

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL. 19  
NO. 3

# intune

MONTHLY



# CELLISSE

Things are looking up, as she pays tribute to Sister Rosetta Tharpe, writes for Alicia Keys and opens for Brandi Carlisle

- ◆ **How to Facilitate Mastery Learning for All Students**
- ◆ **A Pipeline To Funding: Kinder Morgan Foundation**
- ◆ **Getting Your Music Off The Page**
- ◆ **A Music Program Grows In Minnesota**
- ◆ **Website and Subscription Information**

Every Music Student Needs to Get **In Tune!**  
To get subscriptions for your class, see the back cover

Celebrating 75 Years of Innovative Products  
That Define **PERFORMANCE**



# EVERYTHING YOUR MUSIC PROGRAM NEEDS



Music Chairs  
& Stands



Acoustic  
Solutions



Teaching Tools



Choral Risers



Staging &  
Platforms



Storage  
Solutions

Wenger is as essential to music education as notes, bars and rests. That's because since 1946 we have been the industry leader in music education equipment. Renowned for quality, continuous innovation and durability, our equipment is designed by music educators. We understand the unique environments and demands of music education and have designed the largest selection of equipment to fit the needs of every school, department and budget.



Discover more at [wengercorp.com](http://wengercorp.com)  
or call us at 1.800.493.6437

## Hallelujah

**THE WORD "HALLELUJAH" FIRST APPEARED** in the book of Psalms in the Old Testament, a combination of two Hebrew words, "hallel" meaning praise and "jah" meaning God. We've made it to the winter break. Hallelujah, indeed.

It wasn't always certain that we'd have a more normal school year this year...or even a likelihood back in the dark summer of days of the Delta outbreak. So, we did what we've always done when confronted with a challenge – we started a fight. Screaming parents, administrators and school boards in yelling at one another. Just another season of scholastic education. Ho hum. However, somehow, classes began, and kids showed up. And, for the most part music education, along with all the other forms, went back to in-person learning.

Now, we're not exactly back to normal, but it does feel like we're getting there. We're shopping for holiday gifts again. We're planning holiday meals. We're traveling, somewhat. And many schools are having their winter concerts. God Bless America!

And speaking of which, may we recommend a lesson, or at least a mention of this issue's "Icon" Irving Berlin, author of "God Bless America," "White Christmas" and so many other chestnuts. And speaking of Christmas, we offer some background on the Hallelujah Chorus, Handel's Messiah and old Handel himself.

Thinking of arranging a few horns for a rousing round of "Good King Wenceslas"? This month's "Techniques" feature has it covered with a lesson on "Horn Section Harmony." See what we did there? It all ties together.

We hope you can make good use of this and every month's issue of In Tune, and that you and yours will have a happy and healthy holiday season. ●

For more, go to [intunemonthly.com/subscribe](https://intunemonthly.com/subscribe).

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



### Celisse (Cover Story)

Rock & Blues singer/songwriter and guitarist Celisse is known for her guitar playing and singing, but her talents don't stop there, as she's also trained on violin, piano, ukulele, bass and drums, as well as on percussion and brass instruments. Today she's playing with Trey Anastasio of Phish, writing for Alicia Keys, opening for Brandi Carlile and working on a show to honor Sister Rosetta Tharpe.



### Horn Section Harmonies

Saxophones, trumpets, trombones and more bring fullness and spice to any music. From the sound of popular horn-driven bands like Chicago and Tower of Power to Beyoncé's chart-topping pop hits, great horn sections add a force that makes us feel like we are defying gravity.



### Hallelujah, It's Christmas

Along with the canon of Christmas carols, winter-themed music played at holiday time and the seemingly inexhaustible Christmas repertoire produced by the music industry and played and replayed on radio and at retail, certain classical works herald the season like no other. Chief among them is George Frideric Handel's Messiah within which can be heard "The Hallelujah Chorus."



### How to Play Bastille's "Pompeii"

The tune opens with an a cappella intro that if practiced and presented by student singers can thrill an audience. The lyric, melody and steady rhythm are then sure to charm. Stevie Wonder's magnum opus, *Songs In The Key Of Life*, opens with "Love's In Need Of Love Today," and could easily open a concert, or, with its opportunity for a sing-a-long, close one in high style.

POP QUIZ ANSWERS: 1C, 2B, 3A, 4D, 5C, 6B, 7C, 8(TRUE), 9A, 10C

# The Tao of In Tune

**TAO (道; DÀO) LITERALLY MEANS “WAY”, BUT CAN ALSO BE INTERPRETED** as road, channel, path, doctrine or line. Taoism expounds a philosophical system about how to keep human behavior in accordance with the alternating cycles of nature. In (very) short, it’s about being in harmony with the world and its changes; “going with the flow,” kind of. In Tune exists to suggest that among a very large number of people in the world, there is a love of music. There’s diversity of styles and practices though, so the “way” we suggest, is to teach, or at least sample, all of it, for young students. This page then, is design to pull back our curtain, and explain a little about what we’ve written about this month, and as importantly, why.



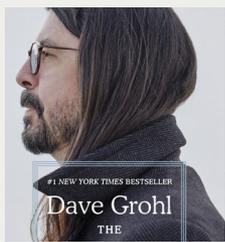
## MUSIC NEWS

Harnessing the magic of JackTrip, Rock Star’s Treasured Guitar Found , Adele Beats BTS’ Spotify Record, Steve Martin Annual Banjo Prize Winners Announced, St. Gregory the Great Gets Its Dream Lab, K-Pop Arena Underway in Seoul, Metallica Goes to The Head of The Class, and more.



## INFLUENCES

We start with pop artist Clairo and end up with the iconic Louis Armstrong. A river runs through it!



## MEDIA

Our monthly collection of music media features a book about the life and times of Dave Grohl, new Christmas sheet music, a podcast called *The Intelligent Vocalist*, a Bob Dylan documentary, and *Gaddiments*

a book and video lesson series by the great drummer Steve Gadd that includes instruction that every musician can use.



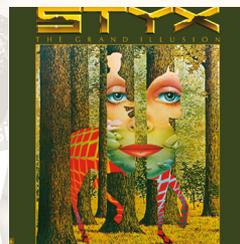
## FRONTRUNNER

This month’s Frontrunner features another collection of artists on the rise and is bracketed by a list of noteworthy music. It includes profiles of Idol breakout and TikTokker Benson Boone, soul singer Allen Stone, an electronic duo from Asia called Galdivo, CMA award-winner Jimmie Allen, and actress/pop star Katelyn Tarver.



## WHAT DO YOU DO?

Israeli Alon Shacham was a music kid who loved technology, and lo and behold, he merged his passions and created a company and product that treats music like a language that students learn by reading, writing, listening, and speaking, in the form of sight reading, music transcription, ear training and playing exercises.



## CLASSIC ALBUM COVERS

*The Grand Illusion* is the seventh studio album by Styx. Recorded at Paragon Recording Studios in Chicago, the album was released on July 7, 1977. Worldwide estimates have the album at over six million copies

sold. Even though they had produced six others, this was the album that launched the band and made them iconic.

The cover art was created by graphic designers Alton Kelley and Stanley Mouse. While lead singers Dennis DeYoung and Tommy Shaw led the songwriting, it was bassist Chuck Panozzo who worked with the designers to adapt Rene Magritte’s 1965 picture *Le Blanc Seing*, which translates to *The Blank Check*, for *The Grand Illusion* album cover. **T**

THIS YEAR, In Tune's Teacher's Edition will feature essays on music education from Practicing Musician. PM "helps you flip your classroom, provides personalized instruction via video lessons, assignments, sheet music, and practice logs, and lets you assign homework and track progress in minutes." This next in the series will focus on "mastery learning".

# How to Facilitate Mastery Learning for All Students

By Jake Douglass

## WHAT IS MASTERY LEARNING?

Given the constraints on the time students are allowed to learn a new skill, and the variances in their learning behaviors, outcomes between students will also vary. Mastery learning uses a different model and establishes a new goal. Instead of accepting a systemic constraint on the length of learning time and the variable outcomes that result, the length of time needed for each student to master every skill is accommodated.

## HOW MASTERY LEARNING WORKS

Mastery learning still requires you to teach and give regular feedback and guidance to your students. However, it provides more autonomy for the student. According to the non-profit online learning Khan Academy:

"If a student gets something wrong, it doesn't mean they get nothing right, or that they got it all wrong. In the mastery learning methodology, every time a student gets something wrong, the teacher has them go back and master that skill before moving on to the next."

How to Facilitate Mastery Learning

1. Model the skill, either in person or by assigning video tutorials for homework.
2. Break students into smaller groups.
3. Instruct some students to demonstrate the new skill they have learned and other students to give feedback.
4. Let students work through problems in their groups.
5. Provide individualized guidance and feedback if necessary.
6. Assign additional video tutorials to watch or exercises to practice on their own.
7. Students achieve mastery when they can perform the skill independently with limited feedback.
8. Repeat the process, making sure students integrate previously learned skills into more complex skills and knowledge as they continue to learn.



## BENEFITS OF MASTERY LEARNING FOR STUDENTS

Mastery learning offers students a sense of autonomy and self-direction. It takes away fears of making mistakes by allowing them to embrace their curiosity about what they're learning. Rather than obsessing over grades and constantly worrying about sufficiently preparing for an upcoming performance, students build confidence daily as they master each new skill.

## BENEFITS OF MASTERY LEARNING FOR TEACHERS

You can focus on building a relationship with your students every day. Instead of pushing them to prepare for a performance, letting them take their time to learn each skill will teach them more because they'll make fewer mistakes as they learn increasingly advanced skills. ●



**ABOUT JAKE DOUGLASS:** As a teacher and student, Jake has combined the study of music, psychology, neuroscience, and yoga to create a well-rounded and experiential understanding of how humans acquire and integrate knowledge. Through Practicing Musician, he is also working to

create equitable access to world-class music education.

If you need help, Practicing Musician offers free training to all educators. Register for your free training by [practicingmusician.eventbrite.com](https://practicingmusician.eventbrite.com).

# GETTING YOUR MUSIC OFF THE PAGE

BY JIM FRANKEL, EDD





ONE OF THE QUESTIONS I'VE MOST FREQUENTLY been asked by teachers and graduate students over the past twenty years is how to get existing printed sheet music and PDFs into notation software programs for editing, transposing, assessment, and distribution to students. I have always responded by providing four options:

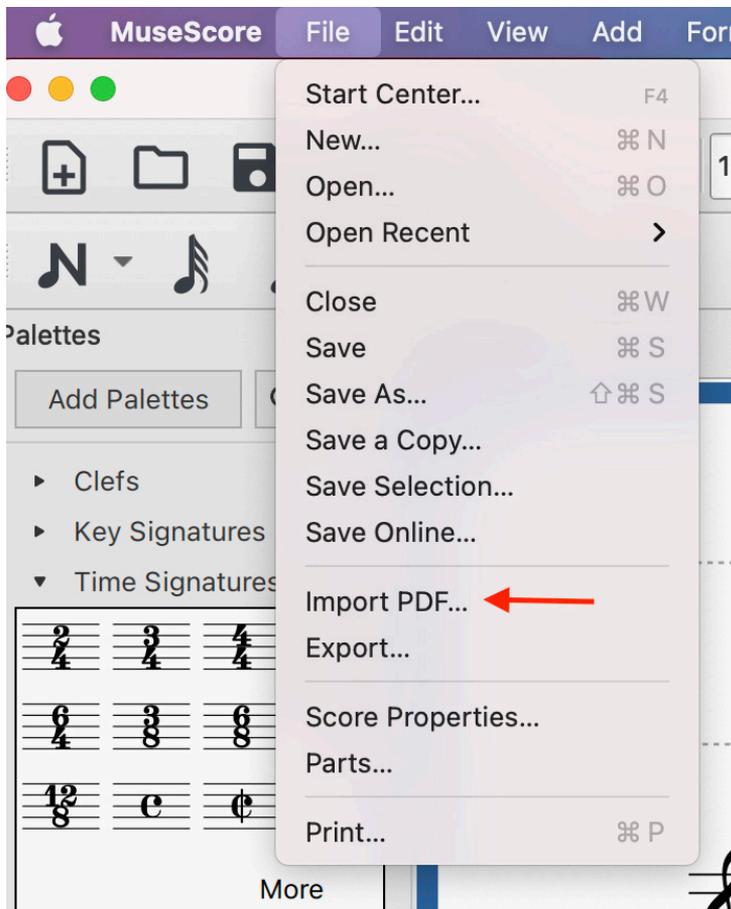
1. Manually type it in to your favorite notation software program.
2. Have a student manually type it in to your favorite notation software program.
3. Buy a digital version of the music on one of the many digital sheet music platforms.
4. Scan the music into your favorite notation software program but be prepared to do some editing.

When I have offered these options to teachers and graduate students, their usual response is “So there’s no easy way to do it” and up until recently, I’ve agreed with them. Most music educators have some level of expertise with notation software. It’s been around a long time now, and many pre-service music education programs that do offer some type of music technology in their curriculum stress the need to learn notation software to create materials for instruction. Starting a score from scratch, even with expert level knowledge, can be a daunting task and more importantly, **time consuming** – something most music educators don’t have enough of.

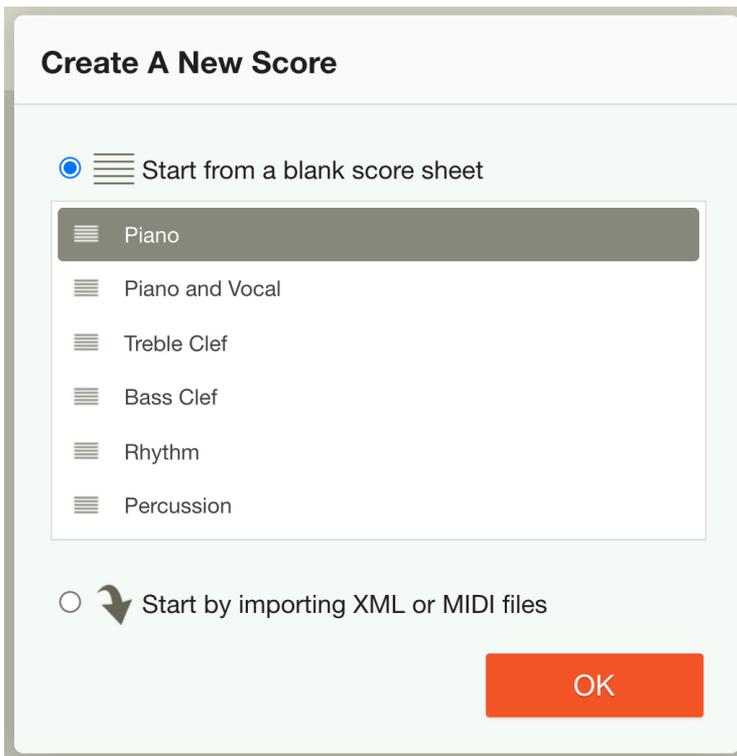
To address this need in the market, most notation software programs have added alternative methods for score importing including importing a MIDI file; importing a Music XML file; directly importing a PDF file; and offering optional scanning or optical music recognition (OMR) software. Each of these methods has its inherent pros and cons:

- Successfully converting MIDI files to a digital notation file depends entirely on how the creator of the MIDI file created it. For example, if they used a digital audio workstation (DAW) and performed in each track, the rhythmic errors that you’ll see when the notation program renders the MIDI file will usually be filled with extremely complicated rhythms, making it more time consuming to correct those errors than to start the score from scratch. If the creator used a notation program to input the music and then exported a MIDI from there, you’ll usually have much better results. To find MIDI versions of a song or composition, you can simply Google the title of the work and add .mid to your search terms to find numerous versions. Please bear in mind that this often leads to serious copyright issues (see below) when the song or composition being searched for is protected by copyright.

- The Music XML file format was created back in 2004 to be a universal way to share notation files between different notation programs. If you have ever tried to export a Music XML file from one program and import it into another, odds are you have probably run into some formatting issues or had to use a plug-in software program like *Dolet* to be successful. There are four versions of MusicXML (the most current version, 4.0,



Musescore PDF import



Noteflight MIDI import

was released in June of 2021) and you might experience some issues when importing a different version into the most up to date version of your notation program. With the advent of online notation programs such as *Noteflight* and *Flat*, importing Music XML files has become much easier and I almost never encounter any issues when using Music XML files when teaching my graduate courses at Teachers College Columbia University.

- About a decade ago, *Sibelius* added a very cool feature through their companion software program *PhotoScore* that allows user to open a PDF directly into their notation editor. *PhotoScore* is an OMR program that has a free and pro version. The free version (*PhotoScore Lite*) is certainly usable but doesn't recognize lots of important marks of edition and complex rhythms. The professional version (*PhotoScore Ultimate*) yields much better results. *Finale* also has a way to import PDFs into their notation editor through their companion scanning software called *SmartScore*. Like *PhotoScore*, *SmartScore* has a "lite" version and pro version. Both import PDFs and yield similar results to *PhotoScore*. The latest pro notation software program, *Dorico*, also allows PDF import through their scanning software partner, *ScanScore*. More recently, a free notation program called *MuseScore* added a direct PDF import function that works pretty well but sends you to a beta site where you need to download the converted file. The only issue with this workflow is that the import often fails without any stated reason. Like MIDI files, PDF imports of copyright protected music are very problematic for music educators (see below).

- As mentioned above, the fastest way to get printed sheet music into the digital format is through scanning (OMR) software. The three biggest locally installed product players in the space are *PhotoScore*, *SmartScore*, and *ScanScore*. There are a slew of iOS and Android apps that have also come along, including *NotateMe*, *PlayScore* and *iSeeScore*. These apps are all pretty good and have both free and paid versions, but in my humble opinion, the pro level locally installed programs are much more accurate.

The most recent entry in the OMR market is an incredible product called *Newzik* which up until recently, focused on digital sheet music distribution for professional orchestras and musicians. I'm very excited about this product offering, so much so that I recently partnered with them through the company I founded and run, *MusicFirst*. With their recent foray into the web-based software space, *Newzik* has a brand new OMR offering called *LiveScore* that allows users



## MAJORS

music  
music education  
performance  
music business

## MINORS

music  
music composition  
recording arts  
popular music  
music industry  
music in faith

# find your own rhythm

We help you cultivate your musical talent through innovative courses and performance opportunities like the 20-plus ensembles on campus. We also provide music major scholarships ranging from \$1,500-\$10,000 per year. So, you have plenty of reasons to make St. Thomas your steppingstone to a musically inspired life.

Learn more at [link.stthomas.edu/music](https://link.stthomas.edu/music).

Department of Music  
College of Arts and Sciences





to convert any PDF sheet music into a digitally interactive sheet music file that you can do the following with:

- **Play Your PDFs** – using the *LiveScore* function, *Newzik* automatically converts your PDF to a playable MusicXML file that can be played by teachers and students. This is truly an incredible feature.
- **Add Media Files** – once you have uploaded a PDF of sheet music you can then find and embed any YouTube video, MIDI or audio file so that students can hear the sheet music that they are viewing. Best part? The students can then change the tempo of playback for more effective practicing.
- **Use Integrated Audio Recorder and Multi-track Mixer** to give your students all the tools they need to record themselves as they practice. You can then listen to their recordings and give them feedback. A great pedagogical use of the multi-track mixer is that students can mute their parts while they play along with the recording.
- **Organize Your Library** – *Newzik* allows you to gather multiple parts or documents in a single piece, create custom lists of pieces for your ensembles, sort your exercises, and quickly find any piece in your library with the global search tool. Your digital score library is stored in the cloud, rather than storing

them in random folders on your computer.

- **Double Page Display** – it may not sound like a big deal, but it is when you experience it! Rather than viewing one page at a time and scrolling, *Newzik* allows you to view two pages at once, and with automatic page turns make it much easier to practice and perform.
- **Distribution & Collaboration** – you can instantly share notation files and rehearsal markings with your students.
- **Comments** - Let your students know precisely how they should perform an exercise or provide feedback by adding comments to students' scores remotely. Highlight specific passages, add links to external resources for guidance, and use different colors to organize information.

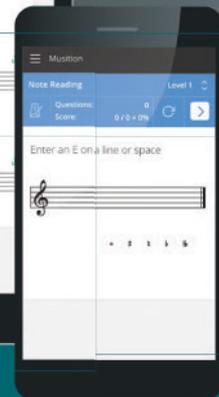
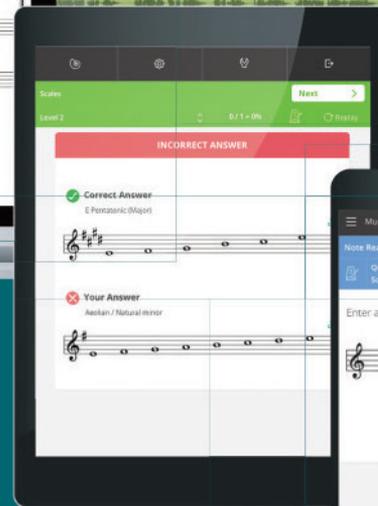
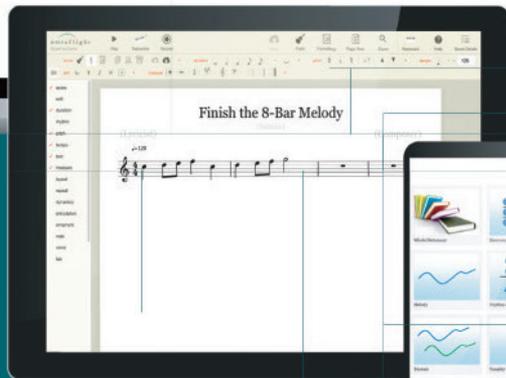
## COPYRIGHT CONSIDERATIONS & RESOURCES

As stated, copyright infringement is easy using any of these technologies. So, what can, and can't you do from a legal standpoint? It's simple. Just like a photocopier, PDF conversion and scanning software should not be used to make copies of copyright protected works for distribution to students. Even though many teachers use these technologies all the

# Meet your students where they are

(Even if it's on their phones)

TRY IT  
**FREE**  
FOR 30 DAYS  
MUSICFIRST.COM



[www.musicfirst.com](http://www.musicfirst.com)

 **musicfirst**  
teach music in a connected world

time to do this very thing, that doesn't make it legal. It is considered a Fair Use to scan or convert PDF copies of copyright protected sheet music for personal use – it is the distribution that isn't. So why tell you about all of these fabulous technologies for getting your sheet music off the page and into the digital format? Because there is SO much public domain music sheet music available online that it IS legal to use them with.

My personal favorite websites to find sheet music in the public domain include:

- **BandMusicPDF.org** – this is a fabulous collection of marches and works for concert band, including the recently public domain titles from composer Ralph Vaughn Williams, *Folk Song Suite* and *Sea Songs*, and all of the marches composed by John Philip Sousa.

- **Choral Public Domain Library (cpdl.org)** – this is by far the biggest collection of public domain choral music on the internet, with almost 40,000 scores available. This site includes multiple file formats, including PDF, MIDI, audio, and proprietary notation file formats.

- **Petrucci Music Library (IMSLP.org)** – this is the largest collection of PDF music on the internet, with over 191,000 works. Again, you simply search for the composer or work and choose from a variety of file formats for download

and then conversion in your favorite notation program. A truly extraordinary resource for all music educators.

- **Public Domain Information Project (PDInfo.com)** – this is a wonderful resource for finding out whether a musical composition is in the public domain or not. Highly recommended.

Hopefully this article has provided you with some clear information on how you can get your printed sheet music into the digital domain. As you can see, there are plenty of options out there. My strongest advice is to check as many of them out for yourselves before figuring out the best option for you. We all work differently and that's a good thing. Some of the solutions might be totally wrong for your use case, and some might be perfect. Whichever way you choose to make it happen, always bear in mind that the goal should be finding the best way to get your students as excited as possible about music. **T**



**DR. JIM FRANKEL** is the Head of Digital Education for Wise Music and Director of MusicFirst. Previously, he was the Managing Director of SoundTree, and before that he was the instrumental and general music teacher for 15 years in New Jersey Public Schools. Jim is a widely published author in various state, national and international journals of music education. He is on the Board of Directors for TI:ME and is the past president of ATMI.



Brought to you by The **NAMM** Foundation\*

## Celebrate Your Music Program with National Recognition

The NAMM Foundation's Best Communities for Music Education award program recognizes and celebrates schools and districts for their support and commitment to music education as part of a well-rounded education.

Get the National Recognition Your Music Program Deserves!

Oct. through Jan. 31, 2022



Recognizes Commitment



Increases Visibility



Validates Program



Advances Support

NAMMFOUNDATION.ORG

**NAMM**  
Foundation®

**BEGINNING IN THE OCTOBER ISSUE OF THE IN TUNE TEACHER'S EDITION** we've featured opportunities for K-12 music education programs to find and obtain supplementary funding in the form of grants. This next installment in the series will focus on **KINDER MORGAN, INC.**

# A Pipeline To Funding: Kinder Morgan Foundation



**KINDER MORGAN** is one of the largest energy infrastructure companies in North America, and their foundation, set up as a private company, provides funding for initiatives that encourage students in kindergarten through grade 12 to pursue their passions. The Foundation gives grants to worthy causes in its focus areas and supports programs that benefit traditionally underserved youth, including minorities and girls, that promote academic and artistic interests in grades K-12.

Programs applying must have clear goals and a strong presence in the community. Programs must be in Kinder Morgan's approved areas of operation or benefit children in those areas. Typical grants are between \$5,000 and \$20,000, and nonprofits, public schools and private schools may apply. The organization must engage more than 500 underserved youth in grades K-12 and have a track record of success.

The KM Foundation also supports non-profit organizations through a matching gift program, its disaster relief program, and targeted United Way fundraising efforts in cities all over the United States.

## Grant inquiries may be sent via e-mail and must include:

1. A short, one-page cover letter signed by an authorized agent. (Public and private schools: this letter **must** be signed by the school principal).
2. A proposal narrative of three pages or less with the following information:
3. Legal name of the organization, employer identification number (EIN), address (no post office boxes), telephone number, and name, title, and e-mail address of contact person.
4. Amount of request and name of program.
5. History of the organization and its mission.
6. Description of current programs, activities, and accomplishments.
7. Statement of need including description of target population and issue(s) to be addressed.
8. Description of the program, how it meets the needs listed above and its geographical reach.
9. Program's goals, objectives, and tactics.
10. Timeline for implementation.
11. List of other collaborative agencies and their role in the program to be funded.
12. Expected results of the program, and the tools and methods used to measure success.
13. Current organization and program budgets.

For questions related to the KM Foundation, please work with your administrator or fine arts coordinator to see if this opportunity works for your school. If the grant request is in alignment with criteria set forth by KMF, a formal request to apply will be sent by the foundation.

**Click here to email Kinder Morgan for more information.**



## ABOUT KINDER MORGAN

The Kinder Morgan Foundation is a private company foundation that supports programs that promote the academic and artistic interests of students in grades K-12 in select areas of Kinder Morgan's operations. It is a separate legal entity and is not affiliated with or sponsored by Kinder Morgan, Inc. or any of its subsidiaries or legal entities. [kindermorgan.com/About-Us/KM-Foundation](http://kindermorgan.com/About-Us/KM-Foundation)

FROM OUR FRIENDS AT THE WENGER CORPORATION



# A MUSIC PROG IN MINNESOTA





# RAM GROWS

## A Collaboration to Renovate a New High School Music Department Benefits the Entire Community

### PARTNERING FOR PERFORMANCE

A beautiful newly renovated building housing band, orchestra and choir rooms, as well as auxiliary space at Austin Public High School in Austin, Minnesota, is the result of a unique partnership between Austin Public Schools, the MacPhail Center for Music, and the Hormel Foundation. The Hormel Foundation paid 60% and the Austin school district paid the rest. Austin HS owns the facility and MacPhail gets to use it for music classes.

The project concept was created from a feasibility study several years ago to gauge the interest in music instruction with MacPhail, which had indicated that a significant number of people wanted MacPhail to have an association with the Austin Public Schools District. Apparently Rochester was in the running at one point, too, (bigger city), but there was more *music support* in Austin. (Yay, Austin music parents, kids and schools – ed.)

The MacPhail Center for Music was looking to expand into greater Minnesota back in 2014. One of the places they looked at was Austin. After surveying the area, they found it to have strong community support for music education. As the conversation went on, there was also strong support from the public to have the MacPhail program tied to the school system. Hormel is an important employer in the area and “quality of life” was clearly a corporate imperative and became involved.

The \$14.5 million “MacPhail project included a renovation

of the existing building and a second-floor addition for new band, choir and orchestra rehearsal rooms, along with a music library, practice rooms and storage rooms. MacPhail had previously rented space at a local community college but now moved into this facility to operate their student and adult music education programs. The Hormel Foundation, known for its community involvement, provided \$8.4 million in additional funds.

“We do a lot of work with schools throughout the state, but this is the only location where we’re fully integrated with the entire district. It’s the first site MacPhail has ever developed outside of the metro area, and it is unique in the country to have a community music school housed inside a high school music site,” says Paul Babcock, MacPhail President and Chief Operating Officer. “Together, we can make something really special for the students and surrounding community.”

“We wanted a space that allows MacPhail and our school to reach more people through music,” says Cheryl Berglund, Austin Site Director for MacPhail. “We already had excellent music programs, we just needed room to grow and the technology to flourish.”

### IMPROVED ACOUSTICS

AHS serves 1,450 students in grades 9-12, and the MacPhail



Ryks, Project Manager for Joseph Company. “Then we cut a 20 by 30-foot hole in the roof which became the learning staircase, an area used for congregating and performing depending on the day.”

“Lowering the floor helped create more cubic volume. A combination of acoustically transparent and absorptive ceiling tiles helped to further control sound levels in this room,” says Matt Hildebrand, Acoustics Product Manager at Wenger Corporation.

“This was a really fun project,” Ryks says. “It involved great communication and coordination among everyone involved.”

### LOOK, LISTEN AND LEARN

AHS staff had been considering an active acoustic system for their choir room. Wenger Corporation leadership invited them to their Owatonna headquarters for a tour to hear for themselves what their systems sounded like, and to learn more about the technology benefits of virtual acoustics for practice and performance.

“They showed us this fantastic technology that can make our practice rooms sound like Knowlton Auditorium, our performance space at the high school,” Berglund says. “That kind of technology makes such a difference in the way we practice and perform. There’s never enough

programs reach 1,500 students of all ages, including adults. Increased enrollment in both the high school and the MacPhail programs necessitated a bigger space. With such a diverse student base, it was important for the music faculty to supply adequate practice and rehearsal space as well as the latest technology to advance their music education.

The AHS music department is housed in an annex, across the street from the main school building. The music annex was built in the 1940’s and had never received any major renovations.

The old choir room was in the basement of the annex building. It was determined that the new choir room would be on the main floor, but the shallow, 8-foot high ceiling didn’t provide enough volume to be an effective space. Architect ATS+R suggested digging a hole in the center of the room to create more volume.

Lowering the floor was no easy task. Joseph Construction first cut a hole in the side of the building to bring a back hoe in to carve out the floor.

They removed 1,500 square feet of concrete floor and three feet of soil to lower the floor elevation, leaving an 8-foot perimeter around the edge of the room. That way they could add Stagetek® seated risers which they needed to properly rehearse.

“Students were still in school when we punched 38 holes in the second-floor roof to insert steel columns,” explains Jeff



time to practice in the actual performance hall, so this is a great alternative.”

AHS leadership chose to install several of Wenger’s Virtual Acoustic Environment (VAE®) systems. They now have three VAE Rehearsal systems in their band, orchestra and choir rooms, as well as four VAE Studios for individual and small group practice sessions.

The Rehearsal Systems include an array of microphones and speakers that can mimic the acoustics of a broad range of performance venues — from a large recital hall to a cathedral to a small auditorium. The goal is to help performers hear what they’ll sound like at a venue they’ll be performing in.

“The system adds acoustic energy back into the room and

# APME



The Association for Popular Music Education Presents

## Reaching and Inspiring Students through Popular Music Education

The 2022 US  
“Live and Virtual”  
APME National  
Conference

June 1–4, 2022

Detroit Institute  
of Music Education  
Detroit, MI

For music educators  
and students with  
interests in: Higher  
popular music education  
(at colleges and  
universities), Popular  
music in elementary  
and secondary schools,  
Research and the  
music industry

### Featuring APME Live!,

sponsored by In Tune Monthly, a live performance festival for: K–12 and collegiate popular music ensembles, songwriters and music producers, who will perform and receive feedback from clinicians during the conference.



LEARN MORE

The mission of APME is to promote and advance popular music at all levels of education both in the classroom and beyond. For more information, visit [POPULARMUSICEDUCATION.ORG](https://POPULARMUSICEDUCATION.ORG)



provides a truly unique teaching tool for the instructor,” Hildebrand says. “When the system is off, the classroom is quiet and ideal for spoken instruction or teaching music theory.”

“The VAE system allows us to do things we couldn’t do before, like record a performance and then play it back so the students can get instant feedback and make adjustments,” says Christoph Dundas, Director of Bands.

Dundas says that during the pandemic, when only half of the students could be in class together, they could record themselves so the other half could listen and play along at a later date.

“It gave the students the feeling of playing together and encouraged them to play like there were 40 people in the room instead of 20, which boosted their energy level,” he says. He says they are motivated not only because it sounds so much better, but because they know the community built this specifically for them.

The original plan called for a single VAE system in the band room only. As the project progressed, however, school district officials decided to dip into a contingency fund, and finance VAE Rehearsal Systems for the choir and orchestra rooms,

too. The thought is that having this technology available throughout the facility creates consistency among all programs.

“For singers, the acoustics of a room are like the body of our instrument: we need it to help us sound our best,” explains Kalle Akkerman, AHS Choir Director. “When the music sounds good, it makes us feel good. It brings us a sense of togetherness that we never really got – aurally – in our old choir room.”

Akkerman says students tell him that they can now hear all of the parts in the chorus, compared to the old space, where they couldn’t.

“When we can hear each other, we can fine tune our sound and evolve into more focused music-making,” Akkerman says.

They also use the record and playback feature for sharing or performing accompaniments, or for submitting material to state competitions.

“I will often record rehearsal, and then play it back for my own personal teaching reflection. I can also record the choir singing something two different ways, allow them to hear both examples and make a decision about how they want to perform it.”

“We’re happy to have a partner to work with to support the local community,” says Justin Winterhalter, Regional Sales Manager for Wenger. “We wanted to create a state-of-the-art music and fine arts facility in southern Minnesota to offer something new and exciting to enhance music education and performance.”

### TIME TO SHINE

With the renovations finished and the upper addition completed, the MacPhail Center for Music moved into the former orchestra and band rooms on the main floor. AHS shares some common spaces such as a centrally located gathering/performance area that opens into a large “learning staircase.” The staircase serves as both an area for students to congregate, and a place to listen to performances. Additional practice rooms of different sizes and four more VAE Studio systems were installed on the second floor for individual private lessons and ensemble training. Rounding out the space is an area for music therapy, early childhood music classes and staff offices.

MacPhail is completing its sixth year of operations in Austin in 2021. In that time, they’ve reached 1,500 students per year out of 25,000 total residents.

“This facility is a focal point and enabler for the entire community to experience music,” Babcock says. “People love hearing about this partnership. It’s a really fun story and a wonderful project that will benefit this community for years.” **T**

It takes a number of pieces to fall into place to make something like this happen. It starts with a positive relationship between a community organization and the schools. I guess what I would say is something along the lines of – seek out partnership with local resources and don’t be afraid to dream big. Big dreams become reality when the vision is clear and the people involved are motivated behind the cause. Music education can be strengthened and enhanced when partnerships are established.

**- Paul Babcock, President and COO**

# Get In Tune's "Younger Sibling" For Your Grade and Middle School Students



# MUSIC ALIVE!

Available in print and digital versions, **Music Alive!** is the perfect accompaniment to In Tune for teachers seeking a reading resource for grades 4-10.

For more information and to **get classroom sets** of MusicAlive!, call 914.358.1200 x702 or e-mail [musicalive@intunepartners.com](mailto:musicalive@intunepartners.com)

[musicalive.com](http://musicalive.com)

# 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. Which Irving Berlin song was his first success?

- A. "God Bless America"
- B. "Annie Get Your Gun"
- C. "Alexander's Ragtime Band"
- D. "Puttin' On the Ritz"

2. This singer/songwriter/producer won 11 GRAMMYS in the 1970s.

- A. Ray Charles
- B. Al Green
- C. Louis Armstrong
- D. Quincy Jones

3. Which of the following is NOT a way to add horns to your harmonies?

- A. All horns play the same note
- B. Harmonize background riffs
- C. Expand melody by harmonizing
- D. Select specific notes for each horn to play

4. Bastille's "Pompeii" is interesting in all the following ways *except*:

- A. Live concerts do not include a guitarist
- B. Unplugged versions can include a guitar
- C. It can be played using whatever instruments you have
- D. The instrumentation should be exact to have the same effect.

5. Which Styx band member was integral in the design of the album cover for *The Grand Illusion*.

- A. Dennis DrYoung
- B. Tommy Shaw
- C. Chuck Panozzo
- D. Mike Mettler

6. According to the W.H.O., approximately how many people will experience hearing loss by 2050?

- A. 1 Million
- B. 2.5 Billion
- C. 1 Billion
- D. 25 Million

7. Celisse Henderson cites which artist as her primary influence?

- A. Muddy Waters
- B. Chuck Berry
- C. Sister Rosetta Tharpe
- D. Patti La Belle

8. TRUE/FALSE:

The computer is a musical instrument.

9. This singer/songwriter recently won "New Artist of the Year" at the CMA Awards.

- A. Jimmie Allen
- B. Katelyn Tarver
- C. Allen Stone
- D. Benson Boone

10. Jennifer Kummer fell in love with the French horn after hearing it played in which movie soundtrack?

- A. *West Side Story*
- B. *Evita*
- C. *Star Wars*
- D. *Les Miserables*



# BE A PART OF NAFME: WHERE MUSIC EDUCATORS BELONG

Join today: [nafme.org/collegiate](https://nafme.org/collegiate)



- Take part in professional development opportunities
- Network with music educators nationwide
- Include impressive leadership skills on your resume
- Add your resume to the NAfME Career Center
- Advocate for your profession and your future students at the local and national level

[collegiate@nafme.org](mailto:collegiate@nafme.org) | 800-336-3768

# Now's the Time to Get Your Students **intune!**



## In Tune Digital Magazine is accepting subscription orders for the 2021-2022 school year.

Act now to get your students **IN TUNE**. Order today to get eight issues of the digital magazine that addresses students' passion for music and helps you give them a well-rounded music education.

### Digital Magazine

for all computers, tablets and mobile devices

*Including the online In Tune Teacher's Edition*

**1-12** Subscriptions  
**\$24.95** per subscription  
(requires Username and Password)

**13+** Subscriptions  
**\$299.00** flat fee for unlimited use  
(open one-click access)

- No extra charge for tax
- Includes access to online lesson plans and audio and video resources
- Digital copies of In Tune can be accessed by any device that can connect with the Internet

### FILL IN TO ORDER MAGAZINES

Name \_\_\_\_\_

School \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

E-mail \_\_\_\_\_

Number of Magazine Subscriptions \_\_\_\_\_ Phone \_\_\_\_\_

Payment Enclosed  Bill Me/PO# \_\_\_\_\_

**For more information, call  
914-358-1200 x702**

In Tune's digital platform offers increased functionality including audio narration and printable pages.

Order online at [www.intunemonthly.com](http://www.intunemonthly.com)

Or send this page by email to [mkornfeld@intunepartners.com](mailto:mkornfeld@intunepartners.com),  
or fax this page to **914-741-1136**, or mail this page to:

**In Tune, 55 Larry's Lane, Pleasantville, NY 10570**

## Order In Tune Books

Presenting a series of books for students and lesson books for teachers from the publishers of **In Tune Monthly** and **Music Alive!** magazines. Lesson books feature reproducible articles with lesson plans, and activities.

[www.intunemonthly.com/product-category/books](http://www.intunemonthly.com/product-category/books)

