

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL. 19
NO. 4

intune

MONTHLY

**SUMMER
MUSIC
PROGRAMS**

**BASSLINE
MODELS**

HOW TO PLAY EMF'S
"UNBELIEVABLE"

DCAPPELLA

Disney's premier a cappella group is going back on tour and will be releasing new music throughout the year!

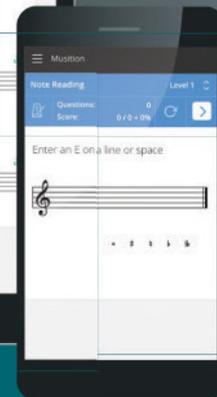
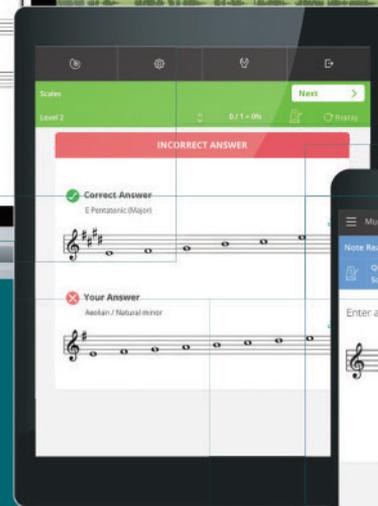
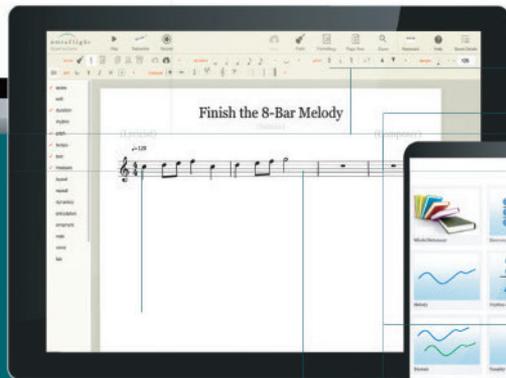
- ◆ **Synthesis as a Creative Tool**
- ◆ **APME 2022: Reaching and Inspiring Students Through Popular Music Education**
- ◆ **Using A Flipped Classroom to Empower Students**
- ◆ **Teacher Enrichment Grants**

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Pop Goes the Festival

WE'D LIKE TO RECOMMEND that you read and pay special attention to our story in this In Tune Teachers Edition about APME's student festival. The Association for Popular Music Education has been meeting each summer since 2006, first giving college educators teaching popular music degree programs a chance to network and compare notes, and today links K-college music teachers all over the world. It's website contains a trove of writings about many aspects of popular music education, it's journal allows teachers to contribute articles, and the summer conference is still a great place to exchange ideas and information. However, now, the summer event is adding an element.

The APME conference has long invited student ensembles to perform, and last summer many did so live and via teleconference, but the program wasn't clearly defined as it is now. This month, APME is announcing a formal student festival (or as formal as popular music gets) and it's sponsored by In Tune! There have long been chances for band, orchestral, and choral to perform at many state MEA meetings, and there are opportunities for bands and orchestras, jazz groups, drum corps and show choirs to perform, learn and be recognized, now there's a performance festival for singer/songwriters, R&B, hip-hop, rock, pop, country, world and other soloists and ensembles to gather, perform, and work with adjudicators.

We've spelled out the details in this month's story and included the thoughts of the organizers as well. So, whether you'd like to bring your students to the Detroit Institute for Music Education in early June, or perform via teleconference, we hope you'll consider taking advantage of a great new program in support of popular music education. ●

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



DCappella

A cappella ensemble DCappella was formed by the Disney Music Group via a national search and began by recording and performing repertoire featuring Disney songs. Since their debut on the *American Idol* stage during Disney Night in 2018, DCappella has completed a 40-city tour of North America and parts of Canada, and sold out an 18-city tour through Japan. They released new music for the holidays and will be releasing new tunes throughout 2022.



Bassline Models

Bass instruments can play many musical roles. Electric bass guitar and synthesized bass are all over today's popular music, but upright bass, tuba and even sousaphone are common to music genres around the world. From the scalar melodies of a Mozart Symphony to the pizzicato of jazz, to the thump of country music or the slap of funk, there are as many approaches to bass playing as there are styles of music.



How a Mic Works

Few truly know how microphones capture and transmit sound to recording devices and amplifiers, nor do they understand that different kinds of microphones are available for different audio situations. Our writer explains it all, in plain English!



How to Play EMF's "Unbelievable"

"Unbelievable" is a song written and recorded by British band EMF, originally appearing on their debut album, *Schubert Dip*. It was released as a single in the UK in 1990, peaking in the UK Singles Chart at No. 3 that December. It went to No. 1 on the *Billboard* Hot 100 Singles chart in 1991. The simple production makes it a good rocker for younger ensembles, but changing its tempo and working out a creative version is an interesting option as well.

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

The Tao of In Tune

A PILLAR OF IN TUNE'S CONCEPT IS THAT, AS FAR AS OUR READERS' BASE OF KNOWLEDGE IS concerned, we take nothing for granted. We stay away from jargon, explain terms – even if we explained them in the last issue – and we don't assume that students know who "the greats" were or are. That our readers know that Paul McCartney was once in a band called The Beatles (and that they were really popular), should not be a given. This certainly broadens the playing field and makes almost everything that happened in music prior to the most recent events, along with everything readers have yet to learn about music, fair game for our reportage. Our challenge then isn't what to write about, but its relevance in the moment, and as well as how to create balance within an issue, so that there's a little something for every student and most musical interests.



MUSIC NEWS

The APME Student Music Festival announced, iHeart's "Most Played" in 2021, World Choir Games attracts thousands, Foo Fighters on tour in 2022, Adele says "Vegas, baby!", Tips From Teachers and more...



INFLUENCES

We start with pop duo twenty one pilots and eventually connect them to James Brown.



MEDIA

Our monthly collection of music media features a book called *The Life of Music: New Adventures in the Western Classical Tradition*, sheet music for Adele's "Easy On Me", a podcast called *The Soundtrack Show*, a lesson on "hack theory", and recommendation to watch the new Billie Eilish documentary, *The World's A Little Blurry*.



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 Nigeria's Tems, emerging pop star Teddy Swims, the *X-Factor* semi-finalist Grace Davies, *Voice* stars A Girl Named Tom, and country rockers Shane Smith and the Saints.



WHAT DO YOU DO?

Podcast producer and studio manager Rebeka Romberg Rebekah joined Colorado Public Radio in 2016 after receiving a year-long audio production fellowship. She was hired on a full time basis 10 months into the fellowship as a content producer, responsible for promotional messaging production for all three CPR stations. She has since moved on to work on long-form production for podcasts.



CLASSIC ALBUM COVERS

Led Zeppelin IV by British rock band Led Zeppelin is most notable for featuring "Stairway to Heaven", the track described as the band's signature song, and the group's best-selling album, at over 37 million

copies worldwide. The front cover is a photograph of an oil painting of an old man carrying a bundle of sticks on his back. The painting was found by Led Zeppelin lead singer Robert Plant in an antique shop. Jimmy Page, the band's guitarist and producer of the album, said it (and a contrasting photo of skyscrapers on the back cover) conveyed a "city/country dichotomy that had initially surfaced on *Led Zeppelin III*, and a reminder that people should look after the Earth".

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 "flipping the classroom".

Using A Flipped Classroom to Empower Music Students

By Jake Douglass

WHAT IS A FLIPPED CLASSROOM?

A flipped classroom is a pedagogical approach in which content traditionally delivered through face-to-face teaching and learning activities such as lectures and skill demonstrations are provided outside of the classroom. Students learn by viewing tutorials at home then come to class ready to play and receive feedback. This allows you to focus on individual students during class time. The goal is for students to become self-sufficient learners who can work out difficult problems on their own and can then derive greater benefit when spending time with an instructor.

WHY FLIP THE CLASSROOM?

1. Increase student engagement and motivation due to the autonomy you give them
2. Decrease classroom management issues since students are actively engaged for a greater portion of the class
3. Improve performance due to your feedback during class time
4. Foster a sense of community among students with similar interests or goals

TIPS TO HELP YOU FLIP YOUR CLASSROOM

Assign homework that provides video tutorials, sheet music, and assignments from free platforms such as Practicing Musician. Provide students class time to perform and receive feedback on the material covered in the video tutorials they watched at home. Ask questions at the start of each class so you can see whether your students understand the new concepts they've learned at home. In addition to what all students are learning and practicing as an ensemble, structure your course according to each individual students' specific needs and goals.



HOW TO PREPARE FOR THE FLIPPED CLASSROOM EXPERIENCE

1. Use materials that are easy to follow and allow for repeated viewing
2. Ensure that your course has clear goals and objectives
3. Decide how you will structure the class so that time is spent effectively on each objective
4. Develop an assessment strategy to monitor student progress

Successfully flipping your classroom isn't rocket science, but it might feel that way at first. If you start today, you'll master the flipped classroom in no time and accelerate your student's progress for the rest of your career! ●



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 at practicingsmusician.eventbrite.com.



SYNTHESIZER

AS A CREATIVE

By Marjorie LoPresti, Digital Content Manager, MusicFirst
and Zachary Gates, East Brunswick Public Schools



ESIS E TOOL

(Pictured) Mini Moog Synthesizer

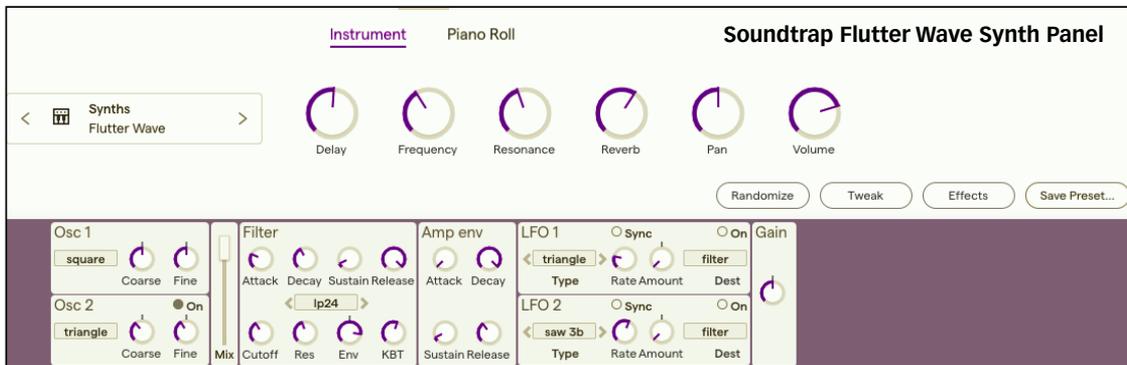
SYNTHESIZERS ARE amazing electronic instruments that stretch the boundaries of music and music making. The evolution of synthesizers spans from room-sized devices to portable models like the Mini Moog, keyboard-based synths, software synths, and web-based synths that can run on a cell phone. Synthesizers allow the user to design new sounds, as well modify existing sounds in ways not possible in acoustic music making. Film, video game, and popular music are highly reliant on synthesizers, especially when coupled with recording and sequencing programs like digital audio workstations (DAWs). Though synthesizers are available on free websites and embedded in cloud-based DAWs, the how's and why's of synthesis are rarely taught in music educator training programs, and therefore aren't often included in curricula.

WHAT IS SYNTHESIS?

Synthesis is the process of turning electricity into sound. This is achieved through a simple circuit called an oscillator, which vibrates, or sends a signal back and forth. Visualize a ball being bounced down a hallway. The ball symbolizes an electrical impulse moving in the circuit. Every time the ball bounces, it makes a sound. The faster the ball bounces (oscillates) the higher the frequency of the bounce, and the higher the pitch of the sound. The higher the bounce, the greater amplitude or arc, which makes the sound louder. Once the ball is bouncing and sound is being generated, the user can change the shape of its arc. Changing the shape of the bounce arc (the waveform, i.e. sine, triangle, sawtooth, square) will change the timbre of the sound.

HOW DO MUSICIANS USE SYNTHESIS?

Depending on the software and other equipment, synthesis is used to generate sounds for MIDI tracks, modify preset sounds, or modify audio samples in a DAW such as Ableton Live or even a cloud-based DAW like Soundtrap or Soundation. For educational purposes, synthesis within DAWs is most practical. Some performers actively create new sounds or modify sound on stage using hardware synths, keyboards, laptops, and other gear, though such changes are often pre-programmed in the studio.



WHAT IS MODULATION?

An audio modulator (modular synth) is something that changes (or modifies) the original sound or audio sample. Common automation effects like pan, distortion, delay, and reverb can be considered modulators because they change our perception of location, movement, or depth. The most common types of audio modulators found in synthesizers are Envelopes (ADSR: Attack-Decay-Sustain-Release) and Low-Frequency Oscillators (LFOs).

WHAT ABOUT FILTERS?

Filters are used to remove specific frequency components from a complex sound, so technique is often called subtractive synthesis. Some basic filters are called Low pass, High pass, Band pass and Notch (sometimes called Band Reject). Note: the names are reversed – lowpass rejects higher frequencies.

WHY SHOULD SYNTHESIS BE INCLUDED IN MUSIC EDUCATION?

The first of the National Core Arts Standards is “Create.” Synthesis allows pure sound creation, with immediate feedback and scaffolding for the novice, provided by the device or software. Purists may argue that hardware-dependent analog synthesis is the “correct” way to proceed. Mastery of full modular analog synths involves a long learning curve with so many parameters that a newer user may not perceive changes in the sound. Educational contexts require scaffolding and broad access. Digital web-based or



software-based synthesis provides accessibility and a level of immediate tactile control best suited to a wider range of musicians. Digital synths employ authentic, valid, yet



APME

ASSOCIATION FOR POPULAR MUSIC EDUCATION

Presents:



THE 2022 NATIONAL HYBRID CONFERENCE

REACHING AND INSPIRING STUDENTS THROUGH POPULAR MUSIC EDUCATION

DETROIT INSTITUTE OF MUSIC EDUCATION

DETROIT, MI JUNE 1-4, 2022

What is it?

Four Days of Networking, Presentations, Discussions, Workshops, and Performances centered around popular music.

Plus the **APME LIVE STUDENT FESTIVAL**

Who is it for?

- * k-12 music educators involved or interested in popular musics
- * college professors and scholars in popular musics
- * students in middle school - college performing in popular musics
- * pre-service music educators interested in popular music
 - * music industry professionals
 - * professional musicians

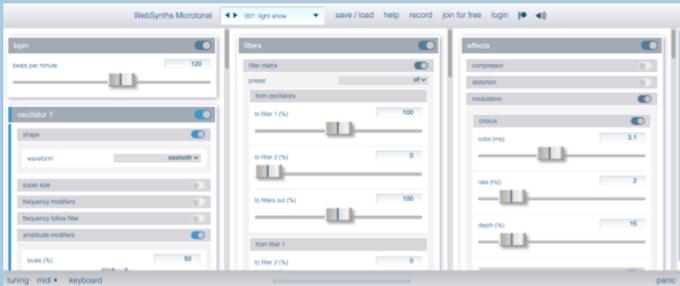
For more information visit:

www.popularmusiceducation.org

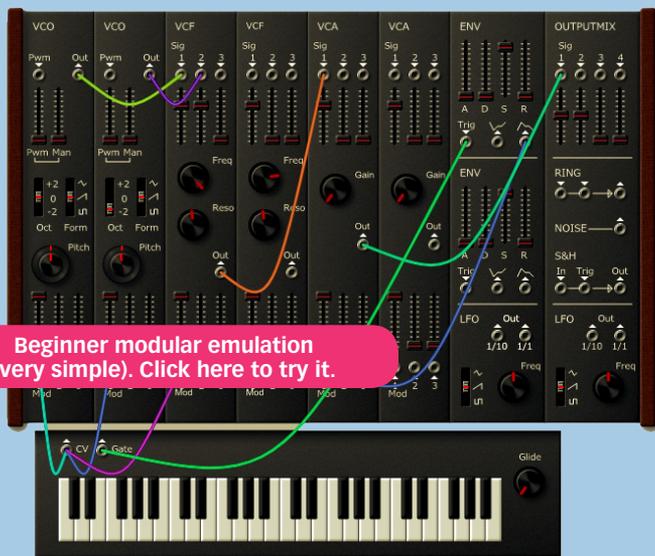
WEB-BASED SYNTHS

Check out these web-based options to introduce the basics of synthesis.

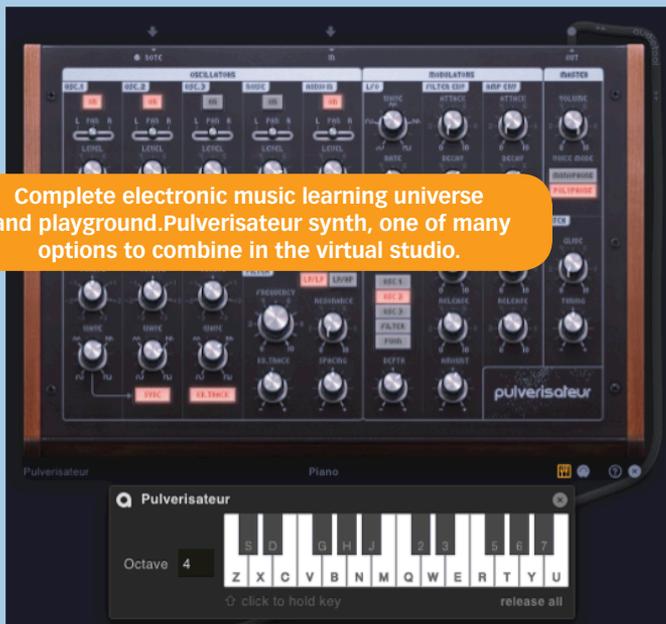
For more information click on the screenshots.



Fantastic modulation control, tactile control. Click here to try it.



Beginner modular emulation (very simple). Click here to try it.



Complete electronic music learning universe and playground. Pulverisateur synth, one of many options to combine in the virtual studio.

CLICK HERE FOR LESSON PLANS to help teach your students the fundamentals of synthesis.



simplified interfaces. Scaffolding inherent in the digital interface lends itself to smaller chunks of learning, starting with tweaking (synth modulation/modification) of samples and loops from the library. Students can progress to tone-shaping by modifying preset sounds, then designing new sounds by combining oscillators and manipulating ADSR, filters, and effects.

SYNTHS IN ONLINE DAWS

For those new to synthesis, the options within Soundtrap provide a solid starting point. Some MIDI instruments in Soundtrap offer a “Tweak” button that opens a traditional synth panel. Soundation provides a wider array of synth options, ranging from the “Simple Synth” to a “Virtual Analog” synth and the “WUB Machine”—an essential for dub-step music.

PLANNING MEANINGFUL INSTRUCTION

When teaching music with technology, the “cool” factor can lead to deep learning for some students, but may derail others if no clear creative objective is established. When first getting started, consider adding synth modulation to a DAW-based lesson or project you have used before, such as creating a remix/mash-up, or composing a new piece in rondo or pop song form. When you and your students are ready, dive into sound design using more “pure synthesis.”

ABOUT THE AUTHORS

ZACHARY GATES is a piano and music technology teacher for East Brunswick High School in central NJ. Zachary is a music technologist, electronic synthesist, studio musician, and music producer for multiple artists in and around New Jersey, Pennsylvania, and New York. He has presented workshops for TI:ME, NAfME Eastern Division, NJMEA, TMEA, PMEA, and ACDA. He is co-author of *Connecting Music with STEM* (Oxford University Press).

MARJORIE LOPRESTI is Digital Content Manager for MusicFirst, professor of Music Education Technology at Rutgers University, and co-author of *Practical Music Education Technology* (Oxford University Press). She has over 30 years’ experience teaching elementary and secondary music, and has been named NJMEA Master Music Teacher and TI:ME Music Technology Teacher of the Year.

APME

ASSOCIATION FOR POPULAR MUSIC EDUCATION

Presents:



THE 2022 APME LIVE STUDENT FESTIVAL

**DETROIT INSTITUTE OF MUSIC EDUCATION
DETROIT, MI JUNE 1-4, 2022**

What is it?

A non-competitive festival open to all secondary and collegiate student bands. **APME LIVE** will be held in a hybrid format, featuring both live, in-person and pre-recorded, online performances. Highly qualified teaching artists will provide feedback for all performances.

What are the benefits?

- * evening performance opportunities for selected bands
- * specialized conference track for students
- * networking & student jam session
- * recognition of exceptional original material

**For more information, and to submit to perform, visit:
www.popularmusiceducation.org**

Rolling submission deadline is March 15, 2022



APME 2

Reaching and Inspiring Through Popular Music



2022 Engaging Students in Music Education

By Michael Stewart

SOME 12 YEARS AGO, a small but stalwart group of college music educators (and the founder of In Tune) got together to compare notes on their independent efforts to teach courses on “popular music” (although it would take much intellectual wrestling to come to agreement on the term). The event went well, with the participants finding common ground and at times commiserating about their trials in establishing degree programs, co-existing with traditional music education faculty, and in general growing their offerings. The Association for Popular Music Education came into being shortly after that first meeting. Soon, grade, middle and high school music teachers found that the college professors could shed light on a variety of their challenges in establishing or growing their popular music curricula, and APME grew its membership and activities. Last June, the 11th APME summer conference was held at Columbia College of Chicago and attracted 270+ music teachers, both in person and online. Planning for the 12th annual event June 1-4, 2022, at the Detroit Institute of Music Education (DIME) began immediately afterward, and once again, it is expected that attendance will increase.

The APME Conference

APME conferences now celebrate, critique and explore teaching, learning, researching, creating, and performance in popular music. The conferences welcome people with interests in higher popular music education (at colleges and universities), popular music in elementary and secondary schools, researchers, industry professionals and performers. Participants include professors, teachers, songwriters, performing artists, clinicians, technologists, researchers, leaders, administrators, industry representatives and others working throughout the popular music ecosystem. People come from around the world to attend the APME conferences and disseminate their work, share best practices, celebrate students’ success, and to network. Conference sessions include workshops, papers, demonstrations, and keynotes from major figures in music, industry and education.

APME Live! The Hybrid and In-Person Student Popular Music Festival

From the beginning, APME conferences have enjoyed a small number of student performances, usually by students from the hosting institution, but sometimes a group or two who have traveled. This year, APME is inaugurating a formal student performance festival and is inviting secondary school and collegiate student bands to the June conference at DIME. Dubbed “APME Live!” this year’s festival will be held in a hybrid format, with both live, in-person and pre-recorded performance options June 1-4, 2022. Sponsored by In Tune and a variety of music education and industry enterprises, the festival will provide an encouraging educational atmosphere for all to perform for peers and the local community, and where students can also learn from outstanding popular music clinicians and professional musicians.

What Will the Festival Look Like?

During scheduled daily sessions, highly qualified music clinicians and professional musicians will provide a clinic and recorded critique, noting areas of strength and offering suggestions for improvement for performing students. There is no required repertoire, bands can play original music and/or cover songs. Any accompaniment must be performed by a live musician; pre-recorded backing tracks are not suitable for performance. Festival and warm-up stages will feature professional sound, lights, and backline.

Performances are open to the public and attending students and teachers are encouraged to listen to as many of their fellow performers as possible. Each band will receive a certificate of participation and qualifying students will receive individual certificates recognizing outstanding solo performance. In addition, the festival will recognize a limited number of students who perform exceptional original material. These students will receive an additional certificate of acknowledgment and will be featured on the APME website. After the feedback sessions are complete, the 2022 APME conference will present an evening of performances on a festival stage by student bands and soloists selected by the clinicians, although accepting these invitations is optional and there is no requirement to perform.

Over the event’s three days, each attending teacher

and student will also have access to APME conference sessions and presentations, and there will be a specialized track recommended just for students as well.

Selected student bands and solo/duo artists performing virtually will be showcased in a private Zoom room as well as displayed throughout the DIME venue. Submissions will receive feedback and critiques from festival clinicians and professional musicians also noting areas of strength and offering suggestions for improvement for performing students. As with students performing live, there is no required repertoire, bands and soloists can play original music and/or cover songs and again, accompaniment must be performed by a live musician; pre-recorded backing tracks are not suitable. Each ensemble or soloist will receive a certificate of participation. In addition, a limited number of students who perform exceptional original material will be recognized. These students will receive an additional certificate of acknowledgment and will be featured on the APME website.

Participation Fees

All fees apply to both live and online submissions. The cost for a first ensemble is \$50; all subsequent ensembles, \$25; solo/duo groups \$25. Individual students are limited to performing in no more than two ensembles. There are also a limited number of waivers to cover participation fees for schools that will allow student ensembles to participate in the conference but aren’t able to pay fees. ¶

DEADLINE

The deadline to apply for student performances is March 15, 2022 and those with questions about participating in the conference or performing at the student festival may email APME’s Steve Holley at steve@popularmusiceducation.org

For more about the APME Conference [CLICK HERE](#)

For more about the APME Student Festival, [CLICK HERE](#)

THIS SEASON WERE 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 **MUSIC TEACHERS NATIONAL ASSOCIATION (MTNA)**

Teacher Enrichment Grants from MTNA

ENRICHMENT GRANTS from the Music Teachers National Association (MTNA) provide financial support of up to \$750 for professional development, continuing education, or personal or community enrichment and are available for private studying, specialized college-level course work, and projects in performance, pedagogy, music theory, and composition. The awards are meant to help enhance the performing and teaching skills of the applicant, and are not supposed to be used for coursework toward a degree, for travel costs, or continuous projects. The number of grants provided in any year is determined by the number of qualified applicants and available funds.

PURPOSE: The Teacher Enrichment Grants support Pillar Two of the MTNA mission: “Sustain the profession,” by supporting programs or activities designed to “ensure the long-term future of the profession.”

ELIGIBILITY:

- Applicant must be actively teaching at the time of application.
- Applicant may apply for funding for only one project per year.
- Proposed projects must occur during the grant year (July 1, 2022–June 30, 2023).
- Final reports for any previous MTNA grants have been submitted.

SUBMISSION DEADLINE: 3:00 p.m., Eastern Time, May 4, 2022.

ADDITIONAL INFORMATION:

- Grant may be used for private study, specific college-level course work, or special projects in performance, pedagogy, music theory, composition, and so on.
- The grant is not intended to be used to pursue course work toward a degree, travel funds, or for ongoing projects.

- Grant applications for assistance with commercial ventures or projects that could be funded by an employer are not encouraged.

EVALUATION CRITERIA:

- Quality (30 points)—Project is well thought out and demonstrates, supports or promotes professional development, continuing education or personal enrichment.
- Implementation (30 points)—Applicant demonstrates ability to successfully design and implement the project. This might include documented planning, financial management and/or timeline.
- Benefit/Impact (40 points)—Applicant articulates how he/she will benefit from the project and the impact that the project will have on his/her professional development or career. Project will “sustain the profession” through professional development, continuing education or personal enrichment.

INFORMATION NEEDED FOR APPLICATION:

- Amount of funding requested
- Brief description of proposed project (250 words max)
- Description of how funds will be used (100 words max)
- Dates of project (must fall between July 1, 2022 and June 30, 2023)
- Description of project impact on personal growth (250 words max).

CLICK HERE to learn more or go to bit.ly/mtnagg1

CLICK HERE TO APPLY or go to bit.ly/mtnaapply



ABOUT MTNA The MTNA Foundation Fund is committed to keeping America’s musical future alive for future generations through the Grants program. A variety of grants are available to MTNA members and non-members alike, as well as affiliate organizations. The purpose of the MTNA Foundation Fund is to support MTNA’s three-pillar Strategic Plan to (1) Engage the Public, (2) Sustain the Profession, and (3) Inspire the Member.

THE SHOW



SoundLok®
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GOES ON

WE'RE NO LONGER taking certain things for granted – like attending the Midwest Clinic, The JEN conference, the MEA meetings or the NAMM Show (among others) in person. And now that we're starting to do so again, it occurs to us how wonderful it is to interact with colleagues, share stories about surviving the pandemic, and look to the future at how we can improve music education.

On that note, Wenger Corporation is happy to bring its SoundLok® modular sound isolation rooms, featuring virtual acoustic technology, back to show floors to provide live demonstrations of its extraordinary impact on musical performance. It's a great way for people to hear the difference sound isolation can make to musicians working to hone their craft.

SoundLok® rooms are 25% quieter than any other on the market. They help a student practice the flute without being blasted by the trumpet next door. SoundLok® rooms are being used at high schools and colleges nationwide to help students improve their singing and playing.

The rooms use VAE digital signal processing technology which offers incredibly realistic acoustical simulations, creating the sensation of being in various performance venues, from a small auditorium to a cathedral to a large recital hall. The technology allows the musicians to record and play back their practice sessions, helping them adapt and improve their performance. Those recordings can also be downloaded to other devices for sharing or performing accompaniments.

“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, Austin High School Choir Direc-



tor in Austin, Minnesota. “When the music sounds good, it makes us feel good and brings us a sense of togetherness.”

VAE technology allows music directors to follow the assessment strategy recommended in the National Standards for Music Education and increase their ability to evaluate the progress of more students in less time. The students also find the spaces useful for recording podcasts, music for personal projects, or sound clips for film.

“The students love this technology,” says Penny Gustafson, Assistant Director of Housing and Business Operations at the University of North Texas in Denton where several SoundLok® rooms are installed in the basement of a dorm. “They particularly enjoy being able to record themselves and track progress over the course of the semester or year. Our music professors also like listening to those students’ recordings and then offering feedback.” **T**

Learn more at www.wengercorp.com or check out the system at the next show.

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 of the following is Esani Day NOT known for?

- A. Bollywood composition
- B. MTV's *Unplugged*
- C. PhD from Cambridge
- D. Keep Music Live Teachers Award

2. Twenty One Pilots was influenced to make their music through which artist?

- A. James Brown
- B. Michael Jackson
- C. Justin Bieber
- D. Chris Brown

3. *Led Zeppelin IV* cover art is an important reminder of what?

- A. Be kind to one another
- B. Look after the earth
- C. Respect your elders
- D. Innovate with technology

4. **TRUE OR FALSE:** The most common function of a bass part is to provide a strong foundation for other musicians to play their parts on top of.

5. Smokey Robinson helped to define which music genre?

- A. R&B
- B. Soul
- C. Doo-Wop
- D. Motown

6. This up-and-coming artist does not adhere to a genre, instead blending genres together.

- A. Teddy Swims
- B. Tems
- C. Grace Davies
- D. Girl Named Tom

7. How is Disney's DCapella groundbreaking for the animation giant?

- A. They are using voice actors from their animation movies.
- B. The group is made up of seasoned professionals and not youth.
- C. They are incorporating CGI animation into concerts.
- D. The audition was by exclusive invitation.

8. Which of the following statements is FALSE?

- A. Attribution does not equal permission.
- B. Permission is required after 30 seconds of air play.
- C. Infringement does not depend on monetization.
- D. YouTube videos with copyrighted music requires a synchronization license.

9. How is New Myth's version of "Unbelievable" different than EMF's version?

- A. New Myth's version is sung by a woman.
- B. The EMF version is played much faster.
- C. New Myth's version is ambiguous in key.
- D. All of the above

10. *Tick, Tick...Boom!* Is a musical about the life of which Tony and Pulitzer Prize composer?

- A. Stephen Sondheim
- B. Leonard Bernstein
- C. Jonathan Larson
- D. John Williams



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