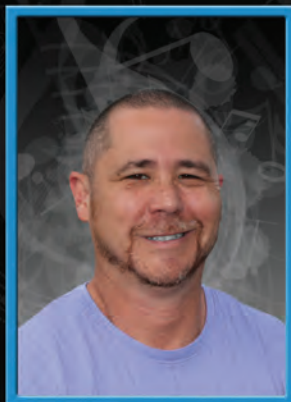
For more information, please contact MFA at 800.848.2263 or development@musicforall.org.

Orders and payment must be received by Music for All on or before **October 7, 2011**. Space is limited.

A sample Grand National program book Tribute page:



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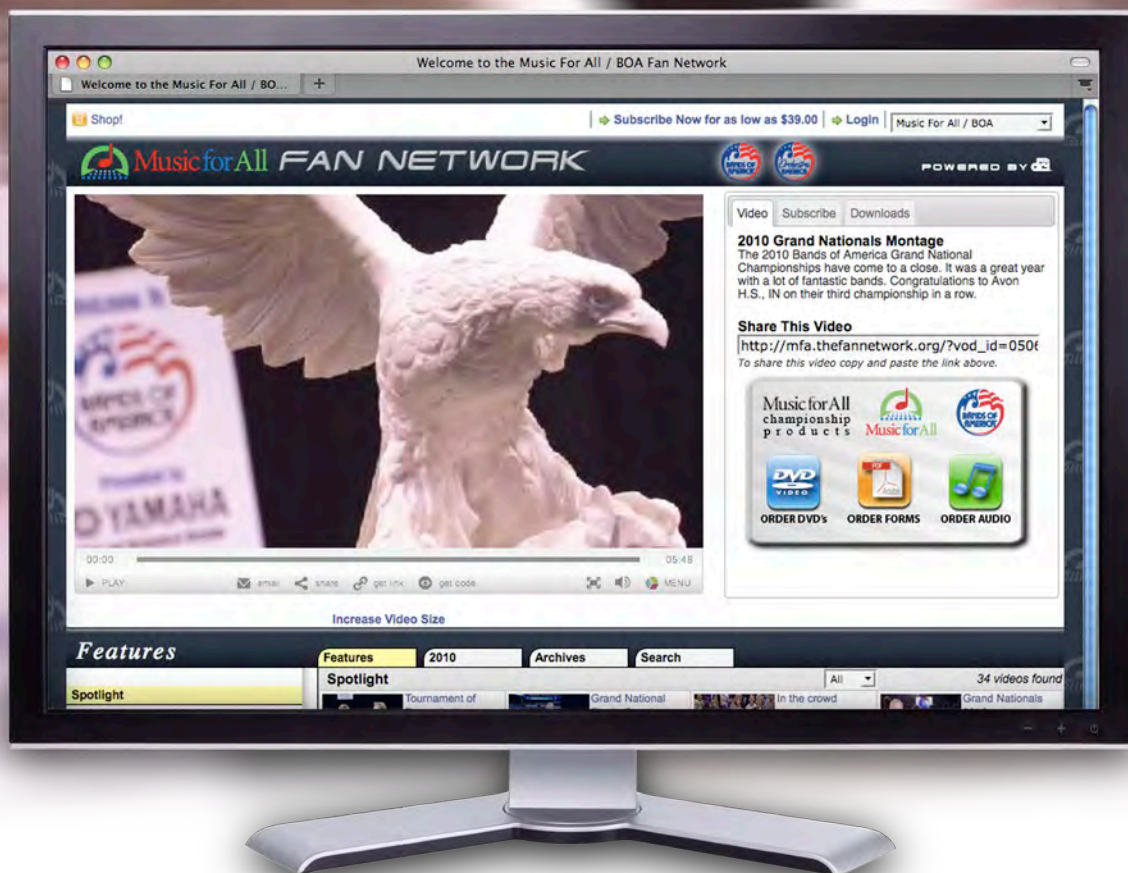
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SPOTLIGHT

An Interview with Susan L. Smith, Director of Bands at Saint James School in Montgomery, Alabama

MUSIC FOR ALL: You've taught at a variety of levels of education and been involved in varied facets.

SUSAN L. SMITH: After completing my degree in Music Education from James Madison University, I taught in the Virginia public schools. After completing my Master's degree in Education at Troy State University, I taught Private Horn, Teaching Music for the Classroom Teacher and Introduction to Music as an Adjunct Professor of Music at TSU. I served as the Executive Director of the Southeastern United States Concert Band Clinic and Honor Bands and was a Coordinating Author for Warner Bros. Publications' Expressions Music Curriculum. I was also an author for Band Expressions, a secondary component of the curriculum written for school instrumental music programs.

MFA: When did you begin teaching at Saint James School?

SLS: In 2007, after we moved back to the area [from Florida] when Robert [husband, composer Robert W. Smith] was offered a position to return to Troy State University, where he had previously started the music industry program.

MFA: Tell me about Saint James School and its music program.

SLS: Saint James School is an independent, nonsectarian college prep school with about 1,000 students in grades K-12. We have a broad spectrum, very diverse student population, supported by the fact that Montgomery is the home of two military colleges among other factors. There are about 340 students in grades 9-12, and we have about 10-15% in each grade level involved in the music program. SJS also has very active, full drama and art programs, very strong electives. 100% of our graduates go on to college.

I teach grades 6-12 music, band and guitar. We have a jazz band that meets after school the second semester. The music program has grown since 2007. My philosophy is that I want everyone to be in band. If you want to be involved, we'll find a place for you. We're constantly reinventing ourselves.

MFA: What were your goals when you first arrived at SJS, and what steps did you take to reach those goals?

SLS: I wanted to bring consistency into the program. We wanted to meet high standards to move the program from the success we'd had on a local level to a national level.



My first year at SJS, I decided to continue to go to local marching band contests and to step out of state – out of our area – one time. We went to a contest at Tate High School in Florida, in great part because we respected the adjudicators who I knew to also be Bands of America judges.

My second year, we performed at the Bands of America Super Regional in Atlanta. I wanted to set the kids up for success – we set realistic goals, to get our feet wet, to see what it's like to perform in that setting, to march on artificial turf in a stadium with a roof. We finished second in our class by .10 of a point, so I thought, "Ok, we're going in the right direction."

Third year, we traveled to Indianapolis and the Bands of America Grand National Championships. Our schedule was set up to perform Thursday night, then watch and sightsee Friday, with no other rehearsals planned. When we found out Friday night we'd made Semi-Finals, which was unexpected, we had to change plans. The next year we went to two BOA Regionals, and in 2011 we'll go back to Grand Nationals.

With concert band, I followed a similar path – no state contest the first two years. Once we moved forward, we received Superiors and now Superior with Distinction the past two years. We play two grade levels higher than what is expected at State, in order to expose students to the highest standards.

MFA: What value do you believe competition can offer to your students?

SLS: I believe one lesson is that hard work pays off – the idea of seeing that, in life, there is always somebody better than you at something, then to use that as a model to get to something better.

The bar always moves, expectations always change. I tell my students that I can buy them all the trophies in the world, but you cannot buy the experience of setting and meeting goals. Reaching a level of achievement is a benchmark. Trophies have nothing to do with it.

MFA: Why do you choose to compete in Bands of America Championships?

SLS: The adjudication and assessment tools Bands of America provides is one of the main reasons. I believe Bands of America is the only choice for a national standard of scale. Nowhere else do you get that level of assessment tool. Participation in BOA gives students real-world experience on a national level. Directors may be afraid to get a score

on a national level, but it's about the education: what we're doing, ways we're improving and how to go about achieving goals. It's about mastery.

MFA: What do your band parents gain from BOA Championships?

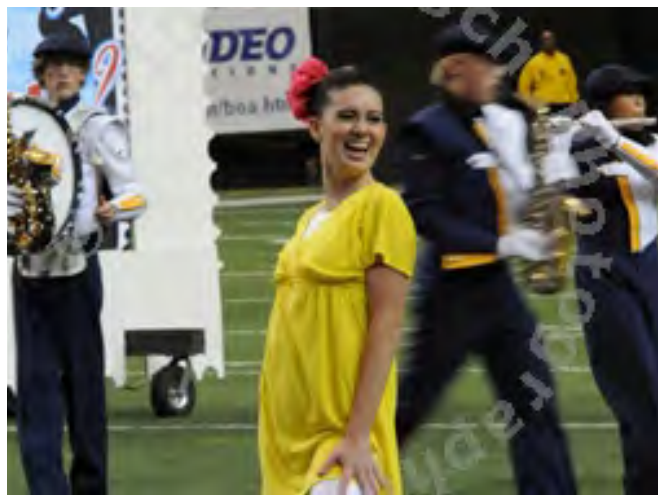
SLS: BOA gives parents a sense of reality about our program and what other programs are doing. You can be successful in your area, but BOA provides a broader view of what students can achieve. After our first year performing at the Bands of America Super Regional in Atlanta, I passed out copies of scoresheets and listened to the adjudicators recorded comments with the parents. After taking a risk [first major BOA event], I involved the parents in listening to the judges' comments that didn't just discuss "what's wrong" but how to fix it. It was an eye-opening experience for the parents in several ways. I think it only took the parents seeing one ATV pulling a cart of percussion equipment to the field to decide, "we need that."

MFA: You've also been involved at the Music for All Summer Symposium?

SLS: When I was in college, my band director [Pat Rooney] was involved with the Bands of America Summer Workshop in Whitewater, Wisconsin and encouraged us to apply to be SWAGs [the SWAG Team is a volunteer group of resident counselors and teaching assistants], which I did in 1989 and 1990. Those experiences had a tremendous impact on me as a young teacher and shaped me as an educator.

I've been back to teach at the Symposium, including most recently Middle School Teacher Track classes in June 2011. Robert [her husband] also teaches at the Symposium. In fact, I got to know Robert at the Summer Symposium, and later reconnected with him when I was teaching in Virginia and he was spending some time at James Madison University.

Photo courtesy of Jolesch Photography



MFA: Why should band directors attend the Music for All Summer Symposium?

SLS: In any school, any background, directors have holes in their education, even at the Master's degree level. There is so much in the Summer Symposium sessions that fills in those gaps. The contact with other directors and the mentoring that goes on during – and continues after – is invaluable.

MFA: Your children have participated in Music for All events as students. What do you feel, as both a parent and music teacher, they have gained from those experiences?

SLS: Both my daughters attend Saint James School. Savannah is a senior, oboist and drum major; Madison is a sophomore. They have both been to the Summer Symposium for three years, in the full week concert band and color guard divisions (respectively), and in the leadership weekend. The things they bring back, particularly the leadership activities, have been important in band, but also in their everyday life and have molded and prepared them for life in general. Savannah wants to be a music educator and has already gained leadership skills as a high school student that some teachers don't get until after college.

Both Savannah and Madison also participated in the honor ensembles at the Music for All National Festival. The opportunity to play at that level with other students with similar aspirations is incomparable. The students have the same motivation to be there, and they get to be around such great conductors and play at a level that most don't have the opportunity to at home.

I'm a huge advocate for Bands of America. I know it can be a scary jump for people sometimes to get involved, but it shouldn't be. The people at BOA truly believe their mission. That was the case in 1989, and the organization's focus and goals have not changed today.

MFA: What piece of advice do you wish someone had given you in your first three years of teaching?

SLS: Be a good colleague, and listen first. So many teachers when they start barrel gung-ho into things without listening first. Look for successful teachers, and find out why they are successful. You can scour websites and find their programs, their trip itineraries. Find out what they do that makes them successful.

Also, something my mother said to me – teach for the long haul. What might seem important at the moment might not be what's most important in the long run.

What to do when a student just doesn't seem to care?

by Fran Kick

There's at least one in every band or orchestra rehearsal. A student who just seems to go through the motions. Sometimes even mumbling to his or her section "I'm just not into this today. Rehearsal's not good. It's too hot today. It's too cold today. Something's wrong with my instrument." And all the other variations of whining, griping, moaning, groaning, wondering why they're having a terrible time. Notice how the entire focus of their complaining always seems to surround themselves. Or blaming other things for the fact that they're not "into it."

Rather than concentrating and paying attention, they're complaining and perhaps attracting attention, certainly distracting others from paying attention, and in general making – and sometimes causing – more mistakes in rehearsal.

What can you do to make a difference? Well, short of kicking them out of rehearsal, which in truth isn't a very good idea. Whether they're the worst player, or the best player, we need everyone in rehearsal. Besides, they might not always be this way. Perhaps it's just not their day. Think about it: they may have failed a test in another class. Forgot their lunch, had to buy, and it was Sloppy Joe Day in Lunch Lady Land. Who knows?! But we've all been there. Stuff happens outside of music rehearsal that impacts even the best of us and especially the worst of us.

Of course the trick is not letting it affect you. Allow the music to be an escape from all that and focus on making music—mentally bringing you to a higher place above all the riff-raff, the hassles we have to deal with, and the day to day "thick of things."

But what about that person in your group who just doesn't seem to care? How can you help? Well here are three things you can do:



- 1 **Nothing!** That's right, ignore them. Don't give them any attention. If we know that what gets attention gets repeated, then the last thing you want to do is pay them off with your attention. It only reinforces their negative behavior and you do NOT want them having "another bad day."
- 2 **Ask them a polite, non-threatening, performance related question.**
Something like:
"Hey, I'm just checking – on your part, what count does that rest appear to be on in measure 42? When does that crescendo start? Are there accents on your part in measure 64?" Now, you already know the answer, but it's a good way to distract them from their bad day and focus their

thoughts on something rehearsal specific. Do be careful when you ask them that it doesn't come across as sarcastic. Just keep it casual in tone with a genuine "perhaps there's a problem with your printed part" approach.

- 3 **Be sure to be the positive example** you'd want others to be. If actions speak louder than words, don't get sucked into their negativity. Be the example, the role model, the leader who makes things happen and always KICKS IT IN!

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Bringing more emotion to music by visually inspiring your mind's eye

by Fran Kick

Performing music musically pushes us beyond the notes, rhythms, articulations and dynamics. Whether you're a brass, woodwind or string player; a member of the color guard or a percussionist – playing music and performing to music needs to move both the performers and the audience emotionally beyond what's printed on the page or counted in our heads.

But how do we inspire students to reach that sometimes-elusive emotional quality that lifts a performance to a higher level?

Educational research suggests that about 65 to 75 percent of us are “visual” learners. That means we actually “see” ideas in our mind’s eye—visually remembering details via images we mentally paint in our heads whenever we learn something. What do you “see” in your mind during that phrase of music? What do your students “see” in their minds during that same phrase of music? If it’s just what’s printed on the page or choreographed to counts – you might be missing out on helping students make an emotional connection with the music and the audience.

So what could you do to nurture more emotion in your student's performance? Well here are three things you can try:



- 1 Define the various passages of music pictorially.** Figure out what each section of music represents in your mind. Share with others and come up with various images or pictures that you collectively come to consensus when it comes to what best fits what the music is saying.
- 2 Set aside some space on a bulletin board** in your room and tack up the pictures you and your students pick. Look for images in magazines, books, online, even encourage students to create some original artwork themselves.
- 3 Find short sequences or scenes in movies** that represent visually what you're striving to create musically. In addition to popular movies from the present and the past, remember to check out documentaries and National Geographic films. <http://movies.nationalgeographic.com/movies/>

You get the idea. Create what a graphic designer would call a reference file of swipes or a collection of similarly inspiring visual representations of what you hope to emotionally communicate to the audience during your performance, and soon your students will be playing with more emotional inspiration.



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Are you better today than you were yesterday?

by Fran Kick

Are your students better today than they were yesterday? Do they know if they're getting better each day? Are you better today than you were yesterday? Do you know if you're getting better each day?

For both you and your students, improving "what you do and how you do it" each day is the real competition! It has very little to do with what the adjudicators may say, the scores may show, or an audience appreciates. The real competition ultimately is improving your self.

So what can you do to make sure you and your students are learning week to week? Well, here are a few things you can try:

- 1 Encourage students to use one of those inexpensive audio recorders.** Have them record themselves individually in two different settings: in rehearsal with the full ensemble and at home practicing individually. (Simply set it on the stand and hit the record button). They can give it a listen and follow along in their music with a pencil in hand. Have them put a small check mark next to the sections they need to work on and have them work on it!
- 2 At the end of your practice session, re-record yourself playing the same sections** you check marked. If they're better, erase the check mark. If not, you still know what to work on next time you practice.
Color guard can even use a similar approach via video. Ask someone you know to video tape you (kind of close up) during your next run through at practice. Use the tape to review what you know and what you don't.
- 3 Have someone else listen to and/or watch** your performance on tape. Give them your part and let them follow along

and make the check marks. You might find some other areas you thought were okay, but in truth still need some work.

Developing self-assessment skills will enable you to improve what you do and how you do it. Learning week to week and improving yourself, now that's the real competition.



FRAN KICK, educational consultant, author and professional speaker, is the creator and presenter of KICK IT IN® a series of self-motivational personal leadership presentations and materials. Fran also coordinates the Leadership Weekend Experience and the leadership curriculum at the Music for All Summer Symposium. Since taking an educational leave of absence from teaching in 1991, he has developed his part-time speaking adventure into a full-time mission. He's earned the National Speakers Association's most prestigious designation and has his B.A. in Education and a M.A. in Educational Psychology. Visit kickitin.com to learn more about Fran and to read excerpts from his books and resources.





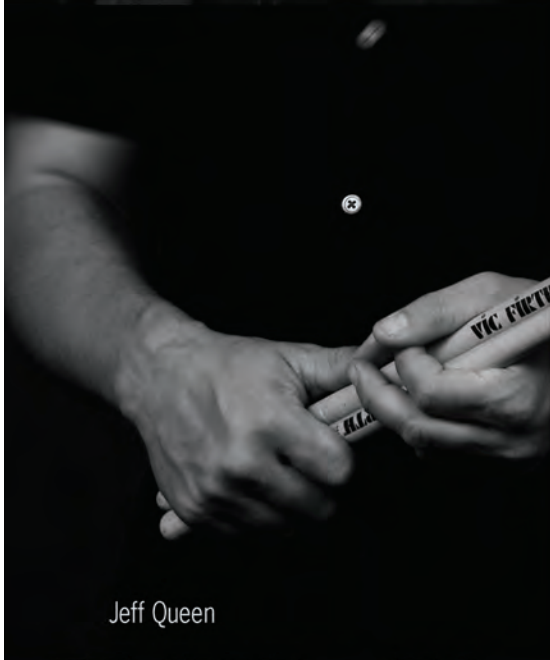
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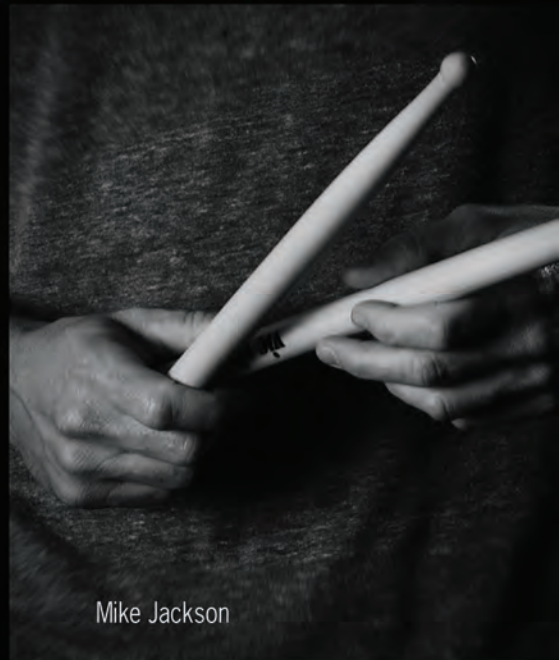
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SUMMER SYMPOSIUM 2011



America's Camp Scenes from the 2011 Music

presented by  **YAMAHA**

Participants from across the United States, Australia, Canada and Mexico came together June 18-25 for the 36th annual Music for All Summer Symposium, presented by Yamaha. 2011 marked the first year for the Symposium to be held on the campus of Ball State University in Muncie, Indiana.

High school students participated in immersive experiences for Concert Band, Jazz Band, Marching Band, Orchestra, Percussion, Color Guard and Drum Majors. The Directors' Academy offered the most comprehensive professional development curriculum available for high school and middle school band directors, as well as color guard and percussion teaching professionals.

We asked for participants' feedback about the 2011 Music for All Summer Symposium:

99% of students would recommend it to their friends

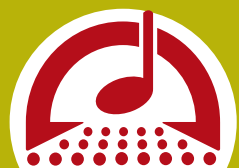
100% of directors would recommend it to their students

100% of directors would recommend it to their colleagues



Photo for this story are courtesy of Jolesch Photography

Self-confidence, trust in colleagues and teamwork are among the characteristics students worked on at the "Escape to Reality" challenge course during the Leadership Weekend Experience.



Music for All



Online Symposium Coverage

Visit MFA's online Symposium coverage to view Websides and photos and to read our blog from the week. See online coverage at musicforall.org.



Student Sessions

We asked students why they believe their own band program would benefit from more students participating in the Summer Symposium. In a place where students use the phrase “positively life-changing” and mean it, students tell us they are “forever changed” for the better by their Symposium experience. Regarding their camp experience and what they will bring home to their own band, students also said:

“Motivation will skyrocket!”

“It’s an invaluable musical experience. The instructors are top notch, and anyone in any area can learn a ton.”

“Sending students to this Symposium will help make our program, as a whole, better. Students will be setting good examples and teaching others all of the wonderful things they learned from this camp.”

“It’s super fun, and you learn a lot about music and leadership.”



Time for Three's Nick Kendall (violin) and Ranaan Meyer (bass) performed with friends, in concert, at the Summer Symposium, and they performed an original piece with the Summer Symposium string students. Nick and Ranaan were artists-in-residence for the week.



for All Summer Symposium

Directors' Academy

97% of directors said that the Symposium enhanced their commitment to, and preparedness for, their profession, increasing their knowledge and skills consistent with national, state and local education standards.

Comments from participants in the 2011 Music for All Directors' Academy:

“I plan to apply the technology aspects of what I learned as soon as I get back home.”

“I came to receive specific knowledge about marching band. The Symposium has made me more confident in what we are about to do this year.”

“It’s given me a lot of innovative and fresh ideas that I wouldn’t have had the opportunity to receive elsewhere.”

“I have learned, refined and implemented more skills, teaching methods and techniques learned at the Summer Symposium over the last 20+ years than from any other source. I can trace my success as a teacher straight back to Music for All.”

“By the end of each school year, I am always tired and worn down. After the Summer Symposium, I’m excited and ready to get started for the next year! The sessions always give me new information that I can take back to my kids.”



MFA Summer Symposium marching band division students are congratulated by members of Carolina Crown after their combined performance during the Drum Corps International Central Indiana show, part of the Summer Symposium series of evening concerts and events. Crown served in residence at the camp, with staff and corps members presenting sessions for Symposium directors and students.

Mark your calendars!

2012 Music for All Summer Symposium

presented by  **YAMAHA**

June 25-30, 2012

Muncie, Indiana

Ball State University

Leadership Weekend Experience: June 23-25

Make plans now to attend America's Camp in 2012. Graduate credit for directors is available through Ball State University.

You bring your students, and then we take 'em over.

Once you and your students arrive at the Symposium, Music for All takes over all responsibility for their experience. You can enjoy your Directors' Academy experience and leave the teaching and care of your students to us.

Watch for special offers this fall that will make it easier than ever for you to get the best possible price for you and your students to attend.

Directors, plan your trip
to observe the

2012 Music for All National Festival

March 15-17, 2012
Indianapolis, IN



Featuring:

National Concert Band Festival

Sandy Feldstein National Percussion Festival

Middle School National Music Festival

Honor Band of America

Honor Orchestra of America

Jazz Band of America

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Warren Performing Arts Center

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Whether you're considering application to this prestigious, non-competitive festival in 2013 and beyond, or are simply excited by the opportunity to immerse yourself in three days of exemplary music performance by secondary school ensembles, you'll want to mark your calendar and join us!

2013 Festival Application Deadline: June 11, 2012

Start planning now to audition! The festival in Indianapolis is a destination with great halls, world-class hotels and an incredible, educational environment. Application packets for the 2013 Music for All National Festival, presented by Yamaha, **will be ready by the 2011 Midwest Clinic**. Contact us today so we can tell you more about the festival and its educational focus.

2013 Festival dates:
March 14-16, 2013
Indianapolis, IN



Photo courtesy of Jolesch Photography

Congratulations to the Invited Ensembles of the 2012 Music for All National Festival

Music for All has announced the twenty-six ensembles that have been invited to perform at the 2012 Music for All National Festival. The ensembles were selected by recorded audition and recommended by a listening panel for invitation. 2012 invited ensembles include high school and middle school concert bands and percussion ensembles representing schools from across the nation.

American Youth Philharmonic Percussion Ensemble
Annandale, VA, Doug Wallace, Director

Buchholz High School Wind Symphony
Gainesville, FL, Alexander Kaminsky, Director

Carlton J. Kell High School Percussion Ensemble 1
Marietta, GA, Richard Dietrich, Director

Carlton J. Kell High School Percussion Ensemble 2
Marietta, GA, Richard Dietrich, Director

Charleston County School for the Arts Middle School Wind Ensemble
North Charleston, SC, Suzanne Reed, Director

Conner Middle School Symphonic Band
Hebron, KY, Jim Daughters, Director

Desert Vista High School Percussion Ensemble
Phoenix, AZ, Aaron Morales, Director

Desert Vista High School Wind Ensemble
Phoenix, AZ, Joshua Thye, Director

Fossil Ridge High School Wind Symphony
Fort Collins, CO, Daniel Berard, Director

Freedom High School Wind Ensemble
Orlando, FL, Franklin Jennings, Director

Freedom High School Percussion Ensemble
Orlando, FL, Franklin Jennings, Director

Hill Country Middle School Symphonic Band
Austin, TX, Cheryl Floyd, Director

Jefferson Forest High School Wind Symphony
Forest, VA, David Webb, Director

Lugoff-Elgin High School Percussion Ensemble
Lugoff, SC, Glenn Price, Director

Metamora High School Wind Ensemble
Metamora, IL, Dr. Wally Parks, Director

Mt. Lebanon High School Percussion Ensemble
Pittsburgh, PA, Richard Minnotte, Director

North Penn High School Wind Ensemble
Lansdale, PA, Michael Britcher, Director

Roxbury High School Honors Wind Symphony
Succasunna, NJ, Todd Nichols, Director

San Marcos High School Percussion Ensemble
San Marcos, CA, Matthew Armstrong, Director

South Lakes High School Wind Ensemble
Reston, VA, Grayson Fore, Director

Stephenson High School Wind Ensemble
Stone Mountain, GA, Quentin R. Goins, Director

The Colony High School Percussion Ensemble
The Colony, TX, Michael Huestis, Director

Union High School Wind Ensemble
Camas, WA, Lewis Norfleet, Director

Wheaton North High School Wind Ensemble
Wheaton, IL, Jon Nowaryta, Director

Wheeling High School Wind Symphony
Wheeling, IL, Brian Logan, Director

Winter Park High School Wind Ensemble
Winter Park, FL, Francis Franqui, Director

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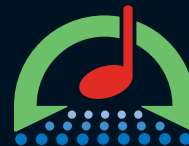


SchoolJam USA is based on a program initiated and developed by MusikMedia Germany



Photo courtesy of Jolesch Photography

2012 MFA Honor Ensembles



Mark your calendars:
September 15 final application deadline

September 15 is the final application deadline for Music for All's Honor Band of America, Honor Orchestra of America and Jazz Band of America, part of the 2012 Music for All National Festival, presented by Yamaha.

These honor ensembles are three of the nation's most recognized honor groups for high school band and orchestra students. Not only is this an unforgettable experience for your most outstanding student musicians, it's a credential worth celebrating. Application forms are due September 15, and audition recordings are due by October 3.

HONOR BAND OF AMERICA



Col. Lowell Graham,
Conductor

The Honor Band of America carries forward a legacy that includes members since 1992 who are now professional musicians, music educators and leaders in their chosen fields, as well as conductors that include luminaries in the wind band world. The 2012 Honor Band of America will perform Saturday evening, March 17, in Clowes Memorial Hall.

[Watch the 2011 Honor Band of America in concert](#), online for a limited time.

[Download the 2012 Application](#).

HONOR ORCHESTRA OF AMERICA



Larry J. Livingston,
Conductor and Music Director

The Honor Orchestra of America will perform two shared concerts with the Indianapolis Symphony Orchestra, March 16th and 17th, in Hilbert Circle Theatre.

Honor Orchestra of America 2011 concert video now online

Portions of this year's Music for All Honor Orchestra of America concert are now online! Enjoy Symphony No. 1 "Titan," Movement 4 by Gustav Mahler and the Overture to Nabucco by Giuseppe Verdi, conducted by Maestro Larry J. Livingston, recorded in Hilbert Circle Theatre, Indianapolis, March 2011.

[Watch the 2011 Honor Orchestra of America in concert](#), online for a limited time

[Download the 2012 Application](#).

JAZZ BAND OF AMERICA



John Clayton
Conductor

Grammy-winning bassist/composer/conductor John Clayton will conduct the 2012 Jazz Band of America. The movers and shakers in the jazz industry, including Quincy Jones and Tommy Lipuma, consistently request Mr. Clayton's talents. He has served as Artistic Director and musical director for many leading jazz festivals.

[Watch the 2011 Jazz Band of America in concert](#), online for a limited time.

[Download the 2012 Application](#).

How to apply

The application deadline for the 2012 Music for All honor ensembles is September 15. All audition recordings are due by October 3. Wind players audition using SmartMusic, Associate Sponsor of Music for All.

Application is open to all high school string, wind and percussion players.

Download the application packets, or call 800.848.2263 to receive an application by email, fax or mail.





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Photos courtesy of Jolesch Photography

Yamaha Silent Electric Violin website lets players explore practice and performance

Yamaha has created a special micro site for violinists to compare and learn more about the different Silent Electric Violin models. The SV-150 Silent Practice Plus™ is for players looking for an unrivaled practice experience complete with effects and play-along tracks. The SV-250 Pro™ is for the more serious player looking for the best in amplified natural violin tone and feel. Both micro sites feature music downloads, videos and an instrument gallery.



The Yamaha Young Performing Artists Program (YYPA) recognizes outstanding young musicians from the world of classical, jazz and contemporary music. Winners of this competition were invited to attend an all expense paid weekend awards ceremony at the Music for All Summer Symposium, receive a once in a lifetime performance opportunity in front of thousands of students with national press coverage, receive a recording and photos of the live performance, and participate in workshops designed to launch a professional music career. Winners will enjoy many of the privileges of a Yamaha artist, including services and communication with Yamaha's artist relations department. The overall winner (chosen at the Summer Symposium) will also receive \$5,000 in retail credit toward a professional model Yamaha instrument.

Learn about the YYPA program and how to apply for 2012 at <http://4wrd.it/YYPA>

Yamaha Young Performing Artists open Music for All Summer Symposium



The 2011 Yamaha Young Performing Artist winners performed Monday evening, June 20, at the opening night of the Music for All Summer Symposium, presented by Yamaha.

"Congratulations to the 2011 YYPA Winners on a fantastic weekend and concert," says John Wittmann, Director, Artist Relations for Yamaha Corporation of America. "Thank you also to our amazing featured artist Naoko Takada and pianist Linda Mark."

2011 YYPA winners are Minhee Kim, Flute; Thomas English, Bassoon; Kevin Schaffter, Clarinet; Jasper Dutz, Jazz Saxophone; Lucas Hopkins, Classical Saxophone; Jonathan Heim, Trumpet; Austin Larson, Horn; Grant Jameson, Euphonium; Natalie Yu, Violin and Yesse Kim, Piano

Celebrate the outstanding booster in your life! Nominations due Sept. 15

Music for All's Patrick John Hughes Parent/Booster Award annually recognizes the extraordinary commitment, dedication, support and sacrifice of music parents and boosters around the world by shining a spotlight on an individual who exemplifies these qualities. All current, active parents, boosters or supporters of any scholastic music education program are eligible for nomination (nominees do not have to be affiliated with Bands of America or Music for All participating bands). Former or inactive parents, boosters and supporters of Bands of America and Music for All participating programs may also be nominated. The 2011 recipient will be recognized during an awards ceremony at the BOA Grand National Championships in Indianapolis.

Learn more about the award and download the nomination form.



continued on page 40

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Please join the SupportMusic Coalition

Joining the SupportMusic Coalition is easy – no fees and you will receive regular communications about monthly conference calls, events at the NAMM Show and connections with a national network working to keep music education strong. Consider designating a staff person to participate in monthly SupportMusic Coalition conference calls.

To connect with us using your smartphone, simply type www.nammfoundation.org into your phone's browser to access music research, SupportMusic Coalition updates and music education advocacy. Together, we can keep music education strong.

PLAN AHEAD, SAVE THE DATES!

2011–2012 Supportmusic Coalition Conference Call Dates:

2011

Thursday, September 8

Tuesday, October 18

Thursday, November 17

Wednesday, December 14

2012

Thursday, January 19

Tuesday, February 14

Thursday, March 22

Tuesday, April 24

Tuesday, May 22

Tuesday, June 19

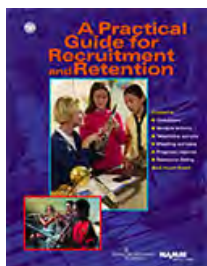
Check out the helpful advocacy resources at SupportMusic.com, including:



Download the SupportMusic Brochure



Download the Be Heard Brochure



Read A Practical Guide for Recruitment and Retention to learn more on recruiting band and orchestra beginners.

From SupportMusic.com

Arts Education Gets White House Attention

By Jason Koebler, from U.S. News and World Report, Education

Officials from President Obama's administration met with arts education activists in late July, including nonprofit executives, actors and school administration officials, to discuss the impact of arts education and express concerns about its diminished role in school curricula.

The meeting was part of Obama's Champions of Change program, designed to give Americans from a variety of backgrounds the opportunity to discuss their views with the administration. Past topics have included discussions about veteran affairs, fatherhood, transportation and small businesses. Attendees included actresses Patricia Arquette, Minnie Driver and Rachael Leigh Cook and actor Omar Epps.

Robert Lynch, president and CEO of Americans for the Arts, an arts education activist group, says the fact that Obama invited him and others to the White House demonstrates a commitment by the administration to not allow science, technology, engineering and math (STEM) education to overshadow the arts.

"There is an understanding that America has to be better on STEM issues. That's true," he says. "There's not an understanding about what is lost when arts aren't a part of the mix."

He says Ramon Gonzalez, principal of a finance and technology middle school in the Bronx, told the administration that by incorporating the arts, the school has seen a great increase in attendance and classroom participation. If the principal of a STEM-focused school can see the value of the arts, Lynch says, the rest of America should be able to as well.

Students who are involved in arts education, he says, are more likely to attend class and be active participants. His position was supported by a policy paper released by President Obama in May.

"In essence, STEM benefits," Gonzalez says. "America's role has always been to be more creative than other countries. You have to have arts in the schools in order for that to be the case."

As states face budget cuts, many are forced to cut programs. Often, arts education programs are the first to go. Some corporate philanthropic organizations, like the VH1 Save the Music Foundation, can provide funding and supplies for arts education, Lynch says. But he believes that government funding is necessary for arts education to have any real presence in public schools nationwide.

"I think outside sources are a spectacular and wonderfully needed enhancement, but this is a core priority of our society, not an add-on," he says. "These wonderful programs across the country are not large enough for systemic change in every school."

From SupportMusic.com

Dancing with the School Board – Why Music Matters

Marcia Neel, president of Music Education Consultants, Inc. and member of the SupportMusic Coalition Steering committee, provides tips for why “It is Vital to educate your school board and constituency on the importance of music education.”

1. School board members don't necessarily understand the full value of an education in music. We always assume that board members know everything but they don't! They just haven't received information about the value of music and arts in the core curriculum, or they may not know that indeed, the arts are designated as part of the core curriculum. We must remember that educating school boards must occur 24/7 because board members are revolving constantly. The “newbies” must know and understand our message. Therefore. . .

It is Vital that we remember that part of our job is to educate our constituency about the value of an education in music and that certainly includes school board members. Not all school board members are enlightened. . .yet!

2. School board members don't necessarily know what's going on in their own districts when it comes to their arts education programs. Therefore...

It is Vital that as soon as there is a sense that a program is being cut, concerned parties must contact their school board members immediately to ensure that they are aware of what the principal has chosen to cut. Better yet, start communicating about the importance and “wonder” of your music program way ahead of any possible cuts – a great music program is the greatest form of advocacy.

3. School board members aren't necessarily the enemy. They need help to advocate for arts education programs. Therefore. . .

It is Vital that we help school boards realize that their community wants music in the schools by making sure parents and others attend organized events in support of music education and ensuring board representation at each of these events.

4. Principals can have far more impact on programs being cut than the school board does. Therefore. . .

IT IS VITAL that principals be brought into our inner circle. We must make the music program the centerpiece of the school and help principals realize that their school cannot exist with the contributions that the music program (and we as music educators!) makes to the school in terms of general support and spiritbuilding!

And...

It is Vital that all music educators are able to clearly articulate the value of an education in music.

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Music for All is proud to be a member of the
SupportMusic Coalition

From nafme.org

STEM to STEAM – Why Leave Out the Arts?

On July 19, the National Research Council issued a framework to guide the development of new national standards for science in hopes of sparking big changes in K-12 science education across the country. It comes amid growing concerns about the need to improve student achievement in the STEM fields—science, technology, engineering, and mathematics.

And earlier this month, the U.S. Department of Commerce released a report showing that jobs in Science, Technology, Engineering and Mathematics (STEM) fields have grown at a much faster rate than non-STEM jobs over the past 10 years and will continue to do so for the foreseeable future.

However...

In 2009, the performing arts, sports, and museums added \$70.9 billion to the U.S. economy. The motion-picture and sound-recording industries contributed \$59.8 billion, while publishing (including software) added \$147.7 billion. Combined, the three selected cultural industries contributed a total of \$278.4 billion to the U.S. economy in 2009.

—source National Endowment for the Arts,
NEA Research Note #104, July 2011

Clearly, arts and culture-related industries are making a significant economic contribution, and employers freely admit they need the kind of creative thinkers that emerge from music and other arts-related educational programs. So why are they being left out of the STEM acronym? Shouldn't we be thinking in terms of STEAM rather than STEM?

What do you think about this? Go to <http://advocacy.nafme.org/forum/topics/stem-to-steam-why-leave-out> to comment.

By Nick Webb, from the NAFME Advocacy
Groundswell, July 25, 2011.

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Three new members elected to Music for All's Board of Directors

Three new members have been elected to the Music for All Board of Directors –Kathy Black of Portland, Oregon; Sandra Kilpatrick Jordan of San Diego, California and Sam Laurin of Indianapolis, Indiana.

"These individuals bring a wealth of expertise and knowledge to the Music for All Board of Directors," says Gayl Doster, Chairman of the Music for All Board of Directors. "The diversity of their experience and geographic locations represents the breadth of the constituency of this national organization. Each director displays business and fiscal acumen and a love of music and the young people we serve. Each will help us expand opportunities for Music for All as we serve young musicians and their teachers and advocate for the inclusion of music education as part of a complete education for our young people."



Kathy Black is an attorney for the Bonneville Power Administration (BPA) in Portland. BPA, an agency within the U.S. Department of Energy, is responsible for marketing power generated by over 30 federal hydroelectric projects within the Columbia River basin and for operating the majority of high-voltage transmission within the Pacific Northwest.

Prior to BPA, Ms. Black was employed by NCR Corporation for 25 years in various roles including Vice President of Database Engineering and Vice President of Customer Services for the Americas. Ms. Black holds a J.D. from Lewis & Clark Law School; a certificate in International Management from INSEAD in Fontainebleau, France; and a B.A. in Mathematics and Economics from the University of Colorado.

Ms. Black marched with the Guardsmen Drum and Bugle Corps of Schaumburg, Illinois and continues to play drums for various bands in the Portland area.



Sandra Kilpatrick Jordan is an educator, advocate and entrepreneur now building bridges between business, media and education that enhance the greater good. A competitive musician in her Midwestern youth, she recalls being the youngest member of a marching band during the hottest summer on record.

She spent more than a decade developing award-winning educational media for Sesame Workshop, makers of Sesame Street. While leading the Sesame Street Music Works public awareness initiative, she returned to her love of music, becoming an associate director of public affairs and government relations for NAMM, the trade association for the music global products industry. As the coordinator of the national music education coalition, now at SupportMusic.com, she grew its participation to 250+ organizations working around the world to keep quality music education in schools. Ms. Jordan

offers a variety of innovative business development services to music and arts organizations; learn more at www.sandrakilpatrickjordan.com. Recent clients include the International Society for Music Education (ISME); M: Music and Musicians Magazine and the Ultimate Block Party: the Arts and Sciences of Play. Ms. Jordan holds a master's degree from Bank Street College of Education and a B.A. in creative writing from the University of Wisconsin-Madison. She divides her time between California, Wisconsin and New York.



Sam Laurin is a partner at the law firm of Bose McKinney & Evans LLP in Indianapolis, where he chairs the firm's Litigation Department. He has been recognized in The Best Lawyers in America® for commercial litigation and construction law and by Indiana Super Lawyers® for construction litigation.

Mr. Laurin received his A.B. from Dartmouth College, and his J.D. from the I.U. Maurer School of Law.

He loves almost every form of music. He is proud of his daughter who played clarinet in her high school concert band, which won the Indiana State School Music Association Championship two years in a row.

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MENC is now National Association for Music Education



At Music Education Week in June, MENC announced to its National Assembly plans to officially change its name to “National Association for Music Education” (NAfME) as of September 1, 2011. The formal announcement was made in the September issue of Music Educators Journal, but a year-long transition plan is already underway.



Music for All staff performed with the MFA and Bongo Boy Music School “moving drum circle” float in the Celebrate Indy Arts! Parade in Indianapolis, Saturday, August 13 during DCI World Championships Week.

Congratulations to our partner DCI and the corps of the 2011 season

Music for All took part in the festivities of the Drum Corps International World Championships week, August 11-13, in our shared hometown of Indianapolis. MFA was a co-presenter of the DCI Experience for Music Education Majors on Friday, August 12 in Lucas Oil Stadium. Music for All, together with Bongo Boy Music School, participated with a unit in the Celebrate Indy Arts! Parade, featuring a “moving drum circle,” with MFA staff, local musicians and IPS students. Congratulations to The Cadets, 2011 DCI Champions, and all the performing corps.



SchoolJam USA - Are you the best teen band in the USA?

Registration is now open for the third annual SchoolJam USA program, which will award more than \$50,000 in cash and prizes to teen bands and their local school music programs. Unsigned, teen musicians between the ages of 13 and 19, with the majority of band members currently registered in a U.S. middle or high school, are eligible to participate. Students can enter their band through October 21. Voting begins November 1.

Music Educators: Why should your school be involved in SchoolJam USA?

First, there's the obvious—potential funds for your program—but here are some other reasons we think you should get involved:

- ♦ SchoolJam USA puts important music education advocacy materials into the hands of your students and local community.
- ♦ The program engages music students and non-music peers in an interactive music event, building a strong community.
- ♦ SchoolJam USA helps to bridge the gap between traditional music education students and non-traditional student musicians, helping to expand your music education program.
- ♦ Every participating school will receive notification from SchoolJam USA which includes advocacy messaging sent to school leaders.
- ♦ SchoolJam USA is a learning experience. Students who advance to the semi-finals will get hands-on experience with promotions and marketing, as well as learning important team-building skills.

Music for All is a proud partner of SchoolJam USA. To view full competition rules and regulations, and for information about how to apply, visit www.schooljamusa.com.



Thanks to donors, Summer Symposium scholarships help make MFA camp a reality for students

Music for All was able to bring 74 very talented and deserving young musicians to this year's Summer Symposium at Ball State University in Muncie, Indiana. Through the generous gifts of donors who gave to the scholarship funds, each of these students had a positively life-changing experience. There is still time to support the wonderfully talented students who receive scholarship funds by donating online, by contacting the Development Department at development@musicforall.org, or by calling 317.636.2263.

L.J. Hancock legacy lives on in this year's scholarship recipients

Honoring the life and work of L.J. Hancock (1952-2002), the L.J. Hancock scholarships benefit individual students with financial need who are interested in attending the Music for All Summer Symposium. This year, MFA awarded six L.J. Hancock Scholarships to deserving students who otherwise might not have had the opportunity to attend the Symposium.

One of the L.J. Hancock Scholarship recipients, Robert Welch, plans to turn his passion for music into a career. "The thought of doing what I love as a job is unreal and magical to me," Robert says.

Robert recently graduated from Broad Ripple High School in Indianapolis. For the last 10 years, he has been playing a variety of musical instruments, which include: violin, piano and organ. He has performed in concerts on all three instruments and has thoroughly enjoyed the experience. At this year's camp, Robert participated in the orchestra track where he was able to perform at the Thursday night concert with Uncommon Time, featuring Nick Kendall and Ranaan Meyer, members of Time for Three.

Robert attends The University of Indianapolis where he is studying music. "Music is my life, and I plan to keep it that way," he says. "I absolutely love to hear it, learn about it and

play it. My camp experience not only nurtures these ideas, but it encouraged it more than ever in me as well."

Other 2011 L.J. Hancock scholars included: Hunter Carter, Madisonville North Hopkins High School, KY; Shannon Graham, Columbus High School, NE; Kelly Krasuski, Liberty High School, MO; Kelsey Lake, Madisonville North Hopkins High School, KY; and Samantha Woolbright, Bloomington North High School, IN.

Music Camp Opportunity for Indianapolis Public Schools Students



Thanks to the generosity of MFA donors and grantors, 27 Indianapolis Public Schools (IPS) students were able to attend MFA's Summer Symposium presented by Yamaha through full tuition scholarships. IPS students enrolled in various music tracks including concert band, jazz band, orchestra, marching band, percussion and the drum major academy.

"Your scholarship has allowed me to have many great experiences during my week at Ball State from being Concertmaster of the concert band to meeting several great musicians, both students and teachers," says Chris Cox, clarinet player, Arsenal Technical High School. "It changed my life musically and socially."

The staff and faculty of IPS Instrumental Music Programs chose scholarship recipients based on their proven ability to be role models for all students and their efforts to help others receive positively life-changing experiences through music. In addition to their personal traits, students were required to be in an active, IPS sponsored ensemble

Tailored Storage Solutions to Fit Varied Needs, Spaces and Budgets

Wenger makes the broadest, most durable line of storage solutions in smart, attractive designs that keep everything organized, improve traffic flow and increase storage capacity. Fixed and mobile solutions meet the unique requirements of music and theatre education, performing arts and athletics.

Economical, Flexible Option. For Fridley High School in Fridley, MN, the new Edge™ Instrument Storage System offered an economical, flexible option for storing band/orchestra instruments and garments. The Edge system is engineered to be easily customized to fit space, needs and budget, while reducing environmental impact.

“For the quality I could see and feel, I knew the Edge system would be a much more feasible purchase than other cabinets,” says Jonathan Grimsby, Director of Bands at Fridley High School in Fridley, Minn.

“I also thought the Edge system offered some advantages including saving valuable space in our band room because of the shared walls between cabinets,” he adds.

The Edge system’s column/wall-bracket framework reduces material requirements and associated costs while enabling on-site installation by the customer. The space-saving

design incorporates shared walls between cabinets and no back panels, reducing floor space and linear feet requirements. Four core material choices are available, including Forest Stewardship Council (FSC) wood options.

Security and Acoustical Benefits. After a June 2008 tornado destroyed Chapman Middle School in Chapman, KS, the new facility’s band room was outfitted with Wenger’s UltraStor™ cabinets.

“I cannot say enough positives about these cabinets,” comments Marc Riegel, Band Director. “They’re designed for durability – everything has been taken into account.” According to Riegel, the homemade storage cabinets at the former school were not secure, and they would tear up the instrument cases.

Because of the installation location, Chapman selected the UltraStor AcoustiCabinets. They improve rehearsal room acoustics by offering more than twice the sound absorption of standard Wenger cabinets. Their grille doors reduce vibration noise while improving sound diffusion.

All UltraStor cabinets deliver legendary Wenger performance and durability, including patented polyethylene shelves, bolt-through construction and heavy-duty hardware. Cabinet

panel core material options include environmentally sensitive material that meets LEED standards.

All of Wenger’s musical instrument and equipment storage solutions have achieved GREENGUARD Children & SchoolsSM Certification.

Mobile, Versatile Solutions. Vanden High School in Fairfield, CA, uses GearBoss® Team Carts for storing and transporting marching band uniforms and hats. “These carts make the process much easier,” notes Bruce Tipton, Band Director. “The uniforms are well-protected, and we now can get prepared faster at band reviews.”

Designed originally for athletic equipment, GearBoss Shelving is also ideal for holding larger instruments, like percussion. It’s easily reconfigured to fit changing needs.

For more information about Wenger storage solutions and other Wenger products, please visit www.wengercorp.com or call 800.4WENGER.



and complete 10 volunteer hours or submit a deposit. This year’s recipients performed over 160 volunteer hours for area agencies.

Gary Doherty, Music Director, Arsenal Technical High School, writes: “The kids from Tech had an amazing time at camp. They are brimming with enthusiasm, new-found skills and knowledge, and hopefully, bringing some of those positive vibes back to school with them in August!”

Muncie Music Center presents Summer Symposium scholarship

The Muncie Music Center Summer Symposium Scholarship was introduced at this year’s inaugural camp at Ball State University, Muncie, Indiana. The merit-based scholarship was available to students who demonstrated superior musicianship, leadership skills, work ethic and earned at least a 3.0 grade point average. The award required a nomination from an area band director or music teacher, and each nominee was required to complete an essay about the importance of music education and inspiration.

“Music for All’s (Summer Symposium) is such a wonderful pre-college experience for students,” says Dave Helms, President of Muncie Music Center. We wanted to help get some students there who might not be able to go otherwise.” Muncie Music Center also hosted a reception for camp participating directors at their downtown Muncie store.

A full scholarship was awarded to Sandy An, who plays flute and violin for the Orchestra and Wind Ensemble at Pendleton Heights High School in Indiana. Sandy received high praise from her music director, Chris Taylor. “Sandy has been a strong musician who sets a great example for other students in her section,” says Taylor.



“Because of the generosity in this world I, along with others, am able to further my path in what I love and am passionate about,” says Sandy. “I hope to enjoy another year at the Symposium with friends I have made, the leaders I highly respect, and with the friends and peers I will introduce to this absolutely amazing program.”

If you can, you must – At least that’s what SWAGs do! by Misty Wick

At the heart of every activity is leadership, and at the core of Music for All’s values is leadership, and Team SWAG is designed to be a living testament to results gained from the development, assertion and practice of strong leadership skills.



Fiona McGowan (left) and Anmol Mehra (right).

Team SWAG is a volunteer group consisting of the most dedicated college students, graduate students, band directors and others interested in music education. Team SWAG’s mission is to ensure that everyone associated with the Symposium has a positive experience and an opportunity to grow as a person.

Students, directors and clinicians have been amazed by the spirit, hard work and dedication put forth by the Team. SWAGs play a major role in the success of the Summer Symposium, serving as camp counselors, staff assistants and role models to the student participants. It’s an unmatched example of the service given to support Music for All and it’s mission to create, provide and expand positively life-changing experiences through music for all.

During the SWAG dinner on the last day of the 2011 Summer Symposium, surrounded by 57 of her closest fans, Fiona McGowan received a \$1,000 tuition-based scholarship in honor of her exemplary leadership skills, academic excellence, and commitment and passion for music and arts education.

This year marked the first year that a SWAG Summer Symposium Scholarship was offered to the Team. SWAG alumnus, Anmol Mehra decided that the best way to show his gratitude to Music for All was to honor a current SWAG with a scholarship.

“Music for All is a truly amazing organization, and my experiences at the Summer Symposium as a camper and a SWAG taught me many life lessons,” says Mehra. “I wanted to award a scholarship to a deserving SWAG who demonstrated excellence in music, leadership, academics and exhibited a positive attitude and selflessness during the camp. Fiona embodied all of those qualities and much more. I have no doubt that she will go on to be a very successful music educator and more important; will be a positive role model for all those lives she will touch along the way.”

McGowan wanted to give back to the camp somehow, because she had a great experience as a camper in 2006. McGowan’s director at Illinois Valley Central High School suggested she attend the camp since she was to be the drum major the following year at her school. McGowan has been volunteering with Team SWAG for the last three years. She writes in her essay, “That week positively changed my attitude and perspective of life, and music was the event that allowed me to have that amazing experience. I realized that music could change the world for the better, and I wanted to be one of those people who actively made a positive difference in the lives of others.”

McGowan will be a senior this year at the University of Dayton, where she double majors in music education and German. “It wasn’t until attending camp that I even thought about going into music education,” says McGowan. “But because of attending camp and having a positively life-changing experience, it made me realize that those who have changed my life were the music educators.” She explained that because she believed so strongly in the lessons and goals she took away from her camp experience that she knew she wanted to give back in the same way. “Serving alongside several of my personal heroes would be such an honor,” says McGowan.

Just being selected to receive the scholarship was a big deal for McGowan, particularly being recognized as the outstanding SWAG for 2011 amongst her peers. “This scholarship means more to me than any other scholarship I’ve ever received,” says McGowan. “It was such an honor to be awarded the scholarship among the other SWAGs who applied. I was just volunteering—I don’t do this for the recognition.”

SWAGs are truly a shining example of the excellence and power that music and arts education has on a person’s life. The SWAGs live out the concept of existing to serve others. Being chosen as a SWAG is like earning membership into an elite club for the best of the best, and McGowan is no exception. In her application essay, McGowan writes, “Befriending my hero, George Parks, through my time as a SWAG constantly inspires me to be a living representation of his integrity, knowledge, and passion; skills that are necessary to spread the gift of music for all.”

Misty Wick is Director of Development and Partnerships for Music for All.

Photo courtesy of Jolesch Photography



Vandoren Announces Call for Auditions for Emerging Artists

Music for All in association with DANSR, Inc., on behalf of Vandoren reeds and mouthpieces, is announcing a call for auditions for the second annual Vandoren Emerging Artist Competition.

The Emerging Artist competition provides a unique opportunity to begin the career of promising young musicians from all over the nation. The winners will perform at the 2012 Music for All National Festival, where they'll participate with select ensembles and work with Vandoren artists. The winners will also receive a trip to Paris and to 56 Rue Lepic, the home of Vandoren, to meet with key Vandoren European artists as well as the Vandoren staff. The winners will also receive a cash award and Vandoren products.

Winners can be chosen in each of three categories: classical clarinet, classical saxophone and jazz saxophone or clarinet. Applicants must be between the ages of 18 and 23 at the time of application and must submit a complete application packet by November 30, 2011. Information and applications can be downloaded at www.whyvandoren.com.

"This competition is only a year old, and we are already attracting some of the best and most talented musicians in the country," says Jim Metz, marketing manager for DANSR, Inc. "It's really amazing to see so much talent and refinement at such a young age, and to be able to help discover and nurture that talent is something we care very much about."

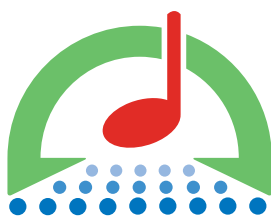
A photograph of a "Call for Auditions!" application form for the Vandoren Emerging Artist Competition. The form includes fields for applicant information (name, address, city, state, zip, telephone, email), nominating information (name, address, city, state, zip, relationship to applicant), and a section for providing reasons for nominating the young artist. It also has checkboxes for instrument type (Clarinet or Saxophone) and genre (Classical or Jazz). The form is dated November 30, 2011, and mentions a deadline of November 30, 2011. Logos for Music for All and Vandoren are at the bottom.

Make a difference in your future and others' with an Internship at Music for All

The Music for All Internship Program provides a unique opportunity for current or recent college students to experience real-world work experience. If you're interested in a career in the arts, education, event planning or services that relate to these fields, an internship with Music for All offers hands-on experience with one of the nation's most exciting arts and event non-profits. Music for All's programs include Bands of America and Orchestra America.

Examples of internship positions include Event Intern, Marketing Intern, Participant Relations Intern, Accounting and Administrative Intern, plus internships in other areas.

Applicants should have completed a minimum of one year of undergraduate collegiate work. No specific major is required, but experience and study in a field related to the internship is helpful.



Music for All internships are available at all times of the year. Interns receive a paid stipend. Summer internships are in highest demand. Internships are more readily available during the school year.

Help make a difference in the lives of thousands of young people! Learn more about MFA Internships and how to apply at musicforall.org.

Check out our video highlighting the internship program at youtube.com/musicforalltv (search "music for all internships"), and hear what past and current interns say about their experience.

