

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 19
NO. 6

MONTHLY

HOW TO PLAY THE
VAUGHAN BROTHERS
"HARD TO BE"

STRIKE UP
THE BANDS!
MARCHING 2022

TIGHTENING
UP YOUR
RHYTHM

GIGGING
FOR FUN
AND PROFIT

Everybody's Working For...

THE WEEKND

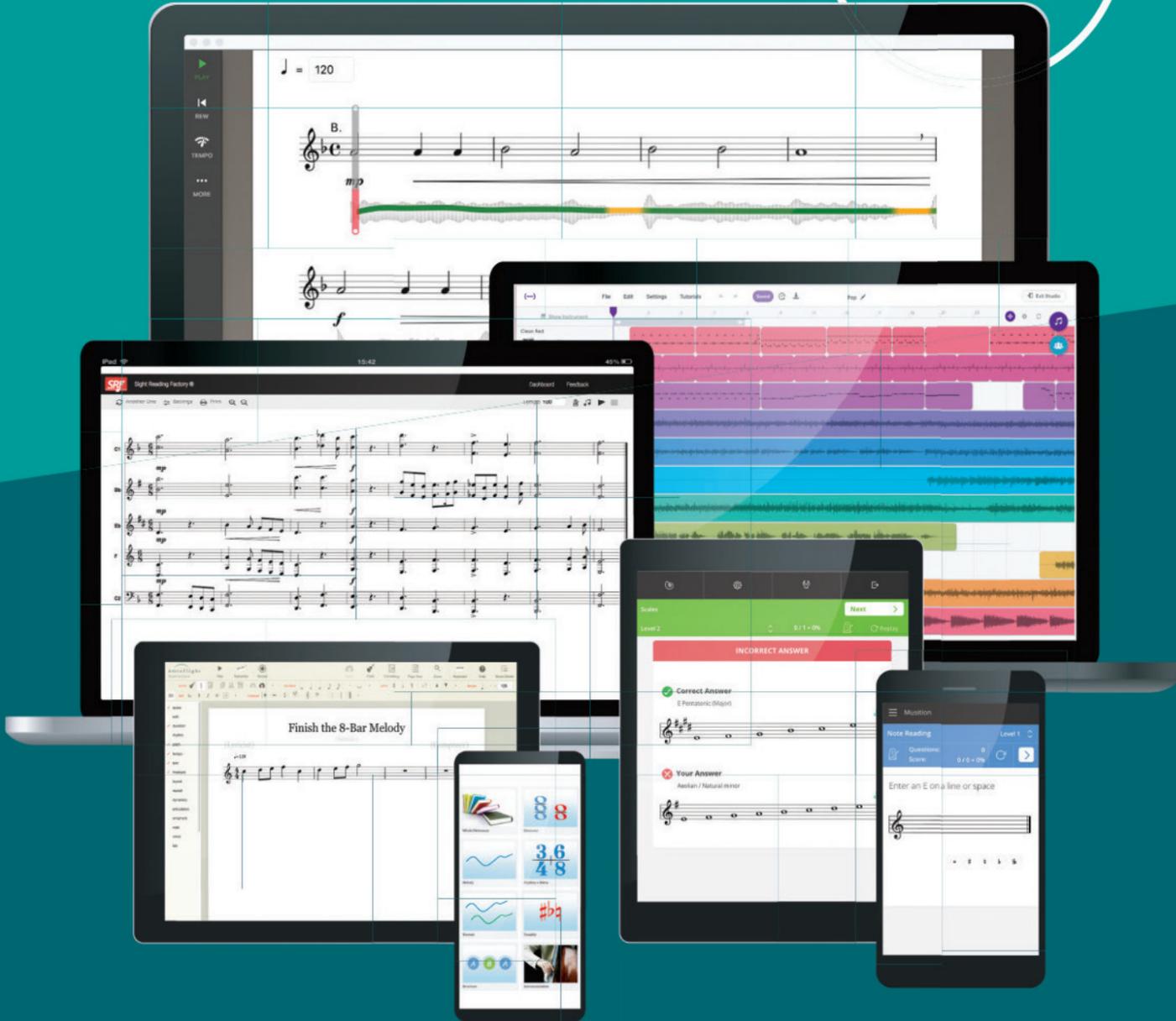
He's Changed His Music, His Look and Even His Face, But Kept The Team That's Made Him A Music Industry Phenom

- ◆ Insights for Music Teachers – from Music Teachers
- ◆ **Choosing Relatable Repertoire**
- ◆ ESSER Grants - Money for Music
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Marching To... The Future

DURING THE PANDEMIC, unless your district adopted JackTrip or another similar technology enabling ensembles to sing and/or play together while video conferencing, and you are a band orchestra or choir director, chances are you had to come up with some other curricula that could be taught virtually. Perhaps that was only for a month or two, or a semester or two, but in general, the current generation of young musicians have lost time that they would have used making music together. It's now time to catch up, if such a thing is possible.

Most schools are back in session now, and while we know that there are programs that continued unabated, this month starts what could be a full new cycle of normalcy for everyone. Why this month? Well, February is the traditional start of "specification season" (we made that phrase up, but it's meant to describe the start of the period where teachers, schools and districts request resources.) Budgets are passed in June (hopefully) and funds flow thereafter. Dream big. In a lot of places, there's more cash than usual for education this year.

But more than money, this is a moment when we can look forward to ensembles being able to perform again, as they did in the days of yore. WGI plans to hold its traditional championships. DCI, Music for All, and perhaps your program will be able to get back on track, and more so, masked or vaxxed, or not, or whatever, audiences will be able to return.

In this issue of In Tune, we've drilled down on the marching world. We had been doing so annually in our March issue for a number of years until we cancelled in 2020. The marching arts are back now, so our feature is back, both with their splendor and pageantry. Marching means different things to different participants. There's the volunteer fireperson playing trumpet while marching down Main Street on July 4th. There's the scholastic ensemble that entertains in the gym or on the field during sporting events. Then there are the so-called "elite corps." All forms of marching have shared roots, but today represent an array of opportunities for participation. We hope you'll highlight our "status report" on the activity and its music. Our students have lost precious time and becoming inspired to march just might be a way to step things up. ●

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



Everybody's Working For The Weeknd (Cover Story)

One of the most successful hip-hop R&B artists in the business today, The Weeknd takes creative chances, evolving his sound, his look and even his face. However, he does it with the hardworking and talented support of a music business that's been there with him from the beginning.



Tightening Up Your Rhythm

All musicians, regardless of instrument, rely on their sense of rhythm and timing – a skill that can be developed with exercises and practice.



Strike Up The Bands!

At many schools, the pandemic put a serious crimp in their marching programs, causing some students to start marching years later than they might have. Now, the marching arts are back, getting ready to take the field (and the bleachers) again, and to make up for lost time.



How to Play The Vaughan Brothers' "Hard To Be"

"Hard To Be" by Jimmie and Stevie Ray Vaughan's 1990 Family Style album is a classic rocker, but because of its dynamic horn parts, it's perfect for a school concert performance. Enlist a couple of singers, find a young guitarist who can solo, and get the jazz band pumping on a song that if properly produced will bring down the house.

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

The Tao of In Tune

EVER SINCE ELVIS WIGGLED HIS HIPS ON THE ED SULLIVAN SHOW, discussing popular music in school has come with risks. Yes, Mozart was a scamp and Beethoven's lifestyle choices are best left covered by history's dust, but, no lyrics (or no lyrics in English), no problem. So, with half of this week's Hot 100 chart positions (as of this writing) occupied by songs with explicit lyrics, what's a modern music educator to do? And where's the line for an In Tune editor choosing to profile artists like The Weeknd, or allowing mention of the circumstances by which rock and jazz greats died young for that matter? We focus on the art, and as long as the art isn't conveying hurtful or hateful themes, or language we deem unacceptable to the community, we make a value judgement. Therefore, for various reasons, we sometimes re-draw the line. Our students live in an all too real world. Discussing it in school comes with risks but doing so with care, and with perspective, can establish connections that allow for the rewards of meaningful education.



MUSIC NEWS

Live Music Returns, Streaming Platform Gets Spotlight, 2022 Rock & Roll Hall of Fame Nominees Revealed, Is The Sparrow Nature's Best DJ?, 2022 Tiny Desk Contest Announced, Peggy Lee & Marley Family Exhibits Open, Mapping the Musical Mind, Women Who Rock Docuseries Announced, and more.



INFLUENCES

Here's how indie duo Beach House's influences, and their influences, go back to Hank Williams.



MEDIA

Our monthly collection of music media features a book about "what the musical mind teaches us about innovation," sheet music for Encanto, a podcast about the varied aspects of a musician's life, online piano lesson videos, the film adaptation of the autobiographical musical by playwright Jonathan Larson, and more.



FRONTRUNNER

This month's Frontrunner column features another collection of artists on the rise and is bracketed by a list of noteworthy songs curated with student musicians in mind. It includes profiles Canadian electronic duo Bob Jones, New Orleans funk/R&B octet The Soul Rebels, Chicago's alt-pop band Beach Bunny, former Nashville wunderkind Conner Smith, and English singer, songwriter, record producer and TikTok sensation PinkPantheress.



WHAT DO YOU DO?

Dr. Russell Gavin is director of bands at Stamford University. He's also co-founder of Jacktrip, the software solution that conquers latency in videoconferencing so that musicians and can make music together in real time, among other applications.



CLASSIC ALBUM COVERS



The choice of an album cover to profile for this column usually depends on it containing a classic hit music and also having accompanying noteworthy art, but this time it's a classic act with new music covered with great art. *The Tipping Point* is a new album by classic 80s act Tears For Fears, their first in 18 years, which sounds wonderfully fresh yet very Tears For Fears-like, and wonderful cover art created by young Barcelona artist Cinta Vidal.

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FROM OUR FRIENDS AT PRACTICING MUSICIAN

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 "choosing repertoire students can relate to".

Choosing Relatable Repertoire

By Jake Douglass

Choosing repertoire that is challenging and interesting can be a difficult task. By choosing music that students can relate to, we can make their learning process much easier and more enjoyable.

Analyze Your Students

The first step to finding accessible music is analyzing our students' current knowledge of repertoire. By asking questions about their personal lives, musical preferences, and favorite genres, we have the chance to choose music that will be most meaningful to them.

We may notice a student who loves music from their family's culture, is a follower of a particular style or genre, or perhaps a performer who would rather learn music from various genres. When we consider these preferences while choosing repertoire for our students, our students will learn this music with much more ease.

Choose Music Based on Familiar Melodies

The second step is to choose music based on melodies familiar to our students. Although not possible all the time, choosing music based on student familiarity helps them connect with it on a deeper level. They will better understand and remember the melody and the accompanying lyrics (if any), making their overall musical experience more meaningful.

When looking for pieces based on familiar tunes, it's important to ensure that the arrangements are appropriate for our students' skill levels. We don't want to choose a piece that is too difficult for them, but we also want to challenge them by choosing music that is slightly above their skill level.



Teach in a Fun and Interesting Way

The third step is to teach the repertoire in a fun and interesting way. We want our students to enjoy their musical experience and leave our class feeling motivated and inspired. Utilize your analysis from step one to teach your students in a way that accomplishes this goal.

Relatable Repertoire Can Make All the Difference!

Choosing relevant and relatable music that engages students helps us challenge and motivate them, and develop a love of music that will last a lifetime! **T**

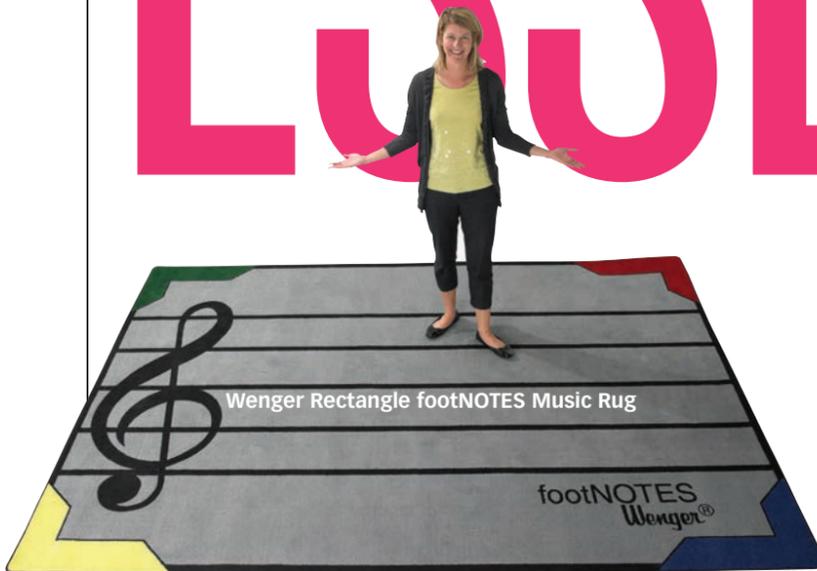


ABOUT JAKE DOUGLASS: As a teacher and student, Jake has combined the study of music, psychology, neuroscience, and yoga to create a well-rounded and experiential understanding of how humans acquire and integrate knowledge. Through Practicing Musician, he is also working to create equitable access to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

If you need help, Practicing Musician offers free training to all educators. Register for your free training at practicingmusician.eventbrite.com.

BY ERIN MATHE

ESSER MONEY FOR MUSIC



Wenger Flex Conductors studio System



Wenger Media Storage Cabinet



Wenger VAE Rehearsal Unit

THERE IS STILL TIME TO APPLY for American Rescue Plan Elementary and Secondary School Emergency Relief (ARP ESSER) funds to use at your school for music education needs. As of February, all \$122 billion of ARP ESSER funds were available for nationwide distribution.

As In Tune has been reporting, ESSER III and EANS funds are designed to help schools address the months of significant learning loss by U.S. students during the COVID-19 pandemic. Based on educator assessments last October, students are at least 1.5 months behind in reading and 3 months behind in math, according to a McKinsey & Company report.

Schools can use ESSER III and EANS funds to remediate learning loss in several ways, including:

- Investing in furniture and equipment to keep teachers, students, and staff safe and/or distanced during in-person instruction, such as individual desks and mobile chairs, tabletop screens and PPE.
- Purchasing health and safety equipment to help prevent the spread of disease, such as air purifiers, sanitation stations and universal cleaners.
- Hiring additional personnel to keep school spaces safe and clean, such as nurses and custodians.
- Investing in outdoor furniture and equipment to account for an increase in outdoor activities and dining, such as picnic tables, benches and portable sinks.
- Purchasing furniture and equipment to implement before and after-school enrichment programs, including table and chair sets.
- Hiring additional educators and support staff.
- Investing in educational technology and remote learning tools, including hardware, software and connectivity to support student learning.

These are just a few of the ways schools can use ESSER III and EANS funds and there is leeway in using the funding to address specific and unique needs of communities and education systems.

Wenger Corporation has been working with schools all over the country to help them determine ways to elevate their music education programs by using these valuable funds. Here are some of the solutions music teachers have implemented:



Wenger Adjustable Shelf Ultra Storage

DOUG ARMSTRONG, MUSIC TEACHER

Middlesex High School: Saluda, Virginia

Purchase: Instrument storage

Why the need for more storage?: “We needed a better solution for instrument storage to allow more space for social distancing. Our previous storage consisted of a couple of closets with open shelves along with a small, cramped storage room. This caused severe crowding of students at the beginning and end of each class and made it challenging to maintain safe distancing.”

How were the funds were obtained?: “The requests were included in our school division’s overall ESSER grant application that was submitted to the Virginia Department of Education. Once that application was approved at the state level, I was able to follow our standard purchasing and requisition protocols to purchase the items we needed.”

How did you hear about the funds: “From our school division’s leadership team.”

Was Wenger helpful in the process?: “Yes, the detailed information provided by my Wenger representative gave me all of the information I needed to accurately measure and plan the installation of the cabinets we needed in the spaces we had available within the room.”



Wenger Legacy Classic Acoustic Shell

LAUREN WALTER, CHOIR DIRECTOR

Parkland School: McHenry, IL

Purchase: Eight Legacy Classic portable acoustical shells

Why acquire shells now?: “Shells are a large, once in a lifetime purchase, so this was the time to ask. Our choir program had added Wenger equipment little by little over the last 15 years, but this was by far our largest request. The sound shells are a tool to help project the sound of the performers and with the smaller group size due to Covid, we need all the help we can get to make these children heard.”

How did you hear about the funds: “Articles shared on the choir and band director Facebook pages.”

How did you obtain funding: “I submitted a proposal to our central office administration outlining how the ESSER funds can be used for this large purchase. After getting approval, which took several months, the sound shells were ordered using a P.O. There is no formal system through the school for ESSER funds.”

Was Wenger helpful in the process?: “My Wenger representative was very helpful in the early stages of the process. I was able to get quotes for three different styles of sound shells. I outlined in my

A view behind the Wenger Legacy Classic portable acoustical shell



APME

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Presents:



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

What is it?

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What are the benefits?

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

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www.popularmusiceducation.org

Submission deadline is April 4, 2022 psum



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Wenger Stringed Instrument
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Wenger
flipFORM
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Wenger StageTek
Staging System

proposal which one I would prefer, listed the benefits for each style and, ultimately, I got exactly what I wanted. I used pictures on Wenger's website to show the differences between products in my proposal."

**MATTHEW SBALCIO,
ASSISTANT DIRECTOR OF BANDS**

New Britain High School: New Britain CT

Purchase: New chairs, stands, choral risers, GearBoss storage solutions and library organizational units. (We also used funds for new instruments including tubas, saxophones, baritones, violas, and violins.)

Why make those purchases now?: "We've needed to replace old equipment and purchase storage equipment for a while, and this was the perfect opportunity."

How did you obtain the funding?: "We requested the equipment from the district office, and they chose to apply for ESSER funds."

Was Wenger helpful in the process? "Wenger helped me determine what GearBoss storage equipment would work for us."

Other schools reported buying the following with ESSER funds:

- Active acoustic equipment
- Choral risers
- Chairs and stands
- Staging systems
- Elementary classroom items
- Conductor's equipment
- Teaching tools
- Theatre products

For too long, music programs have struggled with funding issues, and the elements of the American Rescue Plan now available to help are rare indeed. The examples above are just a few of the educators and schools who have found new solutions via ESSER funding, and assistance from the experts at Wenger. **T**

Learn more about how to apply for federal funds at www.wengercorp.com/esser.

APME

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THE 2022 NATIONAL HYBRID CONFERENCE
REACHING AND INSPIRING STUDENTS THROUGH POPULAR MUSIC EDUCATION

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

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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
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- * 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**



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MUSIC IN OUR SCHOOLS MONTH 

March is Music In Our Schools Month® (MIO SM®), “sponsored by the National Association for Music Education (NAfME). This year’s theme, Music: The Sound of My Heart,” was referenced in last month’s article “The SEL Heart of the Music Technology Lab.” This month, we follow up on how to reach to the hearts of all students through a “Big Tent” music program.

THE “BIG TENT” MUSIC PROGRAM

PICTURE THE TYPICAL middle or high school students during “free” time before or after school, during the change of classes, or lunch. Many wear headphones or earbuds and listen to music they choose and control for enjoyment, and to control their sonic environments. Yet, how many of these students are actively involved in music programs beyond compulsory general music classes? Research by David B. Williams and Richard Dammers shows that 70-80% of students are not active in music programs when “general music” is no longer required, typically after 6th or 7th grade (<https://musiccreativity.org/>.) David A. Williams further explains in “The Elephant in the Room” (Music Educators Journal 91, no. 1, 2011) that performance programs serving a minority of students gets the lion’s share of attention, staffing, and budget. What to do? Embrace models of education for “non-traditional music students,” defined by D.B. Williams and Dammers as:

- those in the 6th-12th grades
- non-participants in traditional performing ensembles
- as having a music life completely independent of school music
- those who may or may not be playing an instrument (if so, likely drums, guitar, or sing)
- those who may or may not be able to read music notation
- students who may be unmotivated academically or have discipline problems

Some music educators bristle at the thought of embracing a wider audience. This somewhat elitist attitude (a stereotype too often applied to all music teachers) has been prevalent in professional literature since the 1960’s. As reprinted in the NJMEA *TEMPO* in May 2021:

Interview question in *NJ Orchestra Director*, January 1966: “What do you think of Rock and Roll, the Twist, Shindig, and the Beatles?”

Response: “Personally, I do not care for this so-called music, but it seems to be a part of the young ‘Pepsi Cola Generation.’ Divest the Beatles of their wigs and wiggles, and what have you left? For the

good of our very young, let’s hope they bow out as quickly as they came in.”

However, in 1967, forward thinking teachers met at the Tanglewood Symposium. Most music education classes programs mention this conference, but few of us have revisited the conclusions of that gathering. The declaration on the closing day, August 2, 1967, is just as relevant today:

“Music teachers must be concerned with all kinds of people, and therefore all kinds of music, embracing rock, the finest concert music, and music of other cultures. The electronic media have exploded the dimensions of music in America.”

Too often, our students do not realize that many of us embrace them as they are. We do our best to truly hear and appreciate music that they have discovered. Middle school music educator Sara Munson details the recurrent questions in students’ minds about including their favorite rapper or Vocaloid popstar in a school music project: “Does *this* music count?” and “Does the music I *enjoy* count?” (NJMEA *Tempo*, January 2022)

In “Music Education at the Tipping Point” (Music Educators Journal 94, No. 2, 2007), John Kratus detailed the music industry revolution in progress – instant access to practically all the recorded music in the world. The growing trend in which students listen to music at every spare moment on personal devices using customized playlists has become commonplace. Refer back to the characteristics of non-traditional music students. These are the 70-80% of young people who love music but are not well-served by performance-focused intermediate and secondary school music programs.

IMPERATIVES FOR SUSTAINABILITY

Music educators are always concerned about budgets, and for good reason. Despite that music education is mandated for a “well-rounded education” by 1995’s Every Student Succeeds Act (ESSA), most middle and high schools do not require music classes for all students. By advocating for courses that will broaden their programs and reach a much larger student population, music educators help their programs stay relevant, become more

inclusive, and form a key piece of school SEL initiatives (refer to last month’s *In Tune Monthly Teacher Edition*).

Most schools have an IDEA initiative of some kind – Inclusion, Diversity, Equity, and Access. By embracing these values in performance and non-performance offerings alike, music programs can attract and retain a much greater percentage of the student population. Contrary to most educators’ fears, courses designed to serve non-traditional music students do not take away from performing ensembles, but in fact help attract students who may have been reluctant to take traditional music classes. (Barbara Freedman, unpublished dissertation *Impact of Implanting Technology-based Music Classes on Music Department Enrollment in Secondary Schools in the Northeastern United States*, University of North Texas) In my own teaching experience, dozens of young men and women joined choir and rejoined band after being recruited from music theory and production/composition classes.

INSIDE THE “BIG TENT”

Music classes fall into two large categories: those requiring public performance, and those that do not. In “non-performance” classes like music theory, music production, or music listening/appreciation classes, there is room for in-class presentation and sharing on a daily basis, thus meeting National Core Arts Standards 4, 5 & 6 for Performing/Presenting/Producing.

To get started “enlarging your tent,” consider adding at least one “non-traditional” music course beyond performing ensembles and music theory. The easiest starting point is to launch an elective called “Music Production” or “Music Technology.” Such courses generally focus on technology-based music production with a user-friendly and free or inexpensive digital audio workstation (DAW) program like GarageBand, Soundtrap, or Bandlab. Once established, this beginner course becomes the entryway to more advanced classes like “Songwriting,” when traditional music notation may be used.

Advanced music production/composition courses with real-world career skills in live audio and studio recording also follow as a program grows. Entry level piano, guitar, and ukulele courses are popular in middle and high school, and often have a symbiotic relationship with both tradi-

tional ensembles and music production courses. Modern Band programs also grow from these course offerings. In more mature non-traditional music programs, multiple levels of studio-based music production, recording classes, piano, and guitar may be offered. Exemplary programs can include a school-based record label and/or an ‘alternative’ performing ensemble. Look to River Hill High School in Maryland, Lebanon High School in Ohio, and Greenwich High School in Connecticut for course offerings and models of instruction.

CLASS STRUCTURE AND FLOW

Unlike ensemble courses, non-traditional music classes focus on individual and collaborative music making. Typical class periods run like this:

- Segment 1: Listen activity or students resume work/practice from prior session
- Segment 2: Instruction – new concepts/skills or review & build on prior lessons
- Segment 3: Student work/practice (individual/small group instruction & peer coaching/collaboration) Pause student work as needed to add new ideas/instruction, and troubleshoot
- Segment 4: Put it together - performance, whole class sharing, closure activity/exit ticket

CREATIVITY IS KEY

Since the 1960’s, much has changed in the way music is produced and shared. In May 1990, a music education conference survey asked band directors:

Question: “How would you compare charting on paper to using the computer?”
Answer: “It is much faster to chart on paper but the computer is more accurate and allows for more creativity. However, the computer does not create.”

Technological advances since 1990 make it far faster to create digitally than on paper, with the advantage of immediacy in hearing and editing music. Still, technology cannot replace

Suggestions for program development and expansion

	Studio	Non-traditional Performance
Entry level	Music Technology	Piano/Guitar/Ukulele
Expansion	Music Recording/Production/Audio Engineering	Modern Band
Public-facing expansion	School-based record label	Non-traditional performing ensemble

True art is non-exclusive and embraces all kinds of music and music-making. Embrace inclusivity and bring everyone into a musical “Big Tent.”

the creator or the teacher. The National Core Arts Standards (NCAS) place the “Create” standard first. Numerous surveys and studies in the corporate world identify creativity as a primary facet of employee and business success. To truly meet the NCAS and provide career-readiness, we must offer a wider array of music courses. Creativity and creative problem solving are at the forefront of skills taught in non-traditional music classes, whether they are music production or performance focused.

No matter what the technology, for musicians, teachers, students, and humans, the experiences we have making and sharing music with others will last a lifetime. Dr. Wiley Housewright, former dean of music at Florida State University once wrote, “Music is a humanizing force that can unite us in a divided age.” True art is non-exclusive and embraces all kinds of music and music-making. Embrace inclusivity and bring everyone into a musical “Big Tent.”

RECOMMENDED SOFTWARE & WEB-BASED RESOURCES:

DAWs (Digital audio workstations): Soundtrap, Soundation, Bandlab, Audiotool, GarageBand, Mixcraft, Ableton Live, Logic, Protools, FL Studio, Sony Acid, Cubase

Music Notation: Noteflight, Flat, Musescore, Finale, Sibelius, Dorico, Notion

Learning Tools: MusicTheory.net, Teoria.com, Musition/Auralia, Breezin’ Thru, OnMusic.com, Focus on Sound, Chrome Music Lab, MusEdLab.org

Practice Tools (in addition to teacher-made tracks/videos): Sight Reading Factory, Smart Music, PracticeFirst, YouTube, ForScore, Newzik

EXEMPLARY SCHOOL PROGRAM MODELS:

Howard County (MD) Course Guide (Richard McCreedy) <https://www.hcpss.org/f/academics/hs-catalog-2020-21.pdf?01-23>

Greenwich HS (CT) Course Guide (Barbara Freedman) <https://resources.finalsite.net/images/v1617294181/greenwich/se9gw8qlonrzmbnlmmbh/CourseofStudyGuide2021-2022wA.pdf>

Lebanon HS (OH) Course Guide (Will Kuhn) <https://www.lebanonschools.org/media/high-school/2021-2022%20Curriculum%20Guide%20.pdf>

RESOURCES & READING:

- John Kratus**
Music Education at the Tipping Point - Music Educators Journal 94, no. 2 (2007)
A Return to Amateurism in Music Education - Music Educators Journal 106, no. 1 (2019)
Music Listening Is Creative - Music Educators Journal 103, no. 3 (2017)
- David A. Williams**
The Elephant in the Room - Music Educators Journal 91, no. 1 (2011)

Barbara Freedman
Dissertation: Impact of Implanting Technology-based Music Classes on Music Department Enrollment in Secondary Schools in the Northeastern United States – University of North Texas (2019) <https://digital.library.unt.edu/ark:/67531/metadc1538794/?q=freedman>

Jen Rafferty
Mind the Gap: Traditional and Non-Traditional Music Ed (2021) <https://www.giveanote.org/blog/2021/03/mind-the-gap-traditional-and-non-traditional-music-ed/>

Scholarly research on non-traditional music programs <https://musiccreativity.org/research.html>

Quotes from NJMEA “Tempo” – approved by executive director Bill McDevitt to use with proper citation. https://issuu.com/njmea/docs/2021_may_tempo

MARJORIE LOPRESTI is Director of Content 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.

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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

musicalive.com

GETTING GRANTS

By Stacey Swanson

This season we've featured opportunities for K-12 music education programs interested in finding and obtaining supplementary funding in the form of grants. This next installment in the series will focus on the **GRAMMY MUSIC EDUCATOR TEACHER SCHOLARSHIPS**.



GRAMMY Music Educator Teacher Scholarships

JUST AS THERE ARE GRANTS AVAILABLE for your programs, there are also scholarships and honoraria available for educators. In this column, we'll focus on just one of the many available: the GRAMMY Music Educator Award.

To bring attention to the excellent and impactful work being done by thousands of music teachers across the U.S., The Recording Academy and GRAMMY Museum Foundation launched the GRAMMY Music Educator Award.

Music Educator applicants are evaluated based on the demonstrated evidence that they:

- Have made a measurable difference in the lives of students.
- Have made a significant and lasting contribution to the field of music education.
- Are exemplars of the best in the field.
- Have shown a commitment to the broader cause of maintaining music education in our schools.

- Have made a significant impact on their school and community.

Anyone can nominate a current, full-time, educator in the U.S. who teaches music in public or private schools, kindergarten through college. 10 finalists, including one winner each year, will be recognized for their remarkable impact. That winner will be flown to Los Angeles to attend the 64th Annual GRAMMY Awards in early 2023, receive the Music Educator Award at a ceremony during GRAMMY Week, plus pick up a \$10,000 personal honorarium. All finalists will receive a \$1,000 honorarium, while semifinalists receive a \$500 honorarium.

WHEN IS THE DEADLINE?

The deadline to nominate a teacher is March 15 each year. The deadline for a teacher to complete their application is March 31. ●

[Apply or nominate here](#)

THE GRAMMY MUSIC EDUCATOR AWARD is supported by the NAMM Foundation, the National Association for Music Education, and the National Education Association.

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.)

- This artist was signed as a songwriter by the age of nine.
 - Conner Smith
 - PinkPantheress
 - Beach Bunny
 - Bob Moses
- Which musical is a biography of the playwright Jonathon Larson.
 - Dear Evan Hansen*
 - CATS*
 - Tick, tick...BOOM!*
 - Rent*
- Peggy Lee's "signature song."
 - "Is The All There Is?"
 - "Fever"
 - "Why Don't You Do It Right?"
 - "Manana"
- This term refers to the use of copyrighted material without permission.
 - Copyright
 - Mashup
 - Independent Creation
 - Infringement
- Singer Buddy Holly was influenced by a which country artist?
 - Hank Williams
 - Loretta Lynn
 - Merle Haggard
 - Charley Pride
- The Weeknd's song that wears the crown of the longest charting song of all time.
 - "Can't Feel My Face"
 - "Blinding Lights"
 - "The Hills"
 - "Starboy"
- All are critical to a successful gig except
 - Soundcheck
 - Communication with venue
 - Carry some business cards
 - Don't bring a PA system
- "Hard To Be" contains rhythm like which rock song?
 - "Let's Twist Again" Chubby Checker
 - "I Feel Good" by James Brown
 - "Johnny B. Goode" by Check Berry
 - "She Loves You" by The Beatles
- The album cover for *The Tipping Point* was inspired by which artist?
 - Salvador Dali
 - Cinta Vidal
 - Ansel Adams
 - M.C. Escher
- This artist is among the list of nominees for 2022 Rock & Roll Hall of Fame.
 - Dolly Parton
 - Sade
 - Beastie Boys
 - Dr. Dre



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