

◆ **TEACHER'S EDITION** ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL.18
NO.1

intune

MONTHLY

TECHNIQUES

UNDERSTANDING
THE BASICS
OF FUNK

HOW TO PLAY

DUA LIPA'S
"DON'T START NOW"



HOW'D THEY
MAKE THAT
SOUND?

The Family, The Mission and The Music of **ZIGGY MARLEY**

- ◆ Insights for Music Teachers – from Music Teachers
- ◆ Teaching During the COVID-19 Pandemic
- ◆ How to Teach In Tune's "The Best Music Schools"
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TEACHER'S EDITION

VOL. 18, NO. 1

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This is Our Moment

WE SALUTE ALL EDUCATORS now adapting to distance learning, or hybrid classes or social distancing, either risking life and limb by teaching in-person or dealing with the stresses of working in a new and vastly unfamiliar way. We salute your courage, your resourcefulness and your commitment to persevere in the most difficult educational environment imaginable. We also believe strongly that In Tune Monthly can be of assistance to music educators now more than ever, and of course to students and their families.

Many, if not most, music educators are in need of credible, consistent and reliable materials with which to teach - especially ensemble educators who can't teach the traditional curriculum and now need something else.

We'd like to suggest that In Tune's collection of content is either that something else, or at least a doorway to it. Parsing out In Tune's stories about music creation, rights and publishing, music technology, a broad array of musical genres, instruments and equipment, recording and the recording industries and so much more will give any educator a steady stream of readings and subjects to teach, with activity plans, multi-media resources and assessment materials at their fingertips.

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POP QUIZ ANSWERS: 1C, 2A, 3C, 4A, 5B, 6B, 7B, 8D, 9C, 10D
MATCH QUIZ ANSWERS: 1J, 2A, 3I, 4B, 5H, 6C, 7G, 8D, 9F, 10E

Teachers can go to intunemonthly.com for full lesson plans and videos. This month, lesson plans are available for the following stories:

Ziggy Marley

Ziggy has a new children's record out, with performances by some today's biggest stars, and it creates a timely moment to explore the reggae genre and the contributions to it by Bob Marley and the Marley family.



Techniques: Funk Essentials

This month's "theory and technique" feature offers notation for, and explanations of, the music known as "funk." The story focuses on the roots and rhythm patterns essential to the sound.



How'd They Make That Sound

Starting with the basics of sound capture and synthesis, sound libraries and electronic music composition, this reading tells the story of a sonic hunter, a sound sculptor whose work contributes to film soundtracks, video games and virtual reality experiences.



How to Play Dua Lipa's "Don't Start Now"

This story profiles the production of one of music's hottest tracks to reveal discrete elements young musicians can learn. Having an accomplished bass player will help any ensemble that takes this one on, but the other parts are simple. Properly stitched together, this one can be a show stopper.



The Tao of In Tune

WE CAN'T EVEN IMAGINE WHAT YOU'RE GOING THROUGH RIGHT NOW. So, we're keeping our head down, creating In Tune readings that are ideal for both in-school and distance learning, and we offer these six briefs to highlight In Tune's columns.



MUSIC NEWS

The news “lead” this month is about the world famous, but little known in the U.S. “Eurovision Song Contest” followed by an article on an iconic drum manufacturer’s work anniversary, a body suit that lets the wearer hear music without external sound, a guitar maker’s outreach via music stores to support local artists and a piece recognizing Ariana Grande who has become the first woman to reach 200 million Instagram followers.

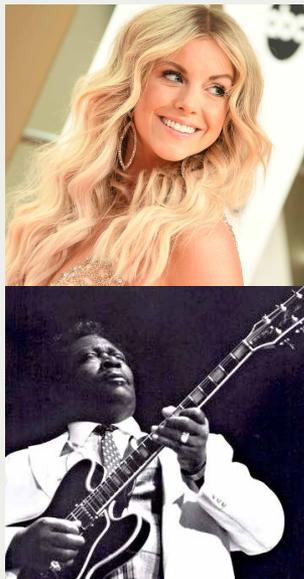


FRONTRUNNER

This month’s Frontrunner/Listening List features another collection of artists on the rise and noteworthy music. A profile of alt-rock band Wallows leads the Frontrunner pack, surrounded by a listening list of songs starting with a collaboration between Marshmellow and Halsey and winding up with a John Williams theme.

INFLUENCES

This month’s Influences links Canadian country singer Lindsay Ell to Texas blues guitarist Stevie Ray Vaughan, Vaughan to Chicago bluesman Buddy Guy and Guy to B.B. King. The idea of the monthly column is to highlight how musicians borrow, imitate and learn from those who have gone before them, and inspire young players to adopt influences of their own.



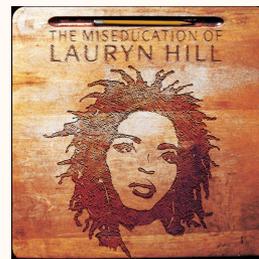
MEDIA

We start by recommending books about “boy bands,” and Florence Price, who was the first female African-American woman to have a composition played by a major American orchestra. We then note new books of sheet music for songs by the rock band Foo Fighters and jazz great Charlie Parker, followed by selected podcasts, videos and online lessons.

WHAT DO YOU DO?



This column spotlights the panoply of careers in the arts, this time the work of Claire Kreger-Boaz, Senior Project Manager, NAMM (National Association of Music Merchants) Public Affairs and Government Relations and The NAMM Foundation. Claire finds, develops, and produces music-making content and information to advance active participation in music creation.



CLASSIC ALBUM COVERS

The cover of the classic album *The Miseducation of Lauryn Hill* is an interesting work of art, but significant in that the cover jacket protects the artist’s one and only solo studio album (to date). It won five GRAMMY awards, has sold more than 20 million copies and in August of 1998 turned the hip-hop world on its ear. **T**



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TALES



FROM
THE

TRENCHES

Three Educators
Share Their
Experiences
Teaching
During the
COVID-19
Pandemic



By Rachel L'Heureux

STEFANIE WEIGAND'S year began with a flurry of activity. Fresh from the holiday break, her students were hard at work preparing for their eagerly anticipated spring Broadway Pops concert. Her plans suddenly ground to a halt when her school, like so many others, abruptly adjourned for what was initially intended to be a three-week temporary closure. Weigand, choral director at Harwood Union Middle and High Schools,

however, had a sinking feeling about the closure: "During those three weeks of temporary closure, I was doing a little bit of planning, knowing that the possibility did exist for the rest of the year to be shut down." When she sent her students home, she stuffed their folders with additional materials in the event the closure was extended. As we now know, her presage was woefully astute.

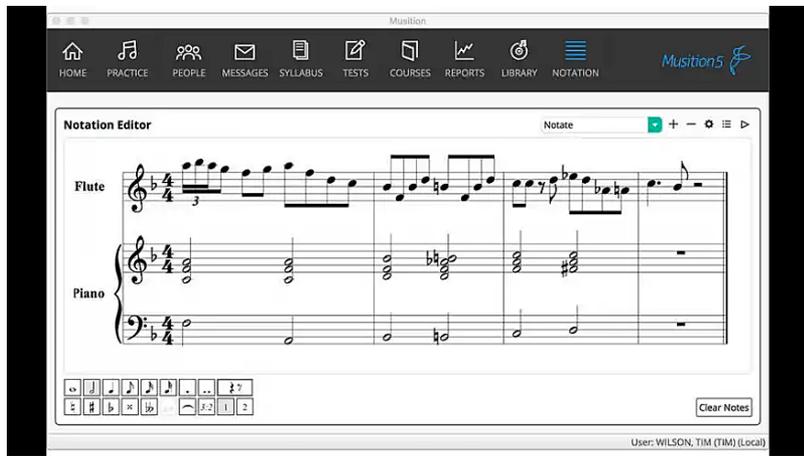
EMOTIONAL HEALTH

Once the possibility of virtual learning

for the remainder of the school year had become a reality, she began to worry about her students' cancelled concerts and the emotional toll that it was taking on them. "We didn't have a concert season anymore," she laments. "The kids were wondering, 'What's the point? Why are we learning this music?' ... It didn't feel right." Andrea Pulley, Orchestra Director for Loudon County Public Schools, also noticed a dip in her students' morale. "I really miss my students, and they miss me," she says. To keep her students' spirits up, she turned to social media. "I have an active orchestra

Instagram and connect with my students through videos, funny music posts, or just adding a 'quiz question' like 'What was your favorite moment in Ms. Pulley's class?'"

Weigand's weekly Zoom calls with her students began to feel like mini "therapy sessions." Her students' disappointment at their cancelled concerts coupled with the ongoing COVID-19 pandemic compounded their angst, so she capitalized on an ongoing collaborative composition project called OPUS. The Harwood Union OPUS project, modeled after the Vermont-based non-profit Music-COMP's program, pairs students with professional mentors to guide them through the completion of a musical composition



Musition

using Noteflight Learn and the *Inside Music* curriculum in the MusicFirst Classroom. Her students had been working on these composition projects throughout the year, and the pandemic presented an opportunity for her to focus her students' attention on a creative endeavor. By having the student composers and singers collaborate remotely, she was able to foster student engagement. Her students were inspired by their peers' work and encouraged to pursue their own compositional endeavors.

Reacting to his students' emotional fatigue, and to get his students to engage again, Brandon Estes, Associate Director of Bands and Head Director of the *Marching Red-hawks* at Naperville Central High School is opting to focus his attention on incorporating the MusicFirst Social Emotional Learning (SEL for Band) unit into his lesson planning for the fall semester.

THE RISE OF VIRTUAL ENSEMBLES

Eric Whitacre is credited with the first-ever Virtual Youth Choir, launched in 2014, but it wasn't until the COVID-19 pandemic that virtual ensembles became a world-wide phenomenon. Spurred on by sheer necessity, educators like Stefanie Weigand and Brandon Estes enlisted the help of their students to create virtual ensemble recordings.

Using her students' OPUS compositions and her chorus students' recordings, Weigand created multiple student composition showcases, using "composition as a learning tool to impart new meaning" to her singers' work. Her students, meanwhile, were thrilled to be performing their peers' compositions,



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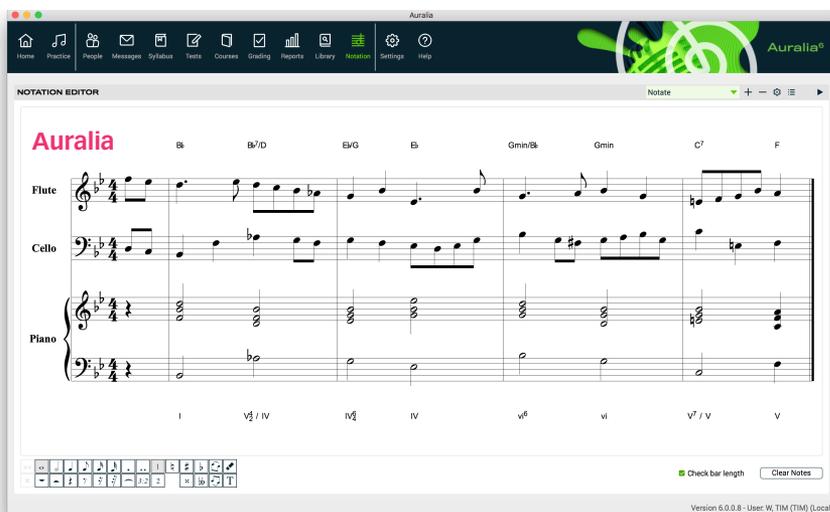
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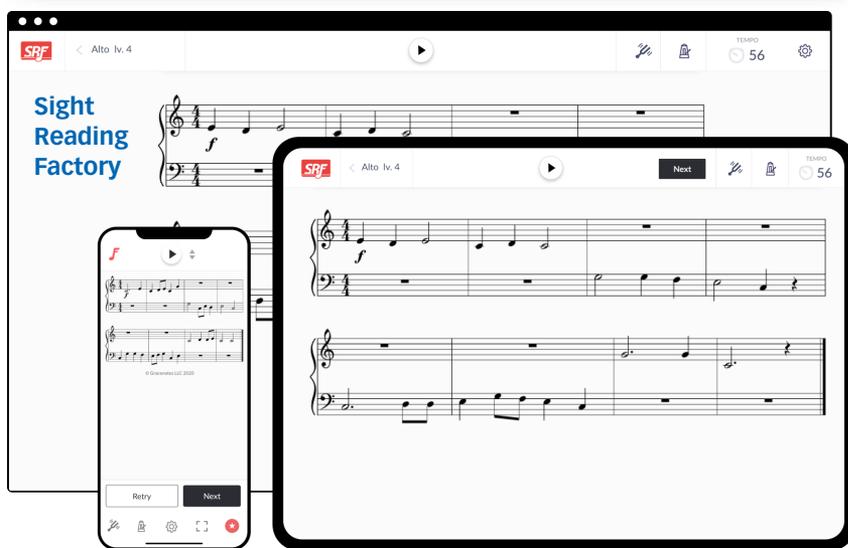
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TECH TOOLS FOR TECHNICAL SKILLS

Social distancing has also produced new outcomes for ensembles and causing directors to engage their students in new ways. Employing a variety of software programs, teachers like Andrea Pulley are shifting their focus to building skills to support their ensembles. “I am researching ways for my students to continue to have a musical experience, but we have certainly shifted more focus to music theory and aural skills. I regularly use web-based instruction like musictheory.net. When I became certified to teach AP Music Theory, I became acquainted with Noteflight Learn. This has become a very helpful tool to increase their learning through practice.”

Brandon Estes, too, is focusing his attention on “continuing to develop the musical vocabulary.” He credits his incorporation of software programs into his teaching prior to the pandemic with a smooth transition to virtual learning, stating that “we were already a little ahead of the curve.” He stresses the importance of building his students’ technical skills like sight reading to support their ensemble performance. “We’re going into year three of using MusicFirst, and we have specifically focused on



and the student composers were likewise enthused to hear their work performed. “As wonderful as Noteflight Learn is,” she says, “nothing compares to hearing real voices sing your music. . . . Having that transition from computer song to live singing is really helpful for these young composers.”

These virtual ensembles, however, don’t come without their drawbacks. “It was a little over 40 hours [of work] for a 4 ½ minute product,” Estes says of his spring virtual ensemble project. While he plans to continue to occasionally employ the virtual ensemble in the fall, he is shifting his attention to chamber and flexible ensembles. He is optimistic that his students will be able to safely perform in school in November, but has a virtual showcase contingency plan in place should he need it. He sees an advantage in the virtual chamber ensemble method, which requires his students to share their recordings with their classmates. “I always encourage them to turn in their best work,” but notes that perfection is not the goal.

Musition, Auralia, and Sight Reading Factory. They offer ways for us to teach those basic music theory concepts that students need for individual and ensemble performance.”

MOVING FORWARD

It is clear that the fall semester will continue to present challenges, especially as schools manage multiple contingency plans to protect staff and student health. What is certain is continued uncertainty, and the critical role that the arts play in student engagement. Educators across the country continue to rise valiantly to the occasion, as these three educators have so adeptly demonstrated. **T**

RACHEL L'HEUREUX is the Marketing Director for MusicFirst and an NYC-based vocalist. She has spent her career specializing in educational music technology, publishing, and performance. To access free trial software for any of the programs mentioned in this article, visit musicfirst.com.



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HOW TO TEACH IN TUNE'S "BEST MUSIC SCHOOLS" STORY

THE QUESTION OF HOW to teach In Tune’s semi-annual story on “going to college for music” is actually superseded by a larger one. It’s whether or not to include curricula on higher music ed in your program at all. We have long been of a mind that units, or sessions, on subjects like higher music ed and hearing health, just to name two, can be incredibly valuable to some students, but instructive to all.

Music programs at institutions of higher education are changing in direct relationship to the changes in the music industries, and



Oberlin Conservatory

since those developments have been occurring at breakneck speed for decades now, it’s almost impossible for high school guidance departments to keep up. This has given rise to cadre of exclusive college consultants, who can make all the difference in guiding and getting kids into the schools of their choice, but are economically out of reach for most.

Books are out of date the minute they go to press, and the few websites that deal with such things aren’t robust or comprehensive enough to allow for good decision making.

The big issue is the scope of modern higher music education and the opportunities available for graduates who can skillfully insert themselves in the live music business, rights and publishing, music tech-

nology, recording, instruments and equipment, music law, music health, music finance, music education of course – the list truly goes on and on. The courses and college programs are there. Knowing what you’re looking for, and finding it are the hard parts.

We’re not suggesting that middle and high school music educators become experts on the great variety of institutions and their offerings. Nor are we suggesting that In Tune’s twice a year report can present all of the options either. Our idea is that for one or sessions, you share our reports with students – who should share them with their families, and that you discuss both the challenge and opportunity that higher music education presents.

Here’s an excerpt from an In Tune story that ran some time ago and builds on the topic:

“The journey of becoming a music major is unlike that of all other college applicants. To start down the path of higher education in nearly any field, it’s sufficient for a student to show academic excellence. But the one

discipline in college that essentially requires you to already be a professional in your field prior to acceptance is . . . music.

Simply put, music majors are already musicians, because they need to be. They have to pass a bar before even being admitted into a program; they must already have achieved a substantial degree of proficiency in their specific field, whether it be voice, composition, or any type of instrument. Students hoping to be



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accepted into a school of music need to prepare in a way that goes beyond academics, and this preparation takes many different forms.

So, what can you do to help students choose the right college for them? All music teachers already have great resources to tap into, in the form of their past college professors and local colleges

and universities, and they can easily draw from their own collegiate music experiences when providing guidance. Keeping a folder of undergraduate music brochures and making them easily available to your students is a good starting point. In addition, many of the more active college music departments provide free "music major day" experiences to high school students who are looking to explore potential fits and would be more than happy to accommodate your students with other types of visits."

One thought is to virtually visit a handful of schools, possibly even web-casting with willing admissions personnel. Discuss the cultural experiences that surround each school you pick. Try to relate the on-campus experience and what it's like to study in different locales. More importantly, profile a conservatory, a school known for its popular music program, or it's

recording facilities and student run record label. A "jazz school," a music theater-oriented school, a music business program or one that specializes in music education. Just alerting your students in middle and the early high school years that they can study just about anything musical, or related to music in college, and that there are jobs for which those studies are preparatory, can turn on a light bulb and change a life.

Remember, every experience that your students have while researching or visiting potential music programs will be unique, and it will be up to them to figure out what opportunity will best suit them. As their music teacher, you have had a profound effect on your students, perhaps without even knowing it. Your input and investment in their further education is simply another way of preserving the love of music for all the musicians of tomorrow. **T**



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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*.
(The answers are on page 3 of the Teacher's Edition.)

1. When it comes to sound design, which of these best describes an audio plug-in?

- A. A piece of hardware which functions as another instrument
- B. A piece of hardware which functions as a speaker
- C. A piece of software that transforms existing audio or adds new samples to a computer program
- D. A piece of software that allows users to create their own instrument using new frequencies

2. Ariana Grande is the first woman to reach 200 million followers on which social media platform?

- A. Instagram
- B. Facebook
- C. Twitter
- D. Tik Tok

3. When Lauryn Hill's *The Miseducation of Lauryn Hill* made its debut in 1998, why was it such a standout?

- A. Most popular albums released during that time were not hip-hop
- B. Before the release of the album she was known primarily as an actress
- C. She was one of the first female rappers in the late 90s and introduced new concepts to the art form
- D. She references guns, gangs, cars and drugs in her lyrics, which was atypical for rappers at the time

4. Which of these best describes the traditional concept of reggae music?

- A. Jamaican pop used to give a voice to the oppressed
- B. An Afro-cuban genre played as an accompaniment to highly technical choreography
- C. South American pop defined by loud, accented notes and fast rhythms
- D. A romantic genre of music only performed in Jamaica

5. What combination of 1960s genres did funk evolve from?

- A. Jazz and blues
- B. R&B and soul
- C. Pop and disco
- D. Soul and hip-hop

6. How many spatially categorized folders are inside of Lassen's own music library?

- A. 10
- B. 31
- C. 46
- D. 32

7. Dua Lipa's "Don't Start Now" opening vocals are processed with an effect, which one?

- A. Chorus
- B. Echo
- C. EQ
- D. Compression

8. What happens near the end of the song "Don't Start Now" to give it more energy, but may be a challenge to recreate live?

- A. Foot Stomping
- B. Finger Snaps
- C. Whistling
- D. Hand Clapping

9. A successful musical theater recipe considers 3 ingredients to be essential. Which one is NOT essential?

- A. Serve the Story
- B. Advance the Plot or Comment on the Action or the Characters' Feelings
- C. Costumes and Props make the performance
- D. The Opening Number

10. How many of Jackie Wilson's R&B Top 10 hits reached No.1?

- A. 14
- B. 50
- C. 16
- D. 6

MATCH QUIZ

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

ARTIST

1. Dua Lipa
2. Ziggy Marley
3. James Brown
4. Herbie Hancock
5. Mandrill
6. Twenty-One Pilots
7. John Williams
8. Buddy Guy
9. Foo Fighters
10. Stephen Sondheim

SONG

- A. "I Love You Too"
- B. "Chameleon"
- C. "Level of Concern"
- D. "Damn Right, I've Got the Blues"
- E. "Comedy Tonight"
- F. "Everlong"
- G. "Adventures on Earth"
- H. "Fencewalk"
- I. "Soul Power"
- J. "Don't Start Now"

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