

♦ TEACHER'S EDITION ♦

THE YOUNG MUSICIAN'S TEXTBOOK

VOL. 18
NO. 3

intune

MONTHLY

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RADIO"**

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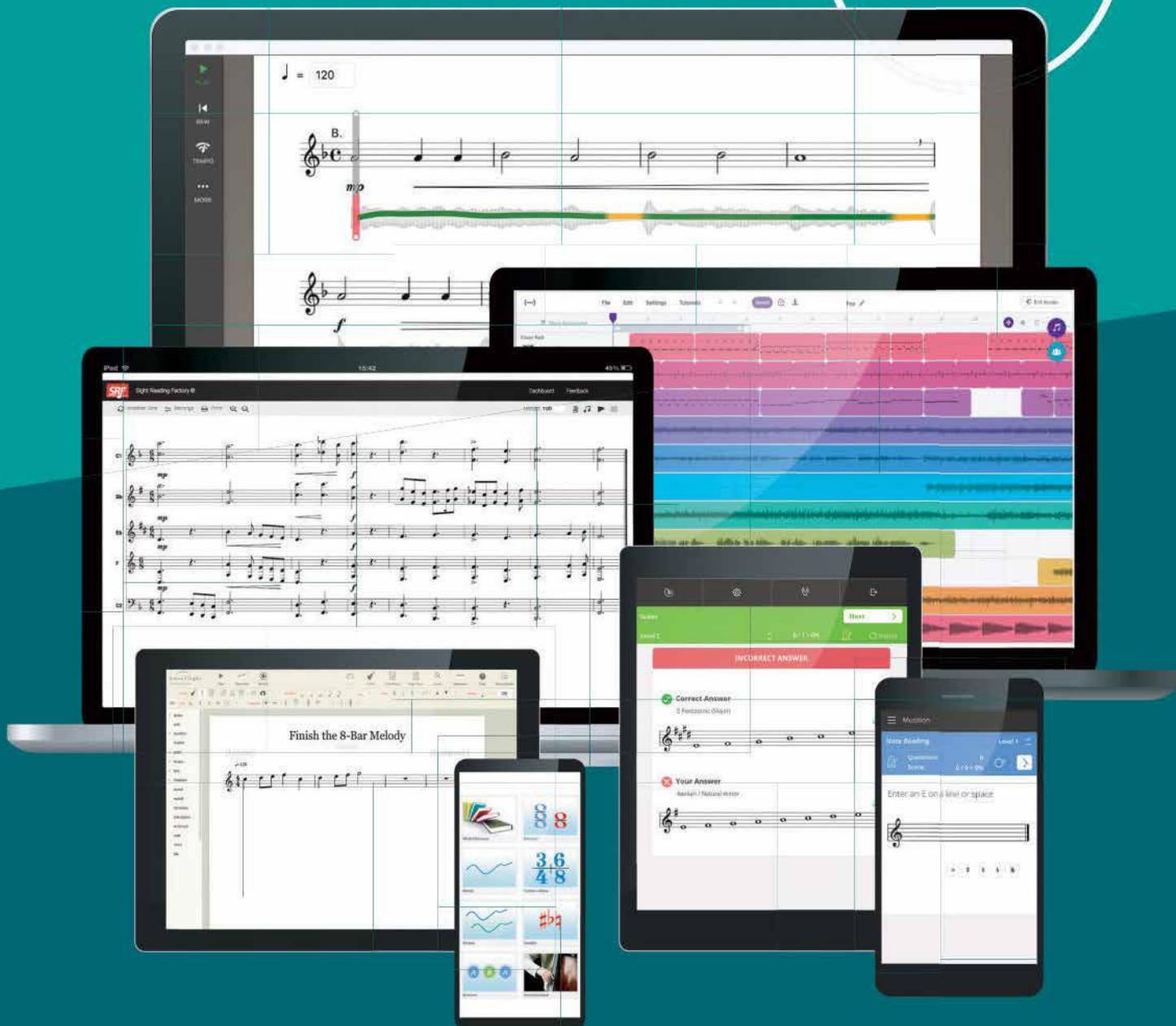
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FOR THOSE WHO AREN'T YET AWARE, In Tune kicked off the new school year with some new functionality. Our platform now offers two new ways for students to interact with the magazine – well, actually one old way and one new way.

IN WITH THE OLD: The pandemic's impact on education – essentially the uncertainty of schools being open or closed – along with the decade long shift in the fortunes of "print," caused In Tune to further develop its digital delivery. Now, each story, each page and each full issue are available for printing. You do the printing, (and yes, use your printer and ink), so, those who have the need or desire to distribute reading material in printed form can now do so. Take the tutorial offered when you first log on to In Tune or click on the icon in each screen's lower right corner to find the print option.

AND, IN WITH THE NEW: Another compelling option is our new "narrator" function. In Tune can now be listened to. Think "audio books." This means that a student can hear In Tune from a mobile phone over earbuds while riding the bus, or listen privately in an apartment if privacy is at a premium.

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

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

Joe Bonamassa

At 43, he is the keeper of the blues flame, a virtuoso unknown by many but beloved by blues-rock fans the world over. He owns his own label, publishing company and touring – as well as Nerdville East and West, home/studio/museums with hundreds of rare guitars and amps.



All About Riffs

The short, tasty, repeating segments of music known as riffs are the building blocks of popular hit songs, and their creation and performance are keys to making memorable music. Our "Techniques" writer identifies them and explains their place in music creation.



The Teachings of Paul Reed Smith

Busy business leaders rarely have time to spare these days, but guitar company founder and top exec Paul Reed Smith still finds time to play in a band, and is committed to teaching guitar lessons in regular sessions for the young and old alike.



How to Play Donna Summer's "On The Radio"

This one needs two singers, three keyboard players, a few percussionists and a horn section. Sound like a great project for a school jazz band? We thought so, and took apart this disco classic with the scholastic ensemble in mind.



The Tao of In Tune

WITH A SPRINGTIME VACCINE IT WOULD APPEAR THAT SCHOOL WILL BE

much more normal next fall. Now all we have to do is get there. More lockdowns, more government aid, and more distance learning are likely this winter, but at least we now know what we're dealing with. (Sigh)...



MUSIC NEWS

Quarantined parents started a family band, and the videos of their progress have captivated a worldwide audience. Hi-tech gloves have given a pianist with a muscle disease the ability to play again. Rival chiefs in New Orleans have gotten together to release new music, and The Weeknd will headline the Super-Bowl halftime show.



INFLUENCES

We trace R&B star H.E.R.'s path of influences from Alicia Keys to Whitney Houston to Chaka Khan, a 40-year journey linking today's artist with musical icons who share her vocal prowess and style.

MEDIA

We profile books about music and the brain, soul singers of the 60's, sheet music for movies and for Taylor Swift's surprise COVID era release, Questlove's new podcast, and online piano lessons that promise to get students playing with two hands in minutes.



FRONTRUNNER

This month's Frontrunner/Listening List features another collection of artists on the rise and noteworthy music. A profile of a young breakout artist known as Holly Humberstone leads the Frontrunner pack, surrounded by a listening list of songs starting with a Peachtree Rascals track, a new/old sounding hit from Kylie Minogue and finishing with new music from a compelling young flutist.

WHAT DO YOU DO?

Mike Ramsey is a guitar player, a songwriter, and a studio engineer, but these days spends most of his time helping the students of Musicians Institute channel their skills for the leap into the working world.



CLASSIC ALBUM COVERS The cover of the classic album *Innervisions* by the Stevie Wonder was created by an



artist who had almost no information about the project. However, knowing something about Wonder and given half of the title (they told him it was to be called "Visions,") he created a classic work of art. **T**



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Kalle Akkerman, choir director at Austin High School, in Austin, MN

MUSIC EDUC DURING COV

By Matt Hildebrand
Wenger Corporation



INTEGRATION

Technology Helps Teachers Embrace Challenges

"A GLOBAL PANDEMIC is not the way you'd want to force music education to modernize," explains Philip Brown, choral director at Jefferson High School in Bloomington, Minnesota. "But, the new tools we're using may prove very engaging."

COVID has caused profound changes in school music programs, with technology taking on elevated importance. Tools like videoconferencing, interactive software and active acoustic technology are helping music educators survive and even thrive in dynamic circumstances.

Love of Music Motivates

Through these challenging times, the love of music and music-making keeps educators and students motivated. After the spring 2020 shutdown and summer vacation, a variety of learning models have now settled into place. More than 70 percent of music educators surveyed by Wenger Corporation indicated that in-person rehearsals had resumed, with distancing modifications. However, nearly half the districts were undecided about the future of performances. Whatever the circumstances, affection for music – its creation and appreciation – is a common, unifying bond.

For example, the desire to perform just one minute of a Mozart string quartet inspired orchestra students at Wayzata High School in Plymouth, Minnesota, – whose school is using a modified hybrid model this fall – to

MUSIC EDUCATION DURING COVID

Philip Brown, choral director at Jefferson High School in Bloomington, MN

accomplish this remote feat using the free Acappella app. Four students layered their parts together, creating a basic sense of ensemble music-making that satisfied their longing while “really challenging them” and raising their level of personal accountability to each other, according to their director, Mark Gitch.

Gaining Empathy and Choices

Altered expectations are also stretching music educators, while fostering their greater understanding and creativity in engaging students.

“Certainly, I’ve learned a

Choir director Michael Gutierrez at Firebaugh High School, Firebaugh, CA



lot of things not to do,” says Matt Weidner, band director at Gunnison Valley High School in Gunnison, Utah. “I’ve become more empathetic to different types of family situations, realizing that not everyone’s in the same boat. Each person’s facing different kinds of stress with themselves, their homes and families.”

Choir director Michael Gutierrez at Firebaugh High School, Firebaugh, California, initially considered the pandemic as a threat to his program’s survival. “This fall, I realized I needed to focus on the social and emotional

learning of my students and individual music-making,” he says.

Gutierrez accepted that some students did not want to sing at home or may not feel comfortable doing so. To keep students engaged, he surveyed them about musical skills they wanted to learn besides singing. After considering their input, he let them choose from four paths: 1) Digital music with Soundtrap online software; 2) Songwriting using

Matt Weidner, band director at Gunnison Valley High School in Gunnison, UT



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All of us at NAMM and The NAMM Foundation are committed to providing information and resources to keep music-making and music education strong during this global health crisis.

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Mark Gitch, orchestra director Wayzata High School in Plymouth, MN

Soundtrap and Google Docs; 3) Keyboard, using extra keyboards the school had; and 4) Voice, for students who wanted to focus on singing. He concludes, "I wanted my students to have useful experiences expressing themselves through their own music making, while keeping them emotionally connected to the program."

Shifting Expectations and Motivation

As today's educators modify their expectations, they're also shifting lesson delivery. Teaching via videoconferencing is "far from optimal" according to Gitch. "We will cover less content with fewer performance opportunities, but what we can teach, we can teach pretty well."

Varying internet connections, speeds and latency make creating an ensemble sound impossible. Rather, the focus is more on individual attention, which Gitch considers one benefit. "Last spring's one-on-one lessons over Zoom exposed a lot of students - for not understanding rhythm, for example," he recalls.

"Recording yourself to self-assess is one thing, but it's completely different to record yourself for a duet, knowing someone else is relying on your accuracy," says Gitch. Students use apps like Acapella or GarageBand for these assignments. He believes that this realization -- "I'm not quite as good as I thought I was" -- positively motivated all his students.

Enabling Self-Direction

For Weidner's highly moti-



vated students, tools like SmartMusic and Essential Elements Interactive enabled them to greatly accelerate their own personal development during the shutdown. "Those who worked hard online last spring developed into really fine musicians," he states, adding that some likely finished last school year stronger on their own.

To inspire students to practice, band director Natalia Albacete at West Lake Middle School in Humble, Texas, likes Tonara software, which is installed on each student's computer or smart phone. Tonara "listens" to them practicing; students earn points based on how long they're actually playing. A customizable leaderboard tracks students' practice times and prizes are awarded to high performers. "The system creates a nice community and lots of competition for my students; it's pretty cool," comments Albacete. Tonara compares simple student recordings to an uploaded teacher example and provides feedback about alignment with the metronome and tone accuracy.

Developing Potential

A number of other tools – both new and updated – are helping music educators.



**Natalia Al-
bacete, band
director at West
Lake Middle
School in
Humble, TX**

Brown's students each recently received a Music First account, which includes various software. "It's helping us maintain four essential elements: vocal warmups, sight reading, music enrichment and also rehearsing a few songs," he explains. Brown believes the program has great potential for tracking individual progress and engaging students, encouraging them to learn and stay focused.

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In last month's issue of ***In Tune Monthly*** we published "Balancing Act: Social and Emotional Learning for Virtual, Hybrid and Concurrent Music Instruction." This article is a companion piece.



CREATING COMMUNITY

in Distance and Hybrid Music Instruction

By Marjorie
LoPresti

Digital Content Manager,
MusicFirst

“See me. Feel me. Touch me. Heal me.”

It's been more than 50 years since the release of The Who's groundbreaking 1969 album *Tommy* and subsequent Broadway play. But, who can forget the anguished cry of a wounded and supposedly “deaf, dumb and blind kid,” completely cut off from connection and community?

However, now, thanks to COVID-19, millions of “Tommy’s” are coming of age. Instead of pinball machines, children are staring at computers and tablets for hours each day. Kids around the world are playing their violins or singing into the camera without any of the real-time feedback or the good-vibes that come from making music with others.

Is it any wonder that emotional distress is rising among children, family members, and teachers?

Consider these all-too-common scenarios:

- Marie, a fourth grader with special needs, is wetting the bed again. Her verbal communication has become less frequent, and she cries whenever her parents sit with her to do some remote schoolwork. Is the decline in her condition physical or emotional?
- Louie, normally a happy and outgoing high school sophomore, lost his part-time job at the local pet shop. He is his keeping up on his schoolwork but speaks in clipped sentences and snaps at family members whenever they suggest going for a walk or ask him to help with a grocery run. Louie is up all hours of the night. Anxiety?
- Kara, a middle-school student-athlete and “A” student, has become withdrawn. Her grades have dropped. She seldom leaves her house or bedroom.

There is another way. Music educators in traditional classrooms excel at creating community. Shared listening experiences and ensemble rehearsals provide ample opportunities to build connection with others and develop lasting friendships. These formative experiences help many kids discover how their individual contributions make them valued members of the group. For many of us and for our students, belonging to a musical learning community makes showing up at school worthwhile. The daily endorphin surge from music class keeps us coming back, but that's not really happening in distance and hybrid learning.

When circumstances prevent music making together, we need to find other ways to connect and create community.

A key piece of SEL is *community*. (The previous edition of *In Tune* featured a discussion of Social and Emotional Learning (SEL), with some tips for getting started.) When guiding students to develop in the five key areas of SEL (self-awareness, self-management, social awareness, relationship skills, and responsible decision-making), the end-goal is for students to be able to moderate their emotions and thought processes for academic success, school and civic engagement, health and wellness, and fulfilling careers. We need to nurture community during this time of distance and hybrid learning to provide

opportunities for students to continue developing these crucial skills. “Virtual” ensembles don’t really take the place of live performance. They are largely the product of each person performing in isolation, with a final product engineered by people editing video and mixing audio.

Dale Duncan, a middle-school choral teacher in Dekalb County, Georgia, employs some excellent strategies to create connection with students even though their school has been all-virtual since the spring. In a recent podcast “MusicFirst Profiles in Teaching” (S3, E5), he shared easy and fun ways to get kids to look forward to virtual classes. He makes sure that each class has at least one game-time activity. Keeping it fun for middle schoolers is really important:

“I put wigs on my head. I wear weird sunglasses. I disappear from the camera, then sneak back in. I do all kinds of things to keep them engaged and give them a reason to smile when they’re logged into my class.”

Dale went on to share the power of video responses to individual students:

“With 50 kids on a Zoom call, they are muted most of the time, and most kids are shy about talking. But when you talk into the camera to respond to an individual kid using Flipgrid, it makes a big difference in the connection and lets them know you care. While it’s not really feasible to do this for every assignment, I respond to each child at least once or twice a week in this way.”

Dale also expressed a reluctance to go down the “virtual choir rabbit hole,” knowing full-well that it’s not a real choral performance, but he is rethinking that decision. Engineered virtual performances can help connect with families and the larger community, and they provide the kind of advocacy that is vital to a vibrant arts education program.

Flexibility and responsiveness to the needs of students are crucial to fostering and maintaining class climate and building community. Ron Sikes, a band director in Festus, MO, stressed the importance of pacing yourself and your students in “MusicFirst Profiles in Teaching” (S2, E19). During in-person instruction, experienced teachers read students’ emotions and gauge when kids are ready to move ahead, or if more time is needed. Online, it’s a bit harder to get an accurate handle on student willingness and readiness to move on. Use Ron’s adage, “If you take all the time it takes, it takes less time” – to guide your planning. Be attentive to subtle hints that students are feeling insecure or need more time. Non-responsiveness is the biggest hint.

Deadline pressure and rush-jobs can heighten student anxiety and cause stress on the fragile relationship you’ve built online. In these unsettled times, there’s no real imperative to rush. As Ron says, “Curriculum should be covered an inch wide and a mile deep, not a mile wide and an inch deep.” Richer learning leads to richer relationships.

10 Tips for Building Musical Community in a Virtual World

1 Start and/or end each online class meeting with some “hang out” time. Invite students to share how things are going for them. Keep alert for signs that families might be struggling, and pass information along to school resource team members. School communities have connections to emotional and educational support systems, as well as resources like food banks.

2 Establish an open discussion forum for students in each class you teach. Encourage this as a place for student-student Q&A for times when you are offline, like evenings and weekends.

3 Provide thoughtful feedback to student assignment submissions. This is vital to students working remotely. Use audio or video response for a more human touch whenever possible, like when using Flipgrid.

4 Schedule occasional individual or small group web conferences with students. In hybrid situations, students attending school in person are getting a fundamentally different experience than remote learners. Smaller online meetings can help bridge the gap.

5 Set up occasional “coffee house” virtual meetings. Allow students to use this time to perform for one another, share music they have discovered, or tell a story. Important: have students sign up for time slots specifying what they will be sharing so you are not caught off-guard by inappropriate material. Post the lineup and topics in advance for all invited participants to see.

6 When kids seem “off” or are not participating in class, reach out to a parent or other family member. A quick “I care” phone call or email can make a big difference.

7 Occasionally post a non-musical, “little-known fact about me” question for optional student response. Be sure to check this forum each school day to look for new posts. Enable a profanity filter if the discussion platform or learning management system has that function.

8 Schedule “theme activities” involving hats, crazy clothes/accessories, pets, stuffed animals, favorite colors, or sports.

9 Use quick online polls and games to keep things fun and engaging. Questions can be on any subject and may include this-or-that choices like “thick crust or thin crust” or “sledding or swimming.” Online games including subject specific Kahoot can be used as incentives for class participation.



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10 “Go to the mirror” by caring for your own social and emotional well-being. When you’re feeling good, it comes across to your students. Call or text a friend or family member to maintain your own connections and community. Get outside for some fresh air and sunshine. Make time to nurture your own musical soul with music you love to hear or perform. Consider sharing your passions and leisure activities as conversation starters with students.

Tommy found his sense of community through pinball. He played a mean pinball, but it could just as easily have been a mean alto sax, electric guitar, keyboard, or drum kit. With these 10 tips, you can help to break through the COVID isolation and turn Tommy’s lonely video gaming into a lifetime of musical engagement and friendship.

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Contributors:

Dale Duncan teaches choir at Henderson Middle School in Dekalb County, GA. He is author of “S-Cubed Sight-Singing for Middle School” and “In the Middle with Mr. D.”

<http://inthemiddlewithmr1.blogspot.com/>

Ron Sikes teaches middle and high school concert and jazz bands in Festus, MO. He is author of the beginning band method book, “Keys to Success,” and keeps a busy schedule as a performer, composer, and clinician. 

MARJORIE LOPRESTI is the US Digital Content Manager for MusicFirst, Adjunct Professor of Music Education Technology at Rutgers University, and co-author of *Practical Music Education Technology* (2020, Oxford University Press).

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Weidner is using Essential Elements Interactive for his middle school beginners, featuring professionals playing the parts in the students' method books. There are five to six different background accompaniments – piano, pop, reggae, etc. – so students experience playing different music styles.

He also uses the same Canvas online learning platform he used in graduate school. "We can easily set up recordings for the students to turn in on Canvas," Weidner explains. "If the kids need to hear a recording of us playing, I can post a recording online so all the students can evaluate it."



Tami Goss,
band director at
Bridge City High
School in Bridge
City, TX

This makes concert preparation much easier and I think our concerts turn out better too."

Listening to Learn

Along with enabling larger group "virtual rehearsals," the Wenger system integrates digital record/playback capability as well as other important benefits such as immediate feedback and self-critique.

"Self-assessment is one of the big analytical concepts we're working on," explains Vondette. "As teachers, our goal is for students eventually not to need us – to develop their own skills. Being able to listen to themselves through a high-quality system helps build that part of their brain and analytical ability."

Her students love the instant gratification of hearing themselves perform and are able to tune and adjust as needed. "I can tell them all day and night: Your vowels need to be taller. Your breath support needs to be stronger, and other concepts," Vondette adds. "But if they don't hear the difference, they're not going to adapt."

Even before Wenger's Virtual Acoustic Environment (VAE[®]) technology was adapted for large rehearsal or performance spaces, it was first developed for individual practice rooms. The patented technology can be incorporated in Wenger's modular, relocatable Soundlok[®] Sound-Isolation Rooms or even retrofit into existing built-in practice rooms, called the Studio VAE[®] system.

Recordings of individual practice sessions or ensemble rehearsals can be easily downloaded for online distribution to students, in order to support their at-home practice. Finally, the technology's key benefits also help satisfy the National Music Standards for K-12 education, related to students' ability to create, perform and respond to music.

Anticipating Creativity

As everyone eagerly anticipates a "new normal" in music education and society overall, Akkerman is also looking ahead to the creativity these unusual times will likely inspire.

"Technology has helped us be together, and also to make and share music, but what kind of music is being created now?" he wonders. "All music is a reflection of a time and place. In ten years, I will be excited to look back at what's come out of the pandemic; I'm sure people will still be writing music about this time." ▶

ABOUT THE AUTHOR: MATT HILDEBRAND is acoustics product manager at the Wenger Corporation, makers of music education and performance equipment, including Virtual Acoustic Environment (VAE[®]) technology.



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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. This artist's first single 'Fair Play' has been streamed over a million times and received national radio play after being self-released in April.

- A.** Malmua
- B.** Lucy McWilliams
- C.** Josh Johnson
- D.** Holly Humberstone

2. Claude Debussy was accepted to the Conservatoire de Paris at what age?

- A.** 15
- B.** 13
- C.** 10
- D.** 17

3. Which statement is NOT a rule in writing for a choir?

- A.** Mind your words
- B.** Be wary of clashes
- C.** Be kind to your singers
- D.** Use full dynamic range

4. This performing artist's YouTube channel has over 600,000 subscribers.

- A.** Luke Holland
- B.** Kameron Marlowe
- C.** Raye Zarazoga
- D.** Zoe Wees

5. Short, repetitive musical phrases that are most associated with rock guitar playing are known as _____.

- A.** Tenuto
- B.** Feedback
- C.** Riffs
- D.** Cadenza

6. Joe Bonamassa is known for his extensive collection of vintage

- A.** Sheet music
- B.** Amplifiers and guitars
- C.** Microphones and cables
- D.** Recording equipment

7. PRS Guitars is the _____ largest manufacturer of electric guitars in the U.S.

- A.** Third
- B.** Fifth
- C.** Second
- D.** Ninth

8. Donna Summer is known as a top artist of which genre in the 1970's?

- A.** Rock
- B.** Blues
- C.** Pop
- D.** Disco

9. This Hollywood, California music performance school is a college of contemporary music.

- A.** Hollywood Prep
- B.** Musicians Institute
- C.** Disney Concert Hall
- D.** Hollywood Academy

10. The front, inside and back cover illustrations of Stevie Wonder's 16th album were created by LA-based freelance artist _____.

- A.** Efram Wolff
- B.** Hans Zimmer
- C.** Edgar Toll
- D.** Pablo Picasso

MATCH QUIZ

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

ARTIST

1. Kameron Marlowe
2. Kylie Minogue
3. Sam Williams
4. Chaka Khan
5. Donovan Woods

SONG

- A.** "The World: Alone"
- B.** "We Used To"
- C.** "I Feel For You"
- D.** "Miss a Thing"
- E.** "Giving You Up"

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