



THE YOUNG MUSICIAN'S TEXTBOOK

inTune

MONTHLY

THE RHYTHM SECTION

HOW TO PLAY
CYNDI LAUPER'S
"TIME AFTER TIME"



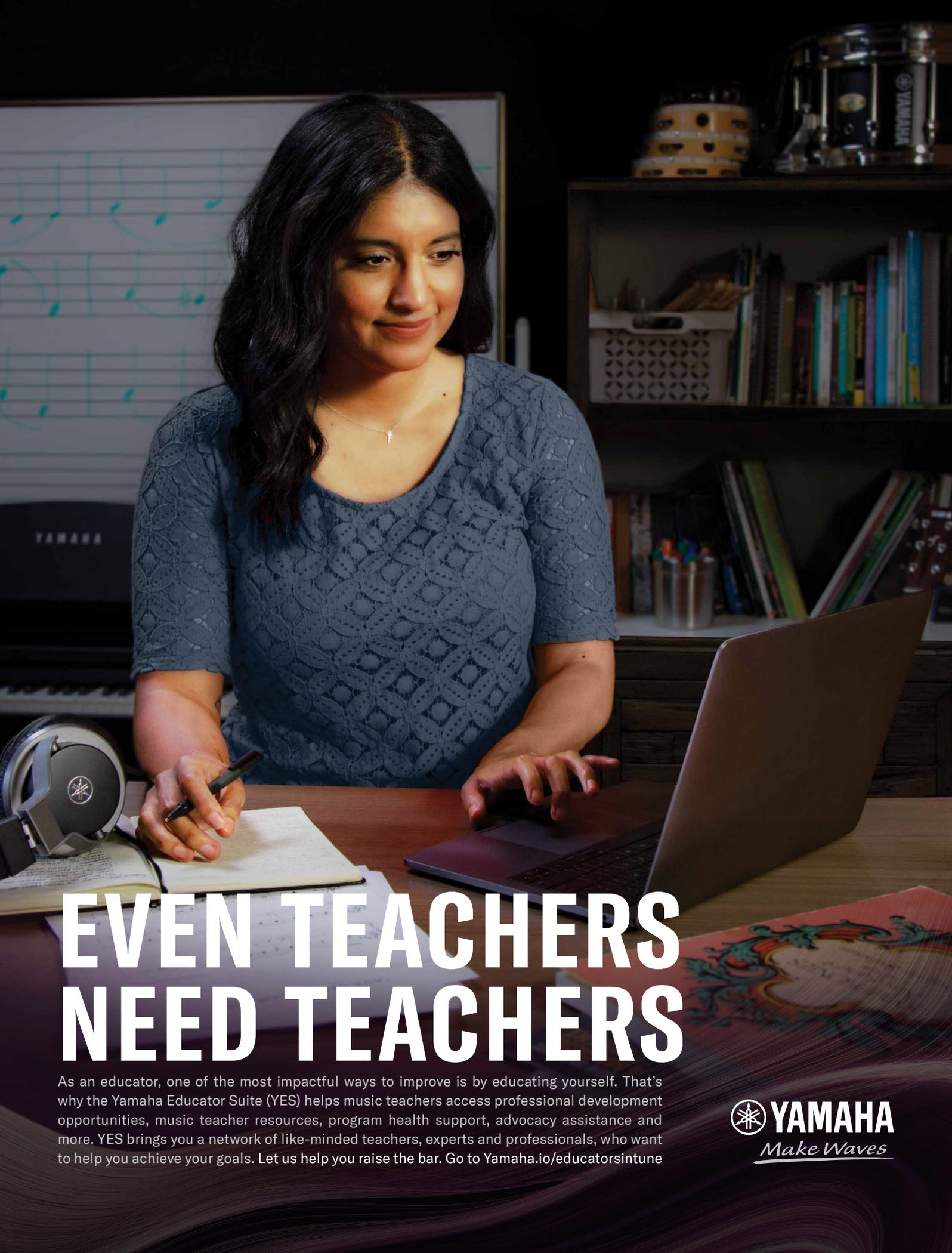
ii-V-I's EXPLAINED

JACK WHITE

With His New Solo Album Debuting at No. 1, He's Five for Five, and a Creative Soul Who Knows No Bounds

- ◆ **Streamlining the Daily Rehearsal Routine**
- ◆ **Engaging Each Student**
- ◆ **A Music Tech Tune-up**
- ◆ **Website and Subscription Information**





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VOL. 20, NO. 1

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TEACHER'S EDITION

It Was 20 Years Ago Today

MUSIC EDUCATORS WHO ARE NEW to In Tune might take a moment to read the editor's letter in this issue's student edition. It explains that the issue marks the start of In Tune Monthly's 20th school year monthly publishing series, why In Tune was created and its essential purpose. Our message here then deals with other considerations.

We've often explained that while our publication is written for students, our business model begins and ends with teachers. We exist as a curricular resource meant to augment a middle and high school's music program. The readings offered are meant to be assigned, and comprehension assessed. We supply activity plans based on the readings in In Tune on intunemonthly.com. We offer insights into why an issue's content was created, and/or why we've delivered it at the particular moment in this teacher's edition.

Over the past two decades, the biggest change in In Tune took place just before the start of COVID. We eliminated the printed version of the publication, diving headlong into the digital world with the adoption of the Blue Toad distribution platform. This delivered three key benefits: 1) Students and teachers could either print pages, stories, or full issues on their own. 2) A narration function allowed the magazine to operate as an audio book. And most importantly, 3) Each issue could be infused with links to audio and video clips which for the first time brought actual music to our music education magazine. Lastly, members of NAFME and those subscribing to MusicFirst would get free access to In Tune for all their students, or even their entire school populations. This last development became incredibly valuable during the pandemic.

20 years ago, In Tune suggested that band, orchestra, chorus and general music teachers use our readings to provide students with content about music creation, music technology, music business and higher music education opportunities. Today, not all, but many middle and high school programs are including lessons on those subjects – or at least touching upon them. When we started, access to the internet was restricted by firewalls, and computers were only occasionally found in music rooms. Today, most students can get online via cell phones, if not laptops and readers. This has made all the difference for music education – all education really – and all the difference for In Tune. We hope you'll continue to use In Tune as a part of your program to serve the diverse interests of a diverse student population. It's what we sought to do when we started out, and we're still doing it today. Thanks to all the music teachers who over the years have gotten their students In Tune, and to those who will do so now! ●

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



The Enduring Success of Jack White

Jack White has followed his breakout success (in partnership with his wife) in The White Stripes with five solo albums debuting at No. 1. He is a noteworthy visual and multimedia artist and credits his drive to create as the "secret of his enduring success." Our writer takes a closer look at his method and workstyle.



The ii-V-I Explained

Learning some of the most beloved and often used chord progressions, and how to adapt them, can inform the developing songwriter and composer. This month's "Techniques" feature provides a primer on one of them.



In Tune's "Best Music Schools"

Immediately disclaiming that "there are no 'best' music schools – only the best one for you," In Tune's semi-annual report on going to college for music highlights programs that prepare students for specific careers in the music industries.



The Rhythm Section

In Tune's newest signature feature focuses on all things rhythm, asserting that tempo and timing form the basis for all forms of music. That said, we use these pages to report on the world of percussion, with regular coverage of the marching arts and a supply of video lessons.

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

For more, go to intunemonthly.com/subscribe.

The Tao of In Tune

TEACHING IN THESE MODERN TIMES MAY LOOK THE WAY IT USED TO but our worlds have changed, and it may make sense to reevaluate or remusiccalibrate what we're doing. The digital disintermediation of the music industry begun over 20 years ago is now complete, causing changes to just about every aspect of the professional music world. Forget the politics and economics. Those are always changing, as are musical tastes and styles. But technology has changed how we create, record, practice and perform, and staying on top of how it can impact learning is probably a good idea. Just saying...



MUSIC NEWS

The CMA's Are Coming, and a First Timer Leads The Noms, Josh Groban Stars in a Sweeney Todd Revival, A New Label Celebrates Forgotten Female Composers, "Happier" Joins The Billion Streams Club, New Clues To A Stradivarius Mystery Surface, Operatic Cat Goes Viral, and more.



INFLUENCES

Here's how Norwegian pop sensation Girl In Red connects through time to Stevie Nicks.



MEDIA

Our monthly collection of music media features a book about "How Music Heals Us," sheet music for the music of *Top Gun: Maverick* and Harry Styles, a mixtape podcast from the BBC, a video of a glass harp performance of Tchaikovsky's "The Sugar Plum Fairy," a free link to "The Music Theory Handbook," from Berklee Online, and more.



FRONTRUNNER

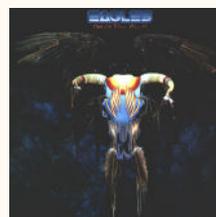
This month's Frontrunner column features another collection of artists on the rise, bracketed by a list of noteworthy songs curated with student musicians in mind. It includes profiles of bachata superstar Romeo Santos, singer/songwriter/actress (and Miley Cyrus' baby sister) Noah Cyrus, rising pop sensation Stephen Sanchez, writer/



performer Sasha Alex Sloan and TikTok chart topper Jaymes Young.

WHAT DO YOU DO?

Music attorney Erin Jacobson practices law specializing in music publishing and licensing, with a goal of protecting the intellectual property of musicians, songwriters, publishers, and a variety of other music professionals.



CLASSIC ALBUM COVERS

1975's *One of These Nights* is the fourth studio album by the Eagles, became the Eagles' first No. 1 album and produced three Top 10 singles. Former marine Gary Burden studied architectural design at UC Berkeley and eventually specialized in the art of album covers. He is considered to be one of the pioneers in his field and was in charge of the art direction and cover design for *One of These Nights*.

Streamlining the Daily Rehearsal Routine

BY MARCIA NEEL

IF YOU'RE LIKE MOST MUSIC EDUCATORS, you've already asked yourself how you might do things differently this year than from the last. There are always new and better ways of staying organized and attending to the needs of the students and a new school year provides us with exactly those opportunities to enhance what has been done previously. It is in this spirit of life-long learning that the following strategies and ideas are presented to help streamline classroom routine, as well as organize professional responsibilities.

Establishing a routine not only makes rehearsals easier for the director, it makes them easier for the students being served because it provides structure. To ensure consistency, consider the following sequence.

1. Students enter, retrieve their folders, and take their seats. **IDEA:** I know of a band director who starts a recording of a march (which changes weekly) when the bell rings. Students are not considered to be tardy so long as they are in their seats with instruments in hand by the conclusion of the piece. It works well because the march encourages a prescriptive expectation, as well as a weekly listening lesson. The students love it!

2. Attendance is taken as soon as the bell rings (or the music stops). **IDEA:** A quick way to take attendance in a large ensemble is to assign a number to each student (alphabetical order is best) then simply say, "go." Students start calling out their numbers and when you one is missing, you know that student is absent. It's fun to see how fast the students can get through the roll call. It's also fun to try it in reverse order and time it!

3. While attendance is being taken, students should be putting their music in rehearsal order. **IDEA:** Ensure that a detailed rehearsal plan is clearly visible and in the same place each day. The plan should not only indicate the order of the selections to be worked on but which sections and what specifically will be rehearsed—i.e. dynamics, articulation, etc.).

4. Begin with scales and warm-ups. **IDEA** Keep warm-ups varied and interesting by creating new and clever exercises that are related to the specific items to be rehearsed in the literature that day.



5. Try to make recognizable strides in two or three pieces of music each day. Remember that the more you expect, the better. This does not refer to level of difficulty of the literature itself, but to the achievement of specific musical aspects within each work. **IDEA:** Use essential questioning techniques to ensure that students not only can perform what has been rehearsed but that they also have an understanding of the purpose of the musical accomplishments made. In other words, what might have been the intent of the composer? This will help students to internalize what they have learned.

6. End rehearsals with a review and expectation. **IDEA:** At the end of the rehearsal, review the musical accomplishments made by asking the students a question like, "What improvements did we make in the Del Borgo today?" Directors could come up with rehearsal review forms for students to use to record achievements made either daily or weekly for their portfolios. These could be submitted weekly as part of their course requirements and used in authentic assessment. **IDEA:** For ideas of how to develop materials

for this purpose, visit the [Authentic Assessment Toolbox](http://jfmuellerr.faculty.noctrl.edu/toolbox/examples.htm). (<http://jfmuellerr.faculty.noctrl.edu/toolbox/examples.htm>) In addition to the review, articulate what needs to be worked on “tomorrow” as a result of what was achieved “today.” Directors might also consider asking the students what they think needs to be worked on “tomorrow.” This sets up student expectations and provides a starting point for the next rehearsal.

7. Make relevant announcements within the last couple of minutes. CAUTION: Never start rehearsals with announcements—always begin rehearsals promptly with music-making.

8. Dismissal. Know exactly how much time it takes for students to be dismissed and put instruments away so that you dismiss class at the appropriate time. Students should never be dismissed before the bell or kept after the bell rings due to non-observance of this timing.

A much more extensive Teacher Checklist is available in the gratis publication, *Tips for Success: A Guide for Instrumental Music Teachers* ([https://www.nammfoundation.org/educator-](https://www.nammfoundation.org/educator-resources/mac-tips-success)

[resources/mac-tips-success](https://www.nammfoundation.org/educator-resources/mac-tips-success)) available from the Music Achievement Council. The first tip provides an extensive checklist for teachers to not only help us become the best professional music educator possible, but also to help us realize the full potential in each and every one of our students. **T**



MARCIA NEEL is the Senior Director of Education at Yamaha Corporation of America and a Yamaha Master Educator. Marcia serves as president of Music Education Consultants, Inc., a consortium of music education professionals who work with a variety of educational organizations, arts associations, and school districts to foster the growth and breadth of standards-based, articulated music education programs. She also serves as Education Advisor to the Music Achievement Council, a 501(c)(6) organization whose sole purpose is to assist directors in recruiting and retaining students in instrumental music programs through effective professional development programs. Neel also serves as a member of the Board of Directors of the Percussive Arts Society.

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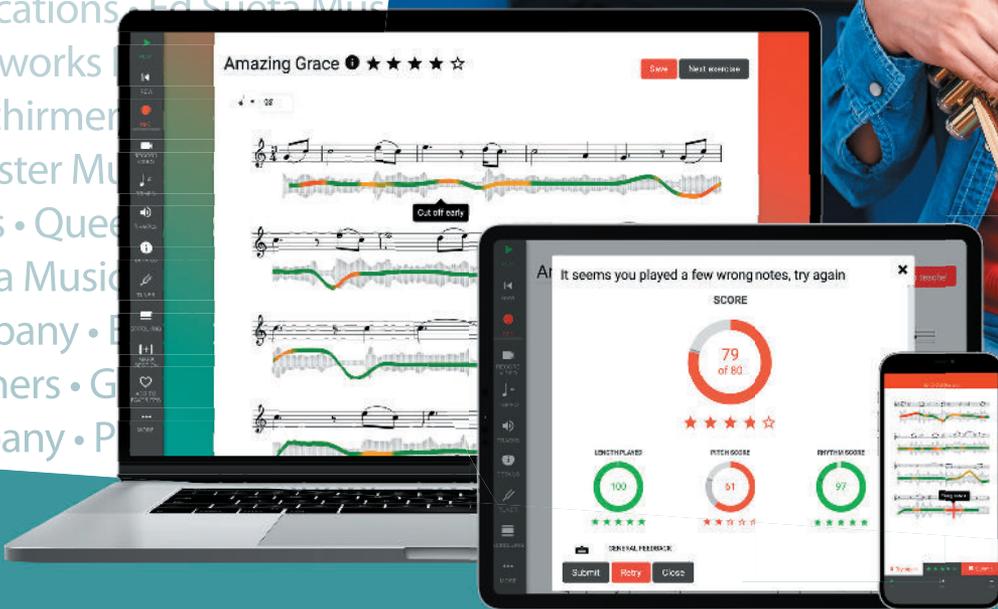
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A MUSIC TECH

By Marjorie LoPresti

With the new school year in full swing, autumn is a great time for a tech tune-up. However, rather than dazzle you with new available hardware or bits and bytes, we'll instead focus attention on application, and how integrating technology can, and perhaps should not, impact your work. Therefore, (deep breath) we hereby present seven tips for using technology to enhance your music instruction and teacher-life.

1. K.I.S.S.

We all know the acronym "Keep It Simple, Silly." When it comes to technology, this is true in many ways.

- Most of the time, it's best to use the simplest tool for the job. Fancy and multi-featured apps and gadgets are great, but they may complicate things when you're crunched for time.
- Find natural connections between tech that you and your students are already using with applications in school. Students may be able to show you something faster or easier, too.
- Stick to *one* new thing at a time, like trying one new feature of software you've been using or trying a new tech idea for one in-class activity with students. Even the most experienced 'techies' face glitches. The more plates you try to spin, the more likely one or more are to fall.

2. Organize, organize, organize.

Streamline as much of your physical and digital lives as possible.

- Digital materials: The best resource available on this topic for music teachers is the book *Digital Organization Tips for Music Educators* by Robby Burns.

<http://www.robbburns.com/digitalorganizationtipsformusicteachers>

- Create virtual databases for things like



CH TUNE-UP



music libraries and uniforms. Consider enlisting the help of honor society students or parent organizations.

- Your desk, file cabinet or office may need to wait for that “Marie Kondo” style cleanup due to school and performance schedules. Mark some dates on the calendar to make incremental progress, like one pile or one drawer at a time.

3. School tech vs. personal tech.

Keep separate systems for school and personal communication. For logistical and legal reasons, students and parents should not be on your personal email or social media accounts.

- Your own sanity may be the most important consideration here. As much as we’re invested in our students, your family and your own well-being are essential.

- Freedom of Information or Open Public Records Acts require communication between teachers, students, and families to be accessible by school administration. <https://www.foia.gov>

- COPPA and FERPA laws require keeping students’ information private. <https://www.ftc.gov/legal-library/browse/rules/childrens-online-privacy-protection-rule-coppa> and <https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

- Your school’s Acceptable Use Policy (AUP) may even restrict which devices you can use for school and personal communication and work.

4. Record your ensemble – early and often.

If you haven’t already done so, record rehearsals frequently, and record students during small group or individual lessons. Why?

Scanning copyrighted sheet music for personal use is considered “fair use.” Distributing those images is not. As a teacher/director, it is legal for you to make a copy for your own personal use (e.g. to assist with score study), but distributing parts to students is out of bounds.

- A running audio portfolio of student progress will not only provide documentation for grades, but these recordings can serve as powerful resources for students to engage in self-reflection about their progress.

- Your own self-assessment. Open an audio file of a complete class or rehearsal in any audio editing software and look at the waveform when zoomed out enough to see the whole recording. The parts of the wave form that look thin will show you ‘talk time’ in contrast to the thick parts when students are performing. With a bit of reflection, you’ll find ways to talk less and have students play more.

- In case of absentees. In cases of students with multiple absences, these recordings may give you materials to create alternate assignments for students who have not been in class or who are unable to perform.

- Remember to keep these routine recordings simple – your phone, a computer, or hand-held recorder are fine! Save the fancy set-up and editing software for concerts if you do not have professional recording equipment installed in your classroom.

5. Copyright, not “copy wrong.”

Digital files, including recordings and scanned music, fall under copyright law.

- Audio recordings. Schools can retain audio recordings of music performances for internal use— archiving concerts, documenting student progress, and for student listening/critique. Do not post audio recordings of copyrighted works to a public forum like YouTube or Soundcloud without obtaining permission from the publisher/copyright holder.

- Images/scanned music. Scanning copyrighted sheet music for personal use is considered “fair use.” Distributing those images is not. As a teacher/director, it is legal for you to make a copy for your own personal use (e.g. to assist with score study), but distributing parts to students is out of bounds. During the pandemic, publishers granted *limited* rights for teachers to distribute copyrighted sheet music to students. That limited permission is no longer in effect.

- Public domain works. Works are generally in the public domain if the piece was composed prior to 1927 and/or the composer has been deceased at least 70 years, *and* the version you are using is the original—not an arrangement still under copyright. There are enormous libraries of free public domain music at IMSLP.org, CPDL.org, BandMusicPDF.org and PDInfo.org.

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Knowing the ‘ed tech’ speak that school administrators use can help you make your case when you need something extra, like a printer/scanner, microphone, camera, or software. These educational frameworks and standards will give you “street cred.”

6. Scan like a pro.

Music scanning can be a huge time-saver but remember to stay within the guidelines of fair use.

- Get into the habit of scanning the score for every piece that you’re going to perform with students—this falls under *personal* use. If you purchased a piece digitally, you may already have a PDF or other image

file. When using an app like ForScore, you can use a digital copy from the podium too. No time to scan? Enlist the help of section leaders or honor society students to handle this ongoing task.

- Add your scanned scores to a digital library that you can access via password-protected online storage.
- If you need to edit or simplify a part for a student, you can import the music into a notation program with optical music recognition (OMR), then tweak as needed or transpose for an alternate instrument. OMR options include programs like Photoscore, ScanScore, Newzik, and MuseScore. Be mindful of copyright any time you make such modifications for students. Small alterations are acceptable in an educational setting; revamping arrangements of copyrighted works is not.

7. Talk the Talk.

Knowing the ‘ed tech’ speak that school administrators use can help you make your case when you need something extra, like a printer/scanner, microphone, camera, or software.



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- ISTE standards. The International Society for Technology in Education has standards sets for students and for teachers. The annual ISTE conference presents professional development sessions and product showcases. Aligning your program’s needs with the ISTE standards can aide with buy-in from other teachers, parents, and administrators. <https://www.iste.org>

- Triple E Framework: Extend-Enhance-Engage. This framework provides context for why technology should be used in education. <https://www.triplee-framework.com>

- TPACK Framework: Technological, Pedagogical and Content Knowledge. TPACK helps choose the most appropriate technology and implementation plan for the context of learners. <http://www.tpack.org>

- SAMR: Substitution, Augmentation, Modification, Redefinition. The SAMR model is a lens through which the impact of technology can be viewed. While use of a tuning or metronome app on a mobile phone may be simple substitution, its simplicity, portability and ease of use makes it very impactful for students. Audio and video recording, online software, and communication tools like video conferencing provide opportunities for augmentation, modification, and redefinition in ways of teaching, learning, and creating. <https://technologyfor-learners.com/the-samr-model/>

How music tech savvy are you? Take this quiz!

1. It’s ok to use Twitter to communicate with parents and students. True or False?

False. Not a good idea. Schools need to be able to access all communications between school staff, students, and families. Keeping student safety in mind for the sake of safety, the whole world should not know details about school activities, like the time the marching band bus is expected to return from a competition.

2. Sharing printed music electronically with students on a password-protected website or online classroom is legal under fair use. True or False?

False. Sorry – unless you purchased specific digital distribution rights, this is no different than giving kids photocopies.

3. Students can help with tech. True or False?

True. Absolutely! Trustworthy and capable students help make every successful music program thrive while they gain valuable life experience including leadership, organizational, and perseverance capacities.

4. Making audio and video recordings of students performing music is legal. True or False?

True. Audio recordings of copyrighted music are legal for archival and student listening purposes. Retain only one copy of the recording and do not distribute it unless you have licensed those specific rights.

5. Using Snapchat to communicate with students is a smart way to get them engaged. True or False?

False. Younger students can’t give “consent” to use social media apps under COPPA laws, and schools cannot track those communications, making many popular social apps inappropriate for school communications.

6. Scanning copyrighted music is a violation, just like photocopying. True or False?

False. You MAY scan any piece of music for personal use, such as keeping a copy on a personal drive for score study or to use with an app like ForScore when conducting.

7. ISTE is a music tech organization. True or False?

False. TI:ME is the music ed tech organization. Technology in Music Education. <https://ti-me.org/> Become a member today! Benefits include tons of ready-to-use, field-tested lesson plans, ideas and resources for grant funding, free music magazine subscriptions, and membership in the ‘cool kids’ club. TI:ME proudly sponsors the music tech workshops at numerous state and regional conferences including TMEA. ●

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

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Engaging Each Student

By Stephen Nelson

ENGAGING EACH STUDENT is something I established from day one. I would intensely state my belief that each student possessed incredible yet undiscovered abilities and had unlimited opportunities to do amazing things individually and collectively in that ensemble.

The Negative Self

I would follow with an explanation of the two selves. The first always discriminates against our attempts, internally castigating them and how badly we did it. This inner voice creates disappointment, fear of failure, and muscle tension. I taught them to learn these thoughts over time in a traditional setting, often uttered or intimidated by parents.

The Positive Self

The other voice, and the one we must develop a keen ear for, is that of a very young child who welcomes every opportunity, embracing all efforts to master and learn new skills. Simply put, this voice says it wants to play the game. This second voice does not judge, criticize, chastise, or lower one's self-esteem, yet it can still compare each effort so that improvement and refinement are inevitable. The big takeaway is that muscle tension is replaced with a fluid and natural response to the notational or technical demand, allowing the student's reactions and reflexes to operate without inhibition and at a higher level.

Time-Tested Outcome

Seeing what happens when you introduce students to this new awareness is mind-boggling. You must remind your students that they do not have the right/permission to speak to themselves in any other way than in the positive; they simply have too many blessings to nurture.

This simple technique has played a pivotal role in unlocking the talents of thousands of students I have taught in school or coached in many clinics. If you are interested in engaging your students, this is a foolproof way. If you and/or your district are interested in hiring me for personalized mentorship in your classroom, visit practicingmusician.com/stephen-nelson for more information. **T**



ABOUT STEPHEN NELSON

Retired K-12 Orchestra Director from Salem-Keizer Public Schools

During Stephen Nelson's 35-year career as a K-12 orchestra director, his ensembles won over 50 first-place championships, three international competitions, and one Grammy award.

Practicing Musician is honored to offer you the following transcript from one of Stephen's 12 videos on "Maximizing Student Engagement" from Your Passion, Their Success: Practicing Musician's Summer Symposium 2022. You can still access Stephen's entire session by visiting practicingmusician.com/pd-symposium-2022.



ABOUT JAKE DOUGLASS

CEO, Practicing Musician

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 and skillsets. Through Practicing Musician, he is also working to create equitable access to world-class music education.

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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. This crossover bachata superstar has a goal to modernize the genre.

- A. Rita Mereno
- B. Romeo Santos
- C. Shakira
- D. Carlos Santana

2. Roy Acuff began his career by touring with _____?

- A. The Crazy Tennesseans
- B. Hank Williams
- C. The USO
- D. Medicine shows

3. Which statement is NOT a way to unpack your creative self?

- A. Consider where and when you feel most inspired.
- B. Journaling late at night is the most effective time to write.
- C. What creative strengths do you bring to songwriting?
- D. Think about the times you feel stuck.

4. *Rolling Stone* named this artist "The Reigning Queen of Rock and Roll."

- A. Stevie Nicks
- B. Dolly Parton
- C. Joan Jett
- D. Courtney Love

5. A ii-V-I is comprised of chords from which notes of a scale?

- A. Seventh, third, first
- B. Second, first, fifth
- C. Fifth, second, third
- D. Second, fifth, first

6. Prior to fame, Jack White held which profession?

- A. Baker
- B. Postal Worker
- C. Upholsterer
- D. Music Store

7. The White Stripes called it quits during which year?

- A. 2011
- B. 2012
- C. 2009
- D. 2010

8. Cyndi Lauper's "Time After Time" is in which key?

- A. B Major
- B. C Minor
- C. C Major
- D. B Minor

9. Artist Gary Burden was inspired by vinyl covers for which music genre?

- A. Pop
- B. Jazz
- C. Classical
- D. Folk

10. This artist began his first band at the age of thirteen.

- A. Kenny Wayne Shepherd
- B. Romeo Santos
- C. Eric Friedman
- D. John Connolly



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