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BILLIE EILISH
Sixteen-Year-Old Singer of “Ocean Eyes” and “lovely” Makes Her Mark

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As we begin the 16th publishing season of In Tune Monthly, it feels as though the winds of change in the music industry and, to a certain extent, education have slowed some – creating a new normal and letting us catch our collective breath. We have rolled with the tsunami of new technology at home, in the workplace and at school, while the conventional wisdom appears to accommodate the importance of teaching the arts, including music, as part of a well-rounded education. Music is now created differently and distributed differently than it was in decades past, but we have gotten used to that – and, thank goodness, music is still music.

In Tune Monthly has also settled into its place within the panoply of educational resources. This magazine, “The Young Musician’s Textbook,” is more available digitally and has found its way into more classrooms than ever, as it remains a unique resource – designed for both students and teachers – with the broadest view of music and its array of genres. In Tune encompasses the creation of music and the techniques and technologies that go along with it, delving into practice, performance, recording and more.

So why share In Tune with your students? Because the realm of music is vast and the time you have with them is short. Our reason for being is to enlighten and inspire. You never know what will turn on the light bulb in a kid’s mind. Use the magazine to show your students options and opportunities for musical study, for vocational direction, for a lifelong love of the art. Get your students In Tune, and you’ll be opening them up to the wide, wonderful world of music.

Teachers ordering six or more sets of In Tune student subscriptions can go to intunemonthly.com/lessonplans for full lesson plans and videos. This month, lesson plans are available for the following stories:

**Billie Eilish**
Cover story traces singer Billie Eilish’s hit-making rise, with her brother as collaborator.

**Techniques**
Students can learn to use guide tones as an aid to improvising over a chord progression.

**Modern Band**
Charts and performance notes for how to perform a band version of Ella Mai’s “Boo’d Up.”

**College Special Report**
Read about the essential questions to ask when choosing a music school for college.
Welcome to October

With the new school year well under way, that means the return of In Tune. There are new stories to tell and new lessons to teach, as well as tips on playing techniques, band arrangements and catchy songs to share. The October issue also brings our special report on college music schools, so students can also share this issue of In Tune with their parents.

Icon

This In Tune feature devoted to great musical figures in history presents, this month, a behind-the-scenes icon: recording engineer Rudy Van Gelder, who created the beloved “Blue Note sound” in his suburban New Jersey studio. Van Gelder recorded timeless albums by John Coltrane, Sonny Rollins, Herbie Hancock, Wayne Shorter, Grant Green, Art Blakey and many more.

Players

Metal drummer Alex Rüdinger earned a name for himself by posting play-along videos to YouTube. Now, at 26, he has toured the world multiple times with such bands as Good Tiger, The Faceless, Conquering Dystopia and Threat Signal. In this profile, he says that while quirky traits are likely to be tolerated in rock ‘n’ roll, it is vital that you’re “always kind and treat other people’s opinions and perspectives with respect.”

What You Will Do?

This feature of In Tune profiles professionals working in music, offering insights for students into potential careers. This month’s subject is Nwaka Onwusa, a curator for the GRAMMY Museum, in Los Angeles. She talks about how studying voice and violin as well as performing and arranging choral music in church helped prepare her for the career she has now.

Techniques

Avant-rock guitarist Nick Millevoi takes over this month’s Techniques column, offering young musicians an easier way into improvising over chord progressions by explaining the use of guide tones – those signposts in the music that can aid in the flow of ideas. He suggests ways of creating melodies and takes you through improvising over a common jazz chord progression, such as 12-bar blues.

Billie Eilish

This issue’s cover story profiles Billie Eilish, the Los Angeles-bred singer who had a viral hit with “Ocean Eyes” at age 13 and another smash earlier this year with “lovely” (featuring Khalid). Billie, now 16, discusses her musical upbringing and her close collaboration with her older brother, Finneas (a musician and actor who appeared on Glee). Billie and Finneas talk about songwriting and facing such challenges as age discrimination.

Modern Band

Ella Mai’s breakout hit single, “Boo’d Up,” is built around a mostly electronic track. But there’s no reason why a student band can’t arrange the song for acoustic drums – not to mention a singer who wants to riff expressively. In addition to background on the song and technical tips for arrangements, the piece includes an accompaniment chart.

College

The latest In Tune special report on college music schools includes two stories surveying the essential questions that a young person needs to ask when mulling over his or her options for where to study. The first story is “To Be or Not To Be…,” which explores how choosing a college for music can be a challenge if you’re not exactly sure what you want to be when you grow up. The second is “Consider This…,” which underscores the fact that while curriculum is key when choosing a school, there are a number of other factors that will shape a student’s experience. The report also includes capsule profiles of 14 colleges for music.

Classic Album Covers

This issue inaugurates a new back-page feature of In Tune, one devoted to classic album covers across the decades. The first piece in the series is on famous Pop Art innovator Andy Warhol’s cover portrait for Aretha, the 1986 album by the late, great Queen of Soul, Aretha Franklin. Future Classic Album Covers installments will explore LP art for albums by Pink Floyd, Cream, The Beatles and more.

The Tao of In Tune

What’s In This Issue And Why
BRILLIANCE AWAITS.

BACHELOR OF MUSIC IN
- Performance
- Education
- Composition
- Theory

MINOR
- Pedagogy

AREAS OF EMPHASIS
- Jazz & Improvisational Music
- Collaborative Piano

DOUBLE DEGREE
- Bachelor of Music/Bachelor of Arts
HOW TO TEACH WITH THE IN TUNE PLAYERS COLUMN

ACH IN TUNE MONTHLY PLAYERS column begins with a header that reads, “Players – The Lives and Times of Working Musicians.” In a nutshell, these stories are meant to profile the careers of artists who play professionally on stage and in the studio, in supporting roles. Most are operating on multiple levels, augmenting recording session work, tours and appearances with any number of other musical activities. The overarching theme of most Players stories is that a musician doesn’t have to become a rock or pop star, or even “first chair,” to enjoy a rewarding career playing music.

Our Players columns profile the careers of artists who have made their way by taking individual paths. The journey is the focus of the story, featuring unintended connections, the fortune that typically results from earnest effort, and how each journey is made up of a series of changes. Lesson No. 1: Change Happens. It’s inevitable, so it should be expected.

Change can be uncomfortable for some, primarily because it often involves new, challenging experiences. By definition, having a new experience means doing something you have never done before — and perhaps you don’t know how to do it, which can be unsettling. But meeting challenges is often what life is all about. Maturation and personal growth depend on our learning to confront change and adapt to it, accumulating knowledge in the process. This is also what learning music is all about and why studying music imparts skills that can be applied throughout life.

For instance, everyone starts out not knowing how to play an instrument. Then we learn and practice until playing that instrument becomes second nature. We start out not knowing how to play a piece of music; then we learn and practice until we know the piece intimately. Once we have gone through this process a few times, we begin new learning with less trepidation and more confidence, realizing that the exercise will lead us, as it has in the past, to a positive outcome. Relishing new experiences and entering into them with confidence gives us a better chance for success.

The Players column in the April 2018 issue showcased guitarist Jon Dretto, who spoke about his efforts to break out as a featured artist, but he acknowledged: “I don’t have a normal career... I don’t know what’s going to happen tomorrow. I don’t know who’s going to call, or what tour I might be on — but whatever it is, I’m so ready for it!” (See Lesson No. 1.)

“On call” musicians frequently tell us that possessing the ability to quickly and expertly adapt to new musical situations is a key career skill for them. The keen ability to sight-read, to take direction and react with precision, as well as to understand and lock in with other musicians with whom they may not be familiar — these are the hallmarks of a successful Players subject. The most important thing to highlight here is that this is the stuff of study, practice and personal awareness, over and above any natural knack or talent for playing an instrument or singing.
The Philadelphia-native is no stranger to self-taught players. "I grew up listening to Louis Armstrong, Miles Davis, Jimi Hendrix, Frank Zappa, the Mothers of Invention. I've been influenced by all of those guys," he says.

"I was always looking for a creative outlet," says Weingart, who started playing drums at age 11. "I used to play with my dad's old 1970s Yamaha drum set in the garage. I was just able to do it." His persistence paid off when he was hired to play with area stars like Michael Jackson, Phil Collins, and many others.

"I had good ideas and I was determined," says Weingart. "But it's not about being cocky," he adds. "It's about being confident."}

**PROFILE**

**MAIN CLAIM TO FAME:** Jazz keyboardist and composer with extensive recording and touring credits.

**BACKGROUND:**

- Began classical piano studies at age 3; started playing jazz as a college student.
- University of Cincinnati College-Conservatory of Music

**INFLUENCES:**

- Herbie Hancock, Weather Report, Chicago, Edgard Guile, professor Pat Harbison

**ADDITIONAL CREDITS:**

- Member of bands led by guitarist Steve Lukather’s and drummer Dave Weckl’s band

**EQUIPMENT:**

- Casio Privia PX-5S, MOTU Digital Performer software

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**Steve Weingart**

Music has always been a family affair for keyboardist Steve Weingart. He began studying at age 3, when his mother recognized his talent. Today, he collaborates with his wife, vocalist and bassist Renee Jones.

"We are a close-knit family," says Weingart. "My wife and I met in college, and we've been playing together ever since."

Weingart is known for his improvisational skills, which have earned him a reputation as one of the top jazz keyboardists in the country. He has recorded with some of the biggest names in the business, including Herbie Hancock, Weather Report, and Chicago.

"He's a great musician," says Hancock. "He's always thinking about what's next."
Our Players subjects do, and have done, many things in music. They have experimented and discovered what they like and what works for them. That’s Lesson No. 2: Try Things. Being open and willing to attempt a variety of activities increases the chances of finding satisfaction. Sometimes satisfaction comes from doing things you didn’t expect to do, then discovering that you like them. In other words: You’ll never know until you try.

Some of our Players subjects have sustained their careers by doing multiple things at the same time, including intermittent touring and studio work alongside teaching, writing and performing in large and small ensembles, in both local and far-flung settings. For the subjects of our Players stories, the musical life is a mixture. That’s Lesson No. 3: You Can Do More Than One Thing. Our subjects also tell us that one musical activity tends to inform another. One Players subject soon to be profiled in In Tune teaches percussion to other teachers via live lessons he webcasts, doing this even as he tours as a drummer himself. He says that his performance work always contributes to his lessons, enlivening them.

The May 2018 Players column about drummer Brian Fraser-Moore opens with the line, “Throughout a career that has included tours with stars Justin Timberlake, Madonna, Christina Aguilera and Janet Jackson, drummer Brian Fraser-Moore has always focused on learning new skills.” The story goes on to note that “when he’s not touring with the stars, he is busy running his consulting business, giving clinics and lectures, and working on his first solo album.” (See Lessons Nos. 2 and 3.)

Players subjects also explain that performing different kinds of music can result in varying economic benefits. Artists pursuing their lifelong love of, say, Klezmer or polka may find it challenging to play that music as their sole income-producing activity; but they may still feel compelled to keep chasing that muse. So, to make ends meet, they also write articles and books, they find sponsors for blogs, they lecture, they record. They also travel frequently so as to keep as active a performance schedule as possible. The principle here: Do what you love, and engineer your life and career to accommodate that love.

Jazz pianist Steve Weingart was the subject of our March 2018 Players column. In the story, he talked about the benefits of collaboration. When he moved to Los Angeles to write and record, he says, “I did a lot of networking, and attended jam sessions to meet area musicians, which led to a lot of creative partnerships.” In the process, Weingart met star jazz drummer Dave Weckl, beginning an association that has benefited each musician’s career. Lesson No. 4: Players Succeed by Playing Well with Others.

We frequently hear from those featured in Players that musicians who are known for being easy to work with get more musical opportunities. Typically, our Players subjects have good attitudes, regardless of how gifted or in-demand they may be. They recognize that this quality enhances their worth, and that it’s an important ingredient for success. Consciously managing one’s personality on the job in an effort to fit in, get along and cheerfully cooperate with collaborators leads to more gigs. In an industry where work is rarely constant — and you are, in a sense,
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With the excitement and exhaustion of the first weeks of school fading away, now is a critical time to evaluate the effectiveness of your music program’s vision. Is it still in focus? As the leader of your program, it is imperative that you communicate a vision to all involved for the improvement or maintenance of the program, as well as the success of each student — and the preservation of your sanity. Did you effectively articulate the vision to your students, their families, your colleagues, the community and all supporters? Are you wishing you would have considered another component or worded something differently? Are you effectively referencing the vision in your daily teaching, correspondences and performances? Most important, are you passionately embodying the vision through activities both inside and outside the school?

Building a superior music program, particularly one that contains performing ensembles, requires acknowledgement of specific components from its members and supporters. It is the primary job of the program’s director to communicate the plan through realistic means. In spring 2014, I was asked to serve as band director for the opening of a newly constructed school. Students enrolled in this new school came from 27 previous schools, due to school-system redistricting, feeder placements or family moves. My challenge was to funnel the varying experiences and preconceived ideas of these numerous students and their families into one newly organized, intentional vision. Before even stepping foot into the new school, my efforts required an abundance of preparation, passion, persistence, positivity and pride. I aimed to create a dynamic vision for this new school, as it would serve as the foundation for the program’s future. I wanted those involved in the program to visualize where it was headed before any music was performed.

In preparing to establish this new school’s music program, I spent time evaluating key components that I found beneficial in building the two previous band programs I had led. I carefully reviewed student expectations, rehearsal routines, program perceptions, administrative requests and community support. I chose to create a vision that was brief and concise, embraced my distinct philosophy of teaching, would be supported by administration, and would motivate members. After writing several drafts of this vision and obtaining administrative approval, I settled on these words (with “band” easily replaced by chorus or orchestra, etc.):

Building a superior band program requires the following from its members and supporters:

1. An understanding that band is a commitment of time, money and emotion, a commitment that will help children to develop a sense of responsibility, time management and perseverance. Band is a group-performance class, and all members are crucial to the overall success of the ensemble for every event. Attendance, preparation and discipline will be daily expectations.

2. The ability of each musician to commit to a daily, diligent practice routine both at home and school. Practicing must be treated like any other homework assignment.

3. The kindness of families and supporters to willingly serve as volunteers for the program.

4. The support of the community to recognize the massive impact music has on educating the whole child, while fostering a sense of pride and unity.

I placed this vision everywhere that seemed...
appropriate – in the band handbook, website, documents, bulletin boards, e-mails, etc. I prefaced this vision with the band’s motto: “One Band. One Sound. One Family.” (See my In Tune Teacher’s Edition article from October 2016 titled “A Motto for Success: The Surprising Benefits of Music Classroom Sloganlineering” to discover ideas for creating an inspirational classroom motto.) The vision was well-received. So much so that a few years later, I saw my vision posted on the website of a colleague – with no credit given. (Reference the April 2017 article, “Embrace Your Uniqueness: Gaining Inspiration Without Plagiarizing” to review professional ways for utilizing the intellectual property of others.)

My vision includes significant words and phrases that often roll off my tongue with little thought or effort because they are at the core of my educational beliefs. I have observed that a benefit of this practice is that members and supporters begin using the same terminology when referencing the program; moreover, the administration supports the instructional methods, colleagues value the program’s worth, parents appreciate the organizational efforts, and students trust the expertise.

When creating your program’s vision, consider including some of the following program components:

- assessment
- curriculum
- expectation
- instruction
- perception
- philosophy
- retention
- unity

A vision gives purpose, provides passion, offers direction. Without a vision, a program can appear one-dimensional, meaning only the current school year is in focus. The music program’s director and creator of the vision must think beyond the current year and understand how previous, present and prospective students, performances and experiences have and will shape the program’s path. A promising future must be envisioned, articulated and practiced daily."
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Since the late 1990s, I have been helping teachers incorporate technology into their music programs. I have seen great strategies and implementation plans lead to broad, enduring benefits for students. But I’ve also seen money wasted on software, equipment and, believe it or not, furniture.

For example, a school administrator heard a slick presentation about the future of music education, so he put $20,000 into the budget to build a music technology program for his high school. Eighteen months later, a high-end music lab was installed, including fancy furniture, piano keyboards and professional studio software.

Sounds great, right? Except that the administrator did not consult the arts supervisor, building principal or teachers. The newly hired arts supervisor was brought in just before the contract with the vendor had to be signed. Because the plan moved ahead without consulting all of the stakeholders, the only space in which to install the lab was a three-quarter-size classroom. The limited space could accommodate only 16 students due to the bulky furniture. Much of the high-end software was never used, because the teachers never received training. The piano keyboards had features students would never need.

In short, though aligned with the school’s technology goals, the purchase decision was not aligned with instructional goals. That’s why, in order to make the most cost-efficient and instructionally sound purchasing decisions with music tech, you need to ask the right questions at the outset. Or it all could be money down the drain.

Are you making the most of your music tech dollars? Turn the page to take the accompanying quiz and find out. The secret to making the most cost-efficient and instructionally sound decisions with music technology lies in the questions you ask and the answers you find.

Marjorie LoPresti is digital content manager for MusicFirst, a corporate member of TiME, Technology in Music Education (musicfirst.com). She has some 25 years of experience teaching elementary and secondary general and vocal music, piano, music technology, music theory and composition. She was named a New Jersey Music Educators Association Master Music Teacher, as well as a TiME Music Technology Teacher of the Year.
10 WAYS TO DECREASE THE COST AND INCREASE THE FUNCTIONALITY OF MUSIC TECH

1 First things first. Plan for instruction, then decide what technology – equipment and software – is needed to support instruction, assessment and student creativity.

2 Know the big picture. Align your plan with the instructional and technology goals of your school and district to keep stakeholders on board.

3 Be collaborative. Consult teachers early in the process, well before decisions are made.

4 Ask an expert. If you do not have an expert in music technology in your district, bring in a teacher from another school to add perspective.

5 Ask lots of questions. Get options and estimates from different vendors and other professionals. These varied viewpoints should guide you toward what you really need, not just what vendors are trying to sell you.

6 Take inventory. Be sure to account for the equipment, software and learning systems that you already have available before issuing purchase orders.

7 Plan for 24/7 access. Consider whether student access to the technology outside of school is an important piece of your instructional plan. If so, opt for cloud-based software such as Soundtrap, Noteflight or Groovy, in addition to computer-installed programs like Mixcraft, GarageBand, Logic or Pro Tools.

8 Provide adequate training. Some teachers will need more time to become comfortable with certain technologies, so the training relationship should include ongoing support.

9 Ask your business administrator about purchasing cooperatives. Many county and state educational agencies sponsor cooperatives that can help bring down costs or provide rebates.

10 Start small. Begin by implementing one or two ideas at a time. This will ensure that you can handle any bumps in the road and keep everyone on board.
### MUSIC TECH IMPLEMENTATION
### SELF-ASSESSMENT CHECK LIST

#### Student Readiness

1. What is the technological experience level of your students relative to their age?  
   - Strong  
   - Moderate  
   - Novice

2. What school-owned devices do students already use?  
   - Chromebooks, Netbooks or Laptops  
   - iPads or Tablets  
   - Desktops

3. Does your school have a policy that allows students to use their own smartphones and other devices?  
   - Yes  
   - No  
   - Don’t know

4. Are devices available at all times?  
   - Yes  
   - Shared or on request  
   - No

5. Do any students require assistive or adaptive technologies?  
   - Yes  
   - No  
   - Don’t know

6. Do students have school-assigned e-mail and network accounts?  
   - Yes  
   - No  
   - Don’t know

7. Can students access the technology outside school?  
   - Yes  
   - No  
   - Don’t know

#### Teacher Readiness

1. What is your comfort level with technology?  
   - Strong  
   - Moderate  
   - Novice

2. Is there an instructional technology plan in place?  
   - Yes  
   - No  
   - Don’t know

3. What are you trying to accomplish with technology? (Music performance? Theory? Listening and critique? Technology skills?)  
   - Curriculum and plan in place  
   - General idea and direction  
   - Not clearly defined

4. Do you have enough usable gear to get started?  
   - Yes  
   - No  
   - Not sure

5. Do you expect students to have access to technology outside of school?  
   - Yes  
   - No  
   - Don’t know

6. How often do you plan to use technology for instruction or assessment?  
   - Daily  
   - Weekly  
   - Don’t know

#### School & Facility Readiness

1. Will students be able to use technology in your classroom, or is another space like a lab needed?  
   - Yes  
   - No  
   - Don’t know

2. Do you have space and electrical outlets to install or charge devices?  
   - Yes  
   - No  
   - Don’t know

3. How robust or reliable is the WiFi in your classroom?  
   - Strong  
   - Glitchy  
   - Nonexistent

4. Do you have adequate, secure storage for gear such as microphones, stands and interface boxes?  
   - Yes  
   - No  
   - Don’t know

5. Does the school already sponsor an online learning system like Google Classroom?  
   - Yes  
   - No  
   - Don’t know

6. Does the school offer “loaner” devices for students to take home?  
   - Yes  
   - No  
   - Don’t know

#### Administrator Preparation

1. Is there a school/district technology integration plan?  
   - Yes  
   - No  
   - Don’t know

2. Who are the stakeholders? (Teachers, administrators, IT department, community members?)  
   - Team in place and on board  
   - General idea  
   - Not clearly defined

3. Do current curricula include technology integration and standards?  
   - Yes  
   - No  
   - Don’t know

4. Is there a long-term music tech integration plan for the next 5-10 years?  
   - Clearly defined or approved  
   - General idea  
   - Not clearly defined

5. Do you have a budget for music technology?  
   - Yes  
   - No  
   - Don’t know

6. Does your school participate in a county- or state-sponsored buying cooperative to help manage costs?  
   - Yes  
   - No  
   - Don’t know

7. Is a music technology training program for teachers in place?  
   - Yes  
   - No  
   - Don’t know
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**POP QUIZ**

The following quiz questions can be used to test for comprehension or for general reading of this issue of *In Tune*. (Answers are on pg. 3 of the Teacher’s Edition.)

1. Which famous artist painted a portrait of Aretha Franklin for one of her 1980s albums?
   - A. Edvard Munch
   - B. Andy Warhol
   - C. Mark Rothko
   - D. Julian Schnabel

2. With what brand of keyboard did pop singer Billie Eilish first learn to play?
   - A. Moog
   - B. Fender Rhodes
   - C. Casio
   - D. Korg

3. Which Amy Winehouse album is English singer Jorja Smith’s favorite?
   - A. *Back to Black*
   - B. *Back in Black*
   - C. *Greatest Hits*
   - D. *Frank*

4. The Suffers have a sound reminiscent of which 1970s soul band?
   - A. The Commodores
   - B. Parliament-Funkadelic
   - C. Earth, Wind & Fire
   - D. Ohio Players

5. Which Joe Henderson tune recorded by engineer Rudy Van Gelder impressed a young Don Was?
   - A. “Blue Bossa”
   - B. “Inner Urge”
   - C. “Recorda Me”
   - D. “Mode for Joe”

6. Where did metal drummer Alex Rüdinger first make his mark?
   - A. Twitter
   - B. Coachella
   - C. *American Idol*
   - D. YouTube

7. Where is the Musicians Institute based?
   - B. Hollywood, Fla.
   - C. Chicago
   - D. New York City

8. Which iconic American conductor-composer would have celebrated his 100th birthday this year?
   - A. Leopold Stokowski
   - B. Elliott Carter
   - C. Leonard Bernstein
   - D. Aaron Copland

9. Which of these world-famous violinists graduated from Indiana University?
   - A. Joshua Bell
   - B. Midori
   - C. Hilary Hahn
   - D. Jascha Heifetz

10. Which is one of the most commonly used chord progressions?
    - A. 12-tone method
    - B. Lydian mode
    - C. 10-bar blues
    - D. 12-bar blues

**MATCH QUIZ**

Match the name in the left column to the song on the right.

**ARTIST**
1. Ella Mai
2. Billie Eilish
3. Rudimental
4. Childish Gambino
5. lovelytheband
6. DJ Martin Garrix
7. Jorja Smith
8. Jay-Z & Alicia Keys
9. Aretha Franklin & George Michael
10. John Coltrane

**SONG**
A. “Blue Train”
B. “Boo’d Up”
C. “I Knew You Were Waiting (for Me)”
D. “Where Did I Go?”
E. “Empire State of Mind”
F. “These Days”
G. “Ocean”
H. “Ocean Eyes”
I. “Summertime Magic”
J. “Broken”
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