

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL.19
NO.7

intune



**TRANSPOSE
ON THE FLY**

HOW TO PLAY
ENRIQUE IGLESIAS'
"BAILANDO"

THE UKULELE GUIDE

DASHBOARD CONFSSIONAL

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Be Our Guest

COLLEGE MUSIC PROGRAMS are famous for including sessions with famous musicians or guest lecturers. Their websites boast about such visits, and students and professors alike look forward to these special presentations. Some middle and high school teachers can invite a local musician or two, but for the most part, band, orchestra, and choral classes don't attract a lot of prominent guests. But the post-pandemic era could actually change that.

Classrooms with screens and internet access allow guest lecturers or performers to visit from anywhere in the world. Given the flotsam and jetsam of incorporating safe classroom protocols, trying to catch up with curricula after time lost or just the rigors of the usual, you might not be thinking that way just yet. However, you might have some fun one evening or weekend thinking about what it might be like to have a professional conductor Zoom into your band room. Or an opera singer. Or a famous songwriter or an EDM DJ (you get the idea.) A little email, or using a connection or two, could yield an incredible session with someone who might otherwise not be available to your kids.

If you could wave a wand, who would you like to speak to your class and answer their questions? Some Googling might turn up the email of a college marching band director. It might be fun talk to the person who runs The Grand Ole Opry or The GRAMMY Museum. The sky really is the limit. Sure, you could have the class watch videos featuring such individuals, but live and interactive is the way to go...

Thanks to "distance learning," lots of schools now have new technologies in place, and though they may no longer be using it as the primary vehicle for teaching, video conferencing is still, and will continue to be a part of daily life for most of us. Why not use it to bring some special guests and unique perspectives into your program? ●

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

The Unlikeliest Rock Star (Cover Story)

Chris Carrabba writes from the heart, which is undoubtedly his not-so-secret sauce. 20 years after being coaxed into releasing music, his Dashboard Confessional project is a full band that has unwittingly become one of the biggest success stories in popular music.



Transposing On The Fly

Learning to sight read is an invaluable skill for musicians, but then being able to easily transpose will allow them to play music in keys that optimize an instrument's, and a singer's, range.

Picking The Right Uke

The good folks at Lanakai Ukulele have provided, and we've published their guide for evaluating the purchase of a ukulele. It's a great primer on the instrument as well!



How to Play Enrique Iglesias "Bailando"

"Bailando" by Enrique Iglesias presents musicians covering the song with a variety of opportunities in terms of vocal arrangements, singing in Spanish, adding horns and more. In this edition of In Tune's Learning New Songs feature, producer Seth Glassman details a number of them, again dissecting the recording and recommending ways to replicate it, or riff.

The Tao of In Tune

THOSE PAYING CLOSE ATTENTION KNOW THAT THIS IS THE SAUCY BIT

of In Tune, designed to explain a little about what, but also why we've chosen an issue's stories. Sharing our thinking with some honest irreverence (honestly, we're sometimes irreverent), or "emoting," is a way of connecting with others, who also harbor a variety of emotions. It's human nature, and expressing emotions can be freeing. It can also make you a star, whether you want to be or not, or so discovered Chris Carrabba of Dashboard Confessional, our cover subject. There are a number of lessons to be taught about Dashboard and Carrabba's story, but the one we think is the most valuable is how a massive audience connected with lyrics about one writer's most inner thoughts.



MUSIC NEWS

The Music of Ukraine, Queen and Lambert Celebrate Anniversary, Matthew Whitaker: About Tomorrow Premieres, Hear Beethoven? Think Trash, How High Can You Hear,?" Country Music Museum's New Exhibit, Weezer's 'Weezer,' H.E.R. Wins American Express Impact Award and more.



INFLUENCES

Here's how Jessica Pratt connects through time and her inspirations' inspirations with Pete Seeger



MEDIA

Our monthly collection of music media features a book about "women of country music," sheet music for *The Heights*, a podcast called "The Best Radio You Have Never Heard," lessons on playing guitar in a jazz ensemble, films about young artists who dream of stardom, and more.



FRONTRUNNER

This month's Frontrunner column features another collection of artists on the rise, bracketed by a list of noteworthy songs, curated with student musicians in mind. It includes profiles of Puerto Rican singer Jay Wheeler who is embarking on a career singing in English, British songstress Mimi Webb, rising L.A. pop star Em Beihold, journeyman country rockers 49 Winchester, and New York City's Peri El.



WHAT DO YOU DO?

Aubrey Howell is an artist management intern at Roc Nation, an elite entertainment agency founded by Jay-Z. She handles any variety of business details, from helping to plan events (and an artist's participation in events), to sourcing and obtaining goods and services (like putting together PR Christmas packages,) to posting on social media. Whatever variety of tasks need to be accomplished, Aubrey is always of service to the artist and performs as a key member of their management team.



CLASSIC ALBUM COVERS

80's rock band Journey has sold over 80 million records worldwide and their album *Escape* sported no fewer than four mega-hits. The famous cover artwork features a futuristic scarab beetle, which is also seen on the cover of the band's greatest hits compilation. However, the sci-fi beetle motif was actually created for a Jimi Hendrix album which never came out due to Hendrix' passing, proving that true creativity is never wasted...

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 "designing music programs that meet the needs of all students."

Designing Music Programs For All

Music programs should be accessible to all students. You can accomplish this goal by designing a program that is broad enough, and inclusive enough to welcome students of a full range of capabilities, interests, and backgrounds.

Incorporate Appropriate Content

First, make sure that the content you incorporate into your program is appropriate for all students—not too challenging or too easy for any student. It must be relatable to the needs of each student, which of course requires an understanding of each student's needs. Using your first days in class to ask students questions about their favorite subjects in school, tv shows, genres of music, or other topics will help you with this throughout the year.

Provide Opportunities for Student Success

Second, seek out teaching tools that personalize each student's learning. Then, create an environment where every child can participate. Blend meritocracy with inclusivity to accomplish this goal.

Let Students Work at Their Own Pace

Third, create the opportunity for students to work at their own pace. Provide video tutorials for students who are behind or ahead of the ensemble, then assess their knowledge with written or performance assessments. By teaching students at their developmental stage, you embody inclusivity, encourage engagement, and enhance retention of skills and knowledge—all without taking time away from the other students in your class.

Let Students Take Risks

Fourth, offer opportunities to take risks. Notice the difference between taking risks and putting students in situations without support. Give your students opportunities to express themselves, regardless of their ability or previous experience. You can encourage unique expression through music theory, musical stylings, improvisation, composition,

By Jake Douglass

etc. Unique expression is not just important for growth—it fosters creativity and resilience that you will see throughout your entire music program.

Provide the Same Learning Opportunities to All students

Finally, all students should have access to the same learning opportunities and curriculum standards. They also deserve a chance to learn in a safe environment, with teachers who will stand up for them when they encounter challenges or hurtful words from peers. These things may seem like common sense, but these standards will serve as the foundation for every student's music program when they are working together.

Redesign Your Music Program to Meet the Needs of All Students Today

The result of designing your music program using these five practices is an environment where students are learning at their best and developing grit, resilience, creativity, collaboration, risk-taking, and self-expression—the things that all students need and make for a successful musician today! **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.

Meeting Musicians
Where They Are:

MUSIC INSTRUCTION *For the* HEART AND SOUL

This next article in our series on non-traditional lessons music educators can use with an eye toward SEL, features a conversation between award-winning music educator SHAWNA LONGO and noted guitarist and teacher BRENT PASCHKE.

AS MUSICIANS AND MUSIC EDUCATORS, we all know those moments where our “work” flows more easily because of the people around us. When Brent Paschke and I met and worked on a project with Jamstik, we had that experience - synchronicity and flow. We have many of the same views, including our shared philosophy of teaching music by inspiring students as well as paying attention to the psychological aspects of teaching music. During a recent conversation, I asked him to share some of his experiences and his approach when working with other music teachers. As an accomplished pop musician, he offers a unique perspective on the development of young artists and of the artist’s process. Though Brent’s path may have led to the performance of commercial and studio music, his life lessons translate across disciplines.

ABOUT BRENT PASCHKE

Brent Paschke (aka Jerry Stringer,) is a guitarist, producer, songwriter, and educator based in Los Angeles, CA. His professional career in music started when his band Spymob signed a record deal with Epic Records in 1999. Epic dropped the band 18 months lat-

er, but that proved to be a stroke of luck because it prompted Spymob to connect with the Neptunes (Pharrell Williams and Chad Hugo), a then-up-and-coming production team also performing under the name N.E.R.D. N.E.R.D. had been nearing completion of their first album, *In Search Of ...* using only synthesized instruments. But when they heard Spymob, they decided that the band’s real-time playing was the necessary ingredient to complete their record. Williams and Hugo signed Spymob to their own label, Star Trak Records. The band appears on 2003’s *The Neptunes Present ... Clones* album. To this day, Brent still works with Pharrell and Chad, having played the majority of guitars on the duo’s critically acclaimed side project N.E.R.D, Pharrell’s GRAMMY-winning album *G I R L*, the GRAMMY-winning single “Happy” Live, and many other projects by the duo.

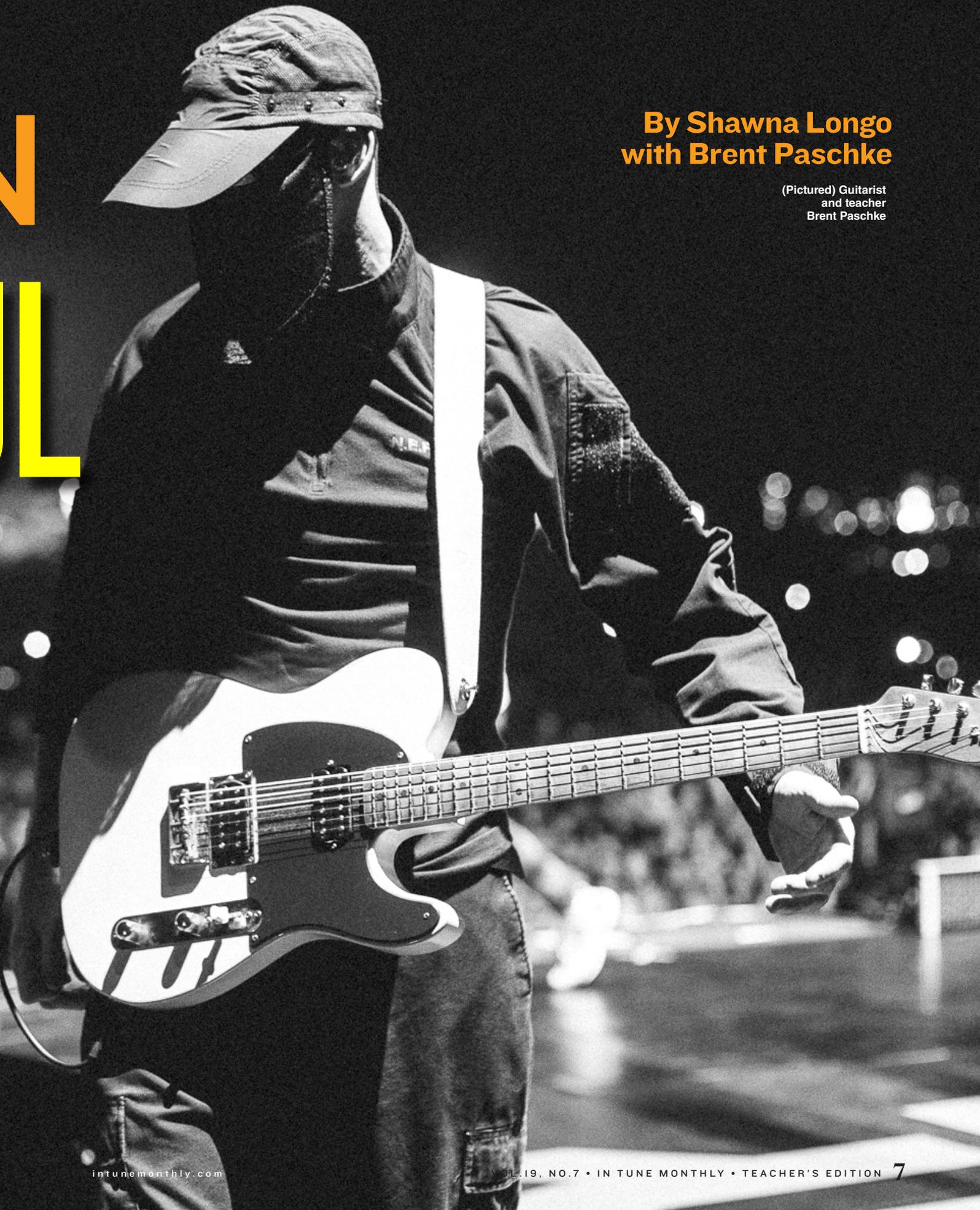
You can also find Brent’s playing, producing, and writing on recordings by other major label artists such as Snoop Dogg, Kid Cudi, Post Malone, Katy Perry, Britney Spears, Chris Brown, New Kids on the Block, Kelly Clarkson, and many others.

Brent is also very passionate about music education having co-founded Tuniversity, a company dedicated to reinvigorating music

N
L

By Shawna Longo with Brent Paschke

(Pictured) Guitarist
and teacher
Brent Paschke



education using multimedia technology and the excitement of today's pop music. Tuniversity's development partners included Apple and Pharrell Williams.

Brent is currently working on his first solo project under the alias Jerry Stringer. His first single and video are scheduled for release later this spring. You can learn more about Brent's work and reach out to him by visiting his website: <https://brentpaschke.com/>.

BRENT'S JOURNEY IN HIS OWN WORDS

"I always remember being interested in music. I started playing at a young age. I took violin lessons when I was in grade school. Drums followed that. But around 13, I was introduced to guitar. And the day I got my first guitar, I knew it was the path I'd be on for the rest of my life.

My parents were very supportive and got me into lessons with a great teacher in my small town. This was the 80s and my intent was to be a famous hair metal rocker! I was only interested in playing the rock songs that were popular at that time, AC/DC, Ozzy Osborne, Kiss, Ratt... But my teacher would find clever ways to get me to practice chord melody versions of popular songs. He'd also pepper in some classic pop songs from the other genres and groups like The Beatles. To this day, I see the benefit of his approach. He met me where I was, and gave foundational training to my 13 year old mind. At that time, I didn't realize how this "old" music would be helpful, but it turned out to be priceless. Not only did it help me as a player, but it also helped me in my approach to teaching: Meet students where they're at. Offer them "candy" along with "steak" to keep them interested, provide the fundamentals, and ultimately help them find their true identity. This approach has been very helpful in the long term, and having a teacher with this mindset early has been a big asset in my career.

In high school, I had a very heart-opening experience outside of my narrow rock music world. I sat down with the instructor of the Jazz Ensemble when I was in 10th grade. He said that we would play songs like this... and proceeded to play "Route 66." I remember thinking "man that is cool," so I joined the Jazz Ensemble. It didn't come easy for me, but I put in a lot of time and learned the songs. It was an experience that was very helpful in shaping who I am as a player. Like my experience with my first teacher, this helped me expand my musical tastes. I didn't listen to jazz at the time and to be honest, I rarely do now. But I loved learning all those chords. To me, they were beautiful new colors. I remember playing them and feeling how different chords would move

me emotionally in different ways. These new experiences outside my comfort zone were very helpful in expanding me as a more well-rounded musician.

Around this time, I had another heart-opening experience when my friend played me a CD with Steely Dan's greatest hits. I remember having flashbacks to being a kid in my mom and dad's Oldsmobile, hearing those amazing songs. At this time, my musical palette really started to open up. I was evolving into this interesting mix of who I feel I am as a player. My rock background is permanently ingrained in me. It gives my playing an edgy aggressive feel. But I also love the beauty and sentimental touch of jazz chords & progressions that go outside of the norm and bend your ear. This interesting mix of styles is something that really resonates with me.

At 20 years old, I moved to Minneapolis and went to school at McNally Smith which was then called Music Tech. It was in these years I helped form a band called Spymob, which led us to the eventual signing and working with The Neptunes (Pharrell Williams & Chad Hugo). That chance meeting has led me to the vast majority of work I've done with other artists to date."

MUSIC MAKING – THE INTEGRATION OF INNER LIFE AND ARTISTIC PRODUCT

"Since I can remember, performing has not been my primary interest. Don't get me wrong, I do enjoy it, but I've always preferred composing and production. The primary reason I was inspired to get into music was because of the feeling I got when I heard music. It moved me in an unexplainable way. The way certain rhythms and chord progressions work together touch my soul.

For me, creating music brings all things into harmony. The place we get to in the purest form of creation is a place of oneness. We find that

place in the clear choiceless observation of our thoughts. Not moving from them but simply observing them. Seeing them as they are. Thoughts are movements in time away from the timeless eternal present moment that we will always be in. This is very clear when creating and it's undeniable when we feel it. The attachment to thoughts takes us out of the present when creating. It's only in the present that we find our true selves. We are not the images we create of ourselves in the future, nor are we the images of the past, so creating in thought can never be a reflection of our truest selves.

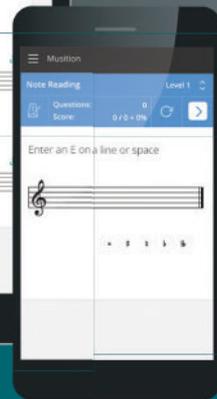
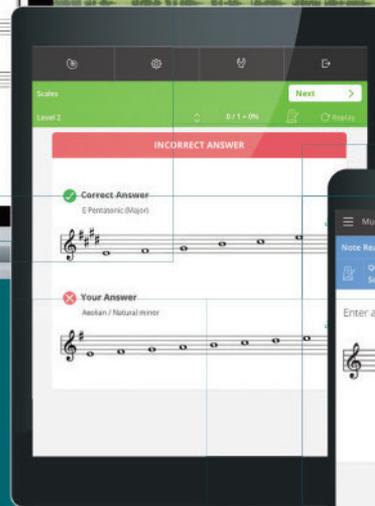
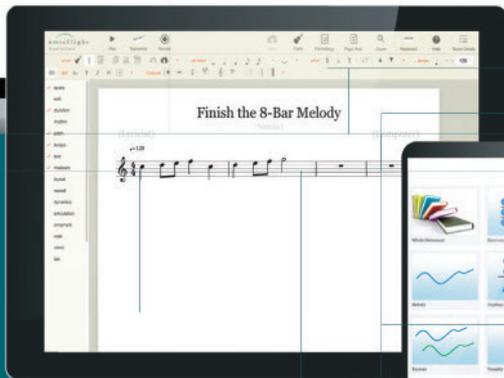
What music teaches me directly aligns with my continual personal development as a human being. There really is no separation for me. Through music we can better grasp the lessons we need in our daily lives as we continue to grow and evolve.

For me, creating music brings all things into harmony. The place we get to in the purest form of creation is a place of oneness.

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When playing music, we get immediate feedback about our thoughts and emotions. We immediately understand the consequence of holding on to a “mistake.” (I don’t like using a strong word like mistake, but for the sake of discussion, let’s define mistake as an unintended action.) We understand the importance of simply observing that “mistake” and not attaching to it, not giving it any energy good or bad. We learn how to listen. We learn how to work together and how the abandonment of ego/future and past images created by thought, is essential to the purest outcome. All of these are fundamental lessons when applied to any area of life.

These are truths that apply to everything. Music or creating in general just seems to be a piece where life lessons can be studied and felt at a deeper and clearer level.”

ADVICE TO EDUCATORS

“When I was a senior in high school, I took an art class. I was naturally very good at it, unlike music, which required me to work a little harder. We spent most of the time working on pencil art, and I got to a point where I could draw faces almost as realistic as a black and white picture. One day, the teacher (Max) came by my desk to see a piece I was working on. It was later in the year, so I was doing pretty well. He said to me, ‘Brent, you don’t have to make the picture look like a black and white photo. If you wanted a B&W you could take a picture. There’s a place in the process before you get to the B&W stage where it will feel complete.’ I immediately knew what he was talking about. I knew that place instinctively and I ignored it. In school, I thought perfection and technique was a means to the art being complete. But as I’ve developed more in my personal life, I see that the art’s completion is more in the field of surrendering and not attaching to images and outcomes.

Learning when to stop in the process of creating is a tough lesson for all artists. A lot of times artists will pass that point due to insecurity. We’re worried about what someone might say, and that peer critiques might hurt the image we hold

of ourselves. This fear drives us to emulate or copy something that’s already vetted as a great piece of art. In doing this, we’re not addressing the fear, but only feeding into it, further prolonging its life. It’s important to encourage students to explore these emotions and insecurities. If there’s emotional conflict, it’s a clear sign that something needs to be addressed. And it may not just be ego—it may be another situation in a student’s life. Encourage students to use art as a safe place for exploring these conflicts and trusting their intuition to make clear technical and aesthetic choices.

As teachers, we teach students using technique-based methods. We have them play patterns to practice and hone their skills and acquire as much technique and knowledge as possible. But technical methods, patterns and knowledge are only tools to help us express our truest feelings. The greatest gift we can give students is guidance to use the most effective tools and techniques that will help them best express their truest selves, and encourage them to go beyond the tools in their creation of new works.”

CONNECTING THE DOTS TO SEL

Brent’s lessons in fostering self-awareness could be pivotal for your students. To quote Socrates, “To know thyself is the beginning of wisdom.” Whether following principles of Social & Emotional Learning (SEL) or great philosophers, self-awareness is key to self-management. These two SEL core competencies provide a solid foundation for the other three: social awareness, relationship skills, and responsible decision-making. To learn more about SEL, visit <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/>. For SEL integration in arts education, visit <https://selarts.org/>.

If you have students who will connect with Brent’s story or who may be interested in his work as a guitarist, composer, and producer, share his music and connect with him on social media:

<https://www.instagram.com/jerrystringermusic/> and <https://linktr.ee/brentpaschke>. **T**

SHAWNA E. LONGO is the General Music (Music Technology) teacher and Arts Integration Specialist at Durban Avenue School, Hopatcong, NJ. She is also a published author with her book, “Integrating STEM with Music,” with Oxford University Press. Additionally, she serves as a Practice Advisory Board Member for The Center for Arts Education & Social Emotional Learning, K-12 Educational Technology & Innovation Through Music Chair for the NJMEA Board of Directors, Coach for The

Institute for Arts Integration & STEAM; the Arts Integration & STEAM Specialist for TMI Education; Lead Consultant for Essential Elements Music Class (Hal Leonard); and an Ambassador/Consultant for The Rock and Roll Forever Foundation, Music First and Jamstik. She is an internationally recognized clinician and consultant for music education, music technology, social emotional learning, arts integration, and STEAM. She is also a recipient of the 2021-2022 Sussex County Teacher of the Year, 2021

New Jersey Arts Educator of the Year, 2021 Governor’s Educator of the Year for Durban Avenue School, 2019 Mike Kovins Ti:ME Music Technology Teacher of the Year, 2019 New Jersey Governor’s Award in Arts Education, 2019 Teach Rock Star Teacher Award from The Rock and Roll Forever Foundation, 2018 NJMEA Master Music Teacher Award, and 2016 Governor’s Educator of the Year for Hopatcong Middle School. Mrs. Longo also serves on the Morris Plains Board of Education. **T**

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The Mark Williams Memorial Scholarship Fund for Educators.

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POP QUIZ

The following quiz questions can be used to test for comprehension or for general reading of this issue of *In Tune*.
(The answers are on page 3 of the Teacher's Edition.)

1. Journey's iconic emblem paid homage to which animal?

- A. Panther
- B. Beetle
- C. Praying Mantis
- D. Tiger

2. "Bailando" translates to which English word?

- A. Dancing
- B. Running
- C. Skipping
- D. Galloping

3. Which of the following is NOT a suggested way to transpose music?

- A. By Clef
- B. By Number
- C. By Interval
- D. By Modality

4. Marianne Faithfull found inspiration from which singer-songwriter?

- A. John Denver
- B. Pete Seeger
- C. Leonard Cohen
- D. Dolly Parton

5. This type of permission grants a user to use a song in a musical theater show.

- A. Mechanical
- B. Grand
- C. Synchronization
- D. Public

6. This Dexter Gordon work is preserved by the Library of Congress.

- A. *Go!*
- B. *Swinging Affair*
- C. *Round Midnight*
- D. *DownBeat*

7. True/False:

The soprano ukulele contains 18 frets.

8. Which of the following is considered the first Dashboard Confessional album?

- A. *Clash*
- B. *The Swiss Army Romance*
- C. *Dashboard Confessional*
- D. *Inside Hook*

9. Roc Nation is the elite entertainment agency founded by which artist?

- A. Snoop Dogg
- B. Usher
- C. Jay-Z
- D. Outkast

10. This group's long-awaited pandemic album was finally completed with the help of The Black Keys' front man Dan Auerbach.

- A. The Heavy Hours
- B. Anamale aka Nico Dupuis
- C. Rose
- D. Blood Cultures

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