

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL. 19
NO. 1

intune

MONTHLY

HOW TO PLAY
"SAVE YOUR
TEARS"

TECHNIQUES
IMPROVISING
IN KEYS



HALESTORM

The story of a girl, her guitars and a family band that keeps on rockin'

- ◆ How to Individualize Instruction
- ◆ How to get Grant Funding
- ◆ Better Sound to Elevate Performance
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TEACHER'S EDITION

How four teens became the VOL.19, NO.1 world

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There's Always A Way

JUST WHEN WE THOUGHT IT COULDN'T GET TOUGHER, more demanding, crazier really... it has. No longer just meeting the challenges of adolescent development, school protocols and teaching in general, educators are now embroiled in health, political and parental conversations that sometimes stretch credulity itself. And then, when somehow, a professional comes to terms with it all and accepts the current reality, hopefully comforted by the knowledge that they have done their best, things change. It's the ambiguity, the uncertainty that is the greatest hurdle of all.

So, our team here is a small one, putting out a reading resource for music students, and this is our teacher's edition – a short collection of ideas – and we ask ourselves, how can we do our best? Besides patting you on the back and urging you to keep at it, what can we do to help?

We're hoping to suggest solutions to small problems; new ideas, ways of thinking differently about what you do. Forgive us if you're already on to this stuff, but if not, perhaps these thought starters might be just the thing.

- Outline a hearing health activity and supply each of your students with a pair of high-fidelity earplugs. Here's where a physics lesson on the science of sound could have a lifetime impact on a young player's musical career.
- Create a series of classes on composition and/or songwriting. From profiles on the greats to a test drive on a digital audio workstation, music creation can be an ideal distance learning activity, a group activity in class or even an enrichment project for students who exhibit an interest.
- Conduct a virtual performance – even if you're back in school. Work with students and teachers across town or across the state, collaborating online in real time to rehearse an ensemble using one of the new latency elimination products. We've been working with JackTrip, a product created by a Stamford University band director with engineers and others at the school. Check it out.
- Or, just use an In Tune's "Learning New Songs" feature with selected students to create a popular music ensemble that works out a tune like this month's "Save Your Tears." If you're a choral director, find those guitar, piano and drummers among your students. If you're a band director, see which of your kids can sing!

New challenges demand new solutions. Maybe these don't exactly represent good ones for you, but we're hoping that they might inspire further investigation. The bottom line? There's always a way, and we hope you find the one that works for you. ●

For more, go to intunemonthly.com/subscribe.

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



Lzzy Hale and Halestorm (Cover Story)

Lzzy Hale and her younger brother Arejay play a melodic form of metal, a midway point between pure pop and heavy metal, and have amassed a following that has endured for over 15 years. The siblings and their band are releasing new music and Lzzy has become an ambassador for a guitar company while contemplating a concurrent solo project. She's a rare one; a female lead guitarist, singer and bandleader in a genre dominated by men.



Improvising in a key

Improvising in a key usually means relating what you're playing to chords based on one or more notes of the scale. We can train our ears to hear and get used to the way different notes of the scale feel over different chords. Our writer takes us through the theory and presents examples.



In Tune's 2022 "Best Music Schools"

Every edition of In Tune's "Best Music Schools" begins with a disclaimer. "There's no such thing as a 'best music school' – only the best music school for you. Therefore, In Tune's bi-annual feature focuses on selection. How can a student and their family choose the right program? What are the criteria? And how can students evaluate the myriad of offerings?"



How to Play The Weeknd's "Save Your Tears"

Here's a contemporary tune still on the "radio" that young ensembles can analyze, dissect, and perform. The relatively spare production of the recording can be imitated with simple percussion and bass, and commonly available keyboard sounds. The trick is to manage the effects so as to give the song the soft and airy quality achieved by the producer.

The Tao of In Tune

WE ENDURE, JUST ABOUT EVERYTHING. Booster shots, those with no shots, government hot-shots, protesting know-nots; we deal with it all, and in the process hone our coping chops. That's really the theme of the day. "Throw it at me. I'm ready." Distance learning? Been there. Mask on instruments? Check. Whatever you've got. That's also the attitude of many profiled in this issue of In Tune. They've struggled and overcome, using their time in the pandemic era to write, to re-think and prepare for what might come next.



MUSIC NEWS

The Eurovision Contest Comes to the U.S., Aaliyah's full catalogue finally streams, George Clinton wins his lawsuit, the ASCAP Lab charts the course of music tech's future, and a guitarist plays a duet with...the Golden Gate Bridge?



INFLUENCES

We trace the historical inspirations of The Marias from Norah Jones to Les McCann to Errol Garner connecting the sound of new jazzy pop to classic jazz.



MEDIA

Our monthly collection of music media features Questlove's book about the last 50 years of music history and a book about iconic African American artists, sheet music arrangements of Queen's hits for brass quintet and music from the movie *Soul*, a podcast about the musical instrument industry and one about musicality, lessons from Muzigal and three great videos about music now streaming.



FRONTRUNNER

This month's Frontrunner/Listening List features another collection of artists on the rise and noteworthy music. Missouri-born and Nashville-based country singer/songwriter Teea Goans, Liverpool-raised and Toronto-based pop act BANNERS, Irish singer/songwriter Dermot Kennedy, and Athens, Alabama's country/R&B blender Anderson East.



WHAT DO YOU DO?

Tim Sharp is a Life Fellow of Clare Hall, Cambridge University (England), with degrees in music and conducting from The School of Church Music of The Southern Baptist Theological Seminary, Belmont University, and Bluefield College, in Bluefield, Virginia. He also plays banjo in a bluegrass band.



CLASSIC ALBUM COVERS

On the cover of 1979's *Blue Kentucky Girl*, Emmylou Harris stands alone in front of a painted backdrop of an imaginary western saloon, seemingly ignored by the revelers.

The record was in response to criticism that her music wasn't "country" enough, and so she delivered standard country fare, including the Louvin Brothers' "Everytime You Leave" and Leon Payne's "They'll Never Take His Love from Me." The cover of Dallas Frazier's "Beneath Still Waters" earned Harris her fourth number one single. In May of that year, Eve Zibart wrote in the *Washington Post*, "What Harris needs to do is decide whether she is fish or fowl: Alabama country girl or California country rocker. The fence she's straddling now is plumb full of critical splinters." **T**

BEGINNING WITH THIS ISSUE OF THE IN TUNE TEACHER'S EDITION, we'll be featuring essays on music education from Practicing Musician. PM "provides teachers with personalized instruction via 3500+ video lessons, assignments, sheet music, and practice logs, helping them assign homework and track progress." This first the series will focus on...

Individualized Instruction

WHAT IS INDIVIDUALIZED INSTRUCTION?

Individualized instruction is a teaching method focused on individual student needs and strengths. The method's foundation focuses on two central ideas: individual students have different needs, and individual students learn differently.

Individualization does not mean that each child receives an individual lesson. Instead, individualization seeks to use the music curriculum as a whole yet teach it using varied approaches, modifications for abilities, and personalized learning trajectories so each student can meet or exceed the music curriculum goals.

HOW TO INDIVIDUALIZE INSTRUCTION

To individualize music student instruction, you must understand your students' needs, communicate with parents about your students' needs, and support struggling students by guiding them to fill in their knowledge or skills gaps.

UNDERSTAND STUDENTS' NEEDS

Understanding an individual students' needs requires regular assessment of the student's strengths and weaknesses. Determining a student's strengths and weaknesses can be as simple as observing a student's confidence when performing.

A student who lacks confidence has underdeveloped skills relative to their peers. To individualize instruction for that student, you must first analyze which skill is underdeveloped and guide them to a high-quality resource that will help them develop that skill and increase their confidence. Guiding a student to a high-quality resource instead of working with them one-on-one during class is critical because every time you work with a student one-on-one during class, the other students do not receive your attention. The more time you spend working with a student one-on-one, the less time other students receive your attention.

COMMUNICATE WITH PARENTS

Parents can be a great resource if they understand music or can afford private lessons. When either condition is present, communicating your analysis of the student's needs with their parents



can help them know what content you are teaching in class and why their child needs additional training.

SUPPORT STRUGGLING STUDENTS

When parents do not understand music and cannot afford private lessons, you can support a struggling student by guiding them to fill in their knowledge or skills gaps. You can guide them in a few ways:

- Use a free online resource with high-quality lessons, such as Practicing Musician.
- Establish guided peer mentoring by creating a positive, inclusive classroom environment.

By creating a positive classroom environment in which students give constructive feedback to their peers in small groups, all students can progress while you walk around critiquing the smaller groups. In other words, no student will be left behind.

START LEARNING HOW TO INDIVIDUALIZE INSTRUCTION TODAY

You have the power to individualize learning for all students, but the skillset may take a bit of time to develop. Spending your time to work on the methods above will significantly enhance the impact you have on your students, accelerate their progress, and create more confident and happy musicians. **T**

If you need help, Practicing Musician offers free training to all educators on individualizing instruction for all students. Register for your free training by visiting practicingsmusician.eventbrite.com.



OP

Funding our music programs are an important component of keeping our classes thriving and full. Every issue, *In Tune Magazine* will feature funding opportunities that educators may not be aware of. We'll focus on grants/programs within the K-12 music education realm.

OPPORTUNITY KNOCKS

MUSIC ED EDITION

WHAT ARE GRANTS?

Grants typically come from the government, a private foundation, or a nonprofit organization. Funds for grants will vary depending on your school or program needs. How are grants different from loans? Grants can be awarded to schools to fulfill certain needs, like improving their school library or implementing new curriculum, educational technology and/or summer learning. Some only need an application while others require proof of financial need or the completion for a grant proposal before they're approved.

School and classroom grants can fill in the gaps in school budgets, allowing educators to purchase resources they may otherwise be unable to access. And because many grants are available on rolling deadlines, teachers and a school can apply for these funds as they become available. Financial resources for schools can come from a variety of sources. However, many educators are unfamiliar with the process of applying for grants and how to leverage grant opportunities to meet their needs. Funding options often have strict requirements that must be met to qualify or require a long-term timeline for implementation.

IS YOUR SCHOOL ELIGIBLE FOR GRANTS?

While almost all public schools are eligible for grant money, those schools with the most disadvantaged populations are eligible for the most grants.

Many public schools truly do not have the money to operate as they should, especially if they have large populations of at-risk students from low-income families. To be able to fund critical technology upgrades, adequate reading programs and arts programs slashed by budget cuts, they require grant money or federal funding like ESSER.

Schools qualified as 501(c)(3)s are the most eligible for federal grants regarding foundation funding. However, public schools can be designated as tax-exempt by IRS designation and receive deductible contributions under the Internal Revenue Code. Many grants are restricted to 501(c)(3) entities, which means schools without this status may be ineligible for funding. To combat this challenge, the IRS can provide proof that a school is part of local government with their free affirmation letter or services will often accommodate schools without this designation.

WRITING A NEEDS ASSESSMENT

When you begin writing your grant proposal, your first goal should be to answer that all-important question: What is the need that my organization will address with this project? It can be helpful to start with your needs statement when you address that.

An excellent needs statement uses both facts and stories to grab your funder's interest. The need you address should clearly relate to the mission of your program, while focusing on the people who benefit from it. You can use evidence such as statistics or expert views for a good needs statement connect with funding decisions that will ultimately make an organization more effective at meeting their goals - which is why they are so important! Your solution is offered to solve the problem.

TRACKING YOUR GRANT APPLICATION

The first thing to do when you are tracking your grant application is wait for a reply from the funders. They can take months before they get back to you with any kind of response and it may be difficult during that time not to obsessively check on them! The next steps depend heavily on what type of organization you're applying through - if you're applying through school district or

other government entity, wait for them send out final letter about grant awards & then submit applications; otherwise skip straight ahead.

As an individual or private non-profit organization, contact the funders and ask about their timeline for awarding grants. Grants awarded by foundations will generally take six months to one year to distribute funds while government grants will take much longer.

WORKING WITH ADMINISTRATION

So, you want to apply for a grant or funding, but what is your school or district's policy?

The first step in researching grants and external funding for your school or district, is to ensure that you ask permission from the appropriate person. School principals, a Fine Arts Coordinator, and superintendents are typically the people who oversee grant procedures so it would be best if you start out by speaking with them. If you are a new school in the district, your administration should be able to provide you with your grant and external funding policy.

There are many important conversations to be had when applying for grants. One such conversation is the difference between need-based funding and expansion of

services which may not always require funds from outside organizations. Funding does often come with stipulations attached so these conversations must take place first to determine how receptive funders might be towards fulfilling those requirements.

An important note: Funding is not an entitlement. Depending on the organization and what your need statement entails, it may take months before you hear back from funders so don't worry if there's been no response in four weeks! Wait for six weeks minimum because that gives enough time to get a sense of where your application stands within each level of review process which can be lengthy depending on how many departments are involved with reviewing applications at any given time.

For our first segment, MusicFirst's Scott Casagrande held a Q&A with resident funding and music advocacy expert Robert Morrison of Arts ED NJ and CEO of Quadrant Research on ESSER funding and how to get the most out of applying. ●



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ESSER Funding – Don't Miss Out!

Scott Casagrande, educational consultant for MusicFirst, sits down with I recently had the fortune to spend time with Mr. Bob Morrison, consummate advocate for arts education and CEO of Quadrant Research, and he shared to discuss his insight into the Federal Government's COVID-19 funding for schools, known as the titled Elementary and Secondary School Emergency Relief (ESSER). This unprecedented funding aHe has deep knowledge and experience in grant funding and is one of the nation's leading advocates for arts education.

When we talk about ESSER funding, we're referring to the latest version, ESSER III, which was enacted in March as the third installment of economic stimulus titled the American Rescue Plan. Bob has presented numerous presentations in which he shared his practical viewpoints and demystified the complex material regarding ESSER funding. His expertise has served countless music educators, administrators, and school districts during the COVID-19 pandemic.

As we all know, last year was one of the most challenging years of our lives. Many of us were in "panic mode" to make virtual learning happen for our desperate students, and there was a lot of "panic spending" in education. The government

has provided unprecedented funding flows for music teachers to continue using instructional materials and resources that they adopted last year. As Bob states below, "IF WE DON'T ASK, WE DON'T GET." ESSER III funding includes money that can be used for emerging software tools like MusicFirst, which was an invaluable resource to thousands of music educators last year. MusicFirst and other online learning tools qualify for ESSER III.

Here are some key points from my conversation with Bob:

SC: The Federal Government passed an enormous COVID-19 Relief Bill last March. What does the funding look like for our nation's schools?

RM: The most recent bill included approximately \$168 billion for education stabilization funding, including \$126 billion for K-12 State Education Agencies, \$2.75 billion for the Emergency Assistance to the Non-public Schools Program and \$40 billion for Institutions of Higher Education. The amount of funding allocated to each state and



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district is based proportionally on the amount of how much Title I funding the state or district receives. States are required to subgrant not no less than 90% of their funding to school districts districts (including charter schools that are considered school districts) to support COVID-19 related costs and to and implement evidence-based interventions to address learning loss and social emotional learning. A local educational agency must receive funds under this section shall develop and make publicly available on the local educational agency’s website, not later than 30 days after receiving the allocation of funds, a plan for the safe return to in-person instruction and continuity of services within 30 days. Funds must be spent by September 30, 2024. Local education agencies must use at least 20% of funds to address learning loss through evidence-based interventions that respond to students’ academic, social, and emotional needs. In New Jersey, where I live, the state will receive app. \$4.3 billion total in ESSER funding.

SC: Can music programs access these ESSER funds for their own music programs?

RM: ABSOLUTELY. This is an important announcement made in In May, by the U.S. Department of Education

advised that all music teachers should know regarding these ESSER funds: “An LEA might also address the needs of students arising from the COVID-19 pandemic by using ESSER and GEER funds to implement or expand arts programs, such as music programs, including purchasing instruments...” So the answer is ABSOLUTELY.

SC: Is distribution of ESSER funds tied to Title I regulations?

RM: The formula of distribution is based on Title I funding, but it is not governed by Title I regulations. Schools or administrators Any official who states you cannot access ESSER funds due to because of Title I distribution rules are is misinformed.

SC: So how can educators use the ESSER funds for my their music program, then?

RM: There are 16 governing regulations established by the federal government. You can go to this link to access them: However, in short, you One can use ESSER funds for these items in your music program:

- Instruments, Supplies and Materials to Help Ensure Health and Safety (Guidelines 3,5,13)
- PPE, Cleaning Supplies and Sanitation (Guidelines 3,5,7)
- Facility Considerations (Guidelines 13,14,15)
- Instructional Support/Additional Faculty (Guidelines 4,9,10,11)
- Summer Programs (Guidelines 10,11,12)
- Planning (Guidelines 1,2,5,8)
- Other (Guideline 15)

For more information on how the ESSER funds can be utilized, I would also recommend that you access the NafME ESSER funding toolkit, which can be found at this link: NafMe ESSER Toolkit. We also have information available at the Arts Ed NJ website: Arts Ed NJ.

It’s important vital that we use this golden moment for the future of our program as an opportunity to think differently...Remember, you should also keep in mind that local education agencies must use at least 20% of funds to must address learning loss through evidence-based interventions and/or



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supports that respond to students' academic, social, and emotional needs.

SC: What kind of checks and balances hasHow does the Federal gGovernment established to ensure that school districts use the ESSER funds as instructedcorrectly?

RM: School districts must solicit public comment on the use of funds, and they must post their plans on the district school website. Attend your local school board meeting or look for that information in your local media and on the internet. In addition, planning for the use of ESSER funds requires “meaningful collaboration” between the district, educators, unions, and other stakeholders.

SC: What do I do now?

RM: Become involved with the process! Keep in mind that the processesThe process for spending ESSER dollars will be different differ from district to district. People who can help you determine the processes in your district include:include other arts colleagues, building principal, music program leader, fine arts administrator, or a school district federal programs manager. Here is a strategic question that you can ask these people:Ask this question: “The students in our music class have needs that can be met through

ESSER funding. How can I participate in the planning process for the allocation of these funds?” Be prepared with specific requests for funding (e.g.e.g., bringing back a teaching position, summer learning programs, additional instruments), along with the estimated costs AND the rationale behind the need. —Hhow is your request COVID-related, and why is it important? The amount of money on the table is varied, so take this into account for the size of your request. You might get less than you ask for, but still more than would be possible under normal circumstances. Also considerDon't forget about other activities that are necessary to maintain operations and continuity of services, including continuing to employ existing or hiring new district and school staff. A district that receives ESSER funds must, within 30 days of receiving the funds, make publicly available on its website a plan for the safe return to in-person instruction and continuity of services. Before making the plan publicly available, the LEA must seek public comment on the plan.

SC: Do you have any specific recommendations on how I can become involved in the process?

RM: Become knowledgeable about ESSER funds and practices for ensuring safer, in-person learning in instrumental and vocal programs. —refer to resources that I shared available at the links I provided. Share this information with



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your supervisor and ask for their support for your willingness to create a plan that will allow for a safer return to school for the students participating in music programs. Follow the model - solicit input to address post-pandemic needs from:

- Administrator/Supervisor
- Colleagues
- Band Boosters/Support Groups
- Parents
- Community partners
- Student leaders

SC: Can you share any success stories that other music programs experienced?

RM: Here are a few examples: Grants Pass High School in Oregon obtained \$375,000 to purchase instruments for the high school and two middle school band programs. Dayton Public Schools in Ohio received funding for a two-week, afternoon percussion camp including two out-of-district percussion consultants - one for drumline and one for steel band. Pinellas County in Florida received funding for all necessary PPE materials and equipment. Another Florida School District received \$300,000 for music curriculum

materials. And that's only the beginning. IF YOU DON'T ASK, YOU DON'T GET!!!

SC: What other recommendations do you haveAny other recommendation as for music teachers to fund these fundsget started?

RM: Investigate all of all the funding and information for your district. Take that information to your Supervisorsupervisor or school administration to share. Develop a plan! Finall My, make sure that the plan creates more music learning opportunities for the as many students as possible. , given the parameters of your music program. Again: IF YOU DON'T ASK, YOU DON'T GET!!!! LASTLY, here is a link to the National Conference of State Legislators ESSER Fund Tracker including all data about your state's funding: NCSL

A big thank you to Bob for all of his work investigating this vital source of funding and strategies to benefit our music programs. Good luck to everyone in obtaining funds to help your students and improve your music program! **T**

About Robert and Scott

Robert B. Morrison is a nationally recognized arts education leader with a deep body of research and policy work. He serves as their director of Arts Ed NJ and is the founder and CEO of Quadrant Research. In 2021, he launched The Center for Arts Education and Social Emotional Learning. He Morrison is the founder of Music for All and was the first CEO of the VH1 Save The Music Foundation.

Mr. Morrison's advocacy work has earned him both a Prime-time EMMY and a Peabody Award, the New Jersey Governor's Award for Arts Education and an honorary doctorate degree from the State University of New York.

Scott Casagrande recently retired from John Hersey High School, IL, in June, 2021 after completing 33 years of teaching in Illinois Public Schools. Mr. Casagrande currently serves Music for All and MusicFirst software as a Music Education Consultant. and hHe is also serves as an administrator for the Music Education Alliance (including the National Band Association, College Band Directors National Association and Music for All) and the Dr. William P. Foster Project serving bands in under-served communities. He is a Past-President of the National Band Association, where he served on and was a member of their NBA Executive Board from 2012-2020. Mr. Casagrande received his B.S. and M.S. in

Music Education at the University of Illinois.

Scott is recently retired after 33 years of service at John Hersey High School and Illinois Public Schools. administrator for the Dr. William P. Foster Project serving bands in under-served communities. He is a Past-President of the National Band Association and was a member of the NBA Executive Board from 2012-2020. Under Mr. Casagrande's direction, the John Hersey Symphonic Band and Jazz his ensembles performed at premier events such as Ensemble performed as a featured ensemble in the Midwest International Band and Orchestra Clinic, Purdue Jazz Festival, Jazz in the Meadows Festival, . They were selected to perform in 23 Illinois Superstate Concert Band Festivals, two Illinois Music Educators Association Conventions, and four Music for All National Concert Band Festivals. The Hersey Symphonic Band was named the Illinois Superstate Concert Band Festival Honor Band four times and the band program was awarded the Sudler Flag of Honor by the Sousa Foundation. In addition, Jazz Ensembles under Mr. Casagrande's direction were Grand Champions at the Purdue Jazz Festival and the Jazz in the Meadows Festival several times (90+ ensembles in both events). Mr. Casagrande received his B.S. and M.S. in Music Education at the University of Illinois. **T**

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BETTER SOUND ELEVATE PERFORMANCE



ND TO RFORMANCE

BY STACY HANSON



PRACTICE, it has been said, makes perfect. But many practice spaces are far from perfect. And all of the practice in the world can't help the musician overcome interior acoustic problems. The size, shape and surface materials of a rehearsal area all play key roles in defining the acoustics of the space. Some rooms are too loud, or it's hard to hear with echoes, flutters, hot spots, dead spots, or excessive vibration.

Wenger's Matt Hildebrand doesn't diagnose the problems, but often helps present the solution. As Acoustics Product Manager at Wenger Corporation, he sees a number of issues in practice and performance spaces. "We'll often look at using panels, drapery or other tools to accommodate a variety of performance needs," Hildebrand explains. "But sometimes the best solution is electronically enhanced acoustics."

Many schools have chosen Wenger's VAE system: an active acoustics solution that includes a system of microphones and speakers to help project sound among musicians and into the audience. It's been used in practice and performance spaces alike. The system helps students improve intonation, articulation, balance, blend, interpretation, and critical listening techniques.



Some of the many benefits include:

- Creating a more flexible classroom by optimizing acoustics in multi-purpose spaces – from lecture and jazz to orchestra and choir rehearsal.
- Its ability to overcome a low ceiling. It provides a supportive yet hearing-safe environment in rehearsal spaces with inadequate room volume.
- Accelerated learning – the system allows for several acoustical



environments to help musicians develop critical listening skills and adjust to a variety of venues.

“Most schools can’t afford to have a different venue for every different acoustical need, so a system like this can satisfy everyone,” Hildebrand says. “It’s high-performance and offers great flexibility.”

Hear It to Believe It

Band Director Matt Weidner at Gunnison Valley High School in Gunnison, Utah says he uses the system to prepare for festivals and concerts. “We have our festival performances in a very live hall. In rehearsal, I’m able to choose the medium or large concert hall setting – or somewhere in between using the level setting – and adjust it so it’s really close to the hall where we perform for festivals. I listen to our festival recordings and try to match that sound in our room.

COVID has imposed additional space constraints on some

schools, making it harder to assemble the entire band at once. Tami Goss, Band Director at Bridge City High School in Bridge City, Texas is able to prepare her students virtually, half at a time. “Getting my middle school band classes together to rehearse for a concert is difficult. We usually just get one 30-minute rehearsal with everyone on stage. To prepare for our spring concert, we recorded one of the largest classes – trumpets and clarinets – playing the music and the other two classes could play along later, hearing the other parts and fitting together. This made preparing much easier and I thought our concert turned out much better too.”

Some teachers like to keep their students on their toes by switching the settings. “Sometimes I don’t tell my students; I like to see if they notice a difference in the way they feel when singing,” says Jacquelyn Vondette Choir Director, West Lake Middle School in Humble, Texas. She also uses it to hone critical listening and evaluation skills. She asks her students to listen to a recording of themselves and offer positive feedback, along



Microphone set ups

with specific things they can improve upon.

Responding to music is an important component of the National Standards, which involves emotional and psychological reflection. Mark Gitch, Orchestra Director at Wayzata High School in Plymouth, Minnesota likes that his student musicians have the opportunity to respond artistically with an immediacy that promotes understanding and retention, encouraging them to ask themselves, “Are we telling the story we want to tell? Are we taking the composer’s intent to heart and communicating that intent to one another and to our audience? If I’m not moved as a musician, how can I expect the audience to be moved?” Wrestling with such questions is a core element of the musical experience.

Finishing Touches

Once the band, choir or orchestra has had time with the system, Hildebrand can come back and make small adjustments that cater to their needs. “We typically let the school use it for a while, and then go back in six months and see if anything needs to be tweaked. It takes time to get a sense of what it is and how to maximize the settings,” Hildebrand says. The whole point is



to enhance the sound for performer and audience, and make the most of the space, no matter its shortcomings. **T**



STACY HANSON, Wenger’s Director of Marketing Communications, joined Wenger Corporation in 1995 and has served in several capacities including Sales, Product Management and Marketing Communications roles. Stacy has been involved in market research, product development and marketing analysis throughout her 25-year career.

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.)



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