



THE YOUNG MUSICIAN'S TEXTBOOK

intune

MONTHLY

TO FINISH WITH
A FLOURISH, ADD
ORNAMENTS

HOW TO PLAY
KATE BUSH'S
**"RUNNING UP
THAT HILL"**

DEVELOPING
YOUR
**INNER
RHYTHM**

LOUIS TOMLINSON

Has ***Faith In The Future***

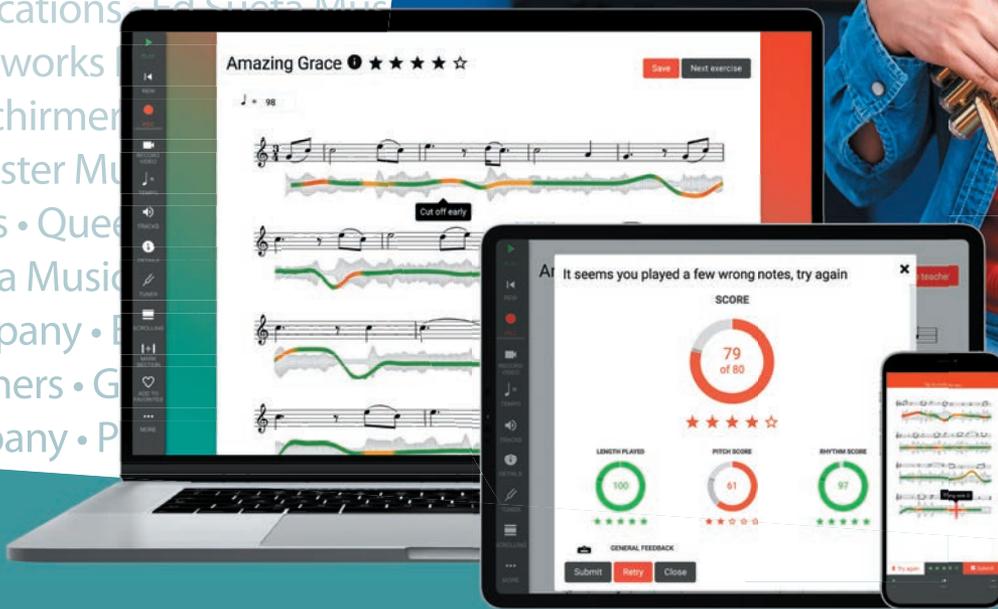
- ◆ **Special In Tune Report on Music Travel Today**
- ◆ **Composition for Ensemble Students**
- ◆ **The Importance of Teaching Diversity**
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VOL. 20, NO. 2

intunemonthly.com

TEACHER'S EDITION

Inside Rhythm

THE OCTOBER ISSUE OF IN TUNE featured a new collection of stories we called “The Rhythm Section” and the segment will now appear in this and subsequent issues for the foreseeable future. Why not a “Horn Section” or a “String Section?” Well, first of all, while TRS is admittedly percussion focused, it’s not just for drummers.

Our contention, and motivating factor, is that timing and tempo are the foundation for everything musical. To be successful musicians, all singers and players of all instruments need a thorough understanding of rhythm and to cultivate the rhythmic skills. A sense of rhythm is not necessarily innate, as is written in this month’s story on developing “inside rhythm.” Rhythm can and should be taught and practiced and improved. So, while some of our TRS stories are about the marching arts, and others are indeed focused on drumming, the lessons contained within are musically universal.

We hope you’ll review the content in The Rhythm Section, find it to be worthy of teaching, and will use our readings and links to highlight the benefits of building a solid rhythmic foundation. ●

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



Louis Tomlinson Has Faith In The Future

The least known member of famed boy band One Direction wrote more of their music than anyone. Without the celebrity of fellow 1D member Harry Styles, he’s now releasing a second solo album and his thoughtful approach to music is noteworthy.



All About Ornaments

Adding embellishments to compositions and performances has a long history and can help an artist improvise as well as personalize their music. Our writer and educator drills down on the art of the ornament.



The Interface That Bridges The Analog-Digital Divide

The mysterious little box that connects analog microphones, amplifiers and instruments to computers is rather simple, but is a critical link in the effort to bring music and spoken word into the digisphere.



The Rhythm Section

In Tune’s newest signature feature focuses on all things rhythm again surveys the percussion world for news, offers its “Marching Moments” column, video lessons from Drum Channel and a feature story – this time about “Inside Rhythm” and the path to better timing and tempo.

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

The Tao of In Tune

WASN'T THE PANDEMIC SUPPOSED TO END AT SOME POINT? We thought so, and some are going about their lives and businesses as though it is, but we just heard that Ringo has just come down with COVID. RINGO! The president and the Pope, okay, but not Ringo...That's, well, just too much. But we kid the education people. Anyway, the message brought to light by the writer of this issue's special feature on the resumption of music travel is that while conditions might have improved, at least for now, the specter of pandemic, if not the disease itself, is likely to be with us for a long time. So merrily we roll along again, yet ever vigilant, or at least aware...



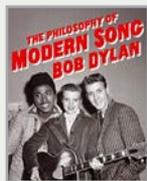
MUSIC NEWS

The Stars Are Coming Out, Trombone Hero?, Rihanna to Perform at The Super Bowl, Web3 and the Metaverse, Tiny Desk Turns 1000, "Thriller" Documentary Set to Thrill Fans, Tips From Teachers, and more.



INFLUENCES

Here's how Philadelphia-based alternative pop band Japanese Breakfast connects through time to Pink Floyd.



MEDIA

Our monthly collection of music media features a book about "The Philosophy of Modern Song," by Bob Dylan, a collection of sheet music for the music by Lin-Manuel Miranda, the Desert Island Disc podcast from the BBC, a video conversation and demonstration about "the singing saw," 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 pop singer/songwriter Alex G, rising pop sensation Rosa Linn, singer/rapper Ace Henderson, nu-jazz duo Domi & JD Beck, and Voice contestant Valerie Ponzio.

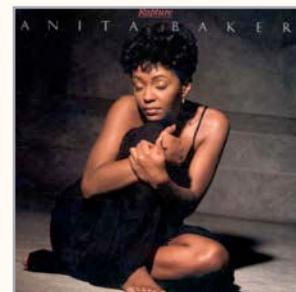


WHAT DO YOU DO?

We trace the musical history of Chad Zaemisch, guitar tech for Metallica, from his early days as a drummer and marching band student to his critical role in producing the biggest concerts around the world.

CLASSIC ALBUM COVERS

Anita Baker's breakthrough album *Rapture* is covered, and its digital version is now accompanied, by an extraordinary photo, taken by a highly acclaimed cover photo photographer.



All Children Deserve the Opportunity to Learn and Grow with Music

The Arts Education Data Project (AEDP), spearheaded by Bob Morrison, CEO of Quadrant Research, provides the first-ever look at the status and condition of arts education in the U.S. using actual student participation data reported by school districts to their state education departments. On September 12, 2022, AEDP released the *National Arts Education Status Report 2019* as a comprehensive look at access to and participation in arts education in the United States.

It's a matter of equity. The data in the report reveals the following (Morrison et al., 2022).

- 3,609,698* students in U.S. public schools do not have access to music education, and
- 2,095,538* students do not have access to any arts education (defined as dance, music, theater or visual arts).

The disciplines most available to students and therefore those which have the greatest participation rate are music and visual arts. In fact, most schools (80%) offer two or more of the arts disciplines. However, while 92% of students do have access specifically to music education during the school day and 49% of all students participate in music during the school day, 8% of all students (projected as more than 3.6M students) have no access to music education during the school day. This new data also reveals that a disproportionate number of students without access to music and arts education are concentrated in public schools in major urban or very rural communities as well as in public schools that have the highest percentage of students eligible for free/reduced-price meals.

For those who have participated in school-based music and arts education programs, the benefit is clear. Research shows that learning music results in educational, cognitive, social, emotional and physical benefits. For example, pioneering research conducted by neurobiologist Nina Kraus¹ offers insight into how musical experience affects brain function across the lifespan. Findings to-date indicate that tapping into the brain's potential for music learning supports overall learning and is



most critical for disadvantaged and under-served students. This is why the federal Every Student Succeeds Act (ESSA) recognizes music and the arts as part of a well-rounded education for all students. Yet, despite progress made in recent years to keep music and the arts in schools, millions of U.S. public school students still did not have access to these programs in the 2019 school year.

The intent of this research is for it to be used to enforce that a well-rounded education that includes music and the arts—as defined in the Every Student Succeeds Act—should be made available to every child in every U.S. public school.

SO WHAT CAN I DO? WE ALREADY HAVE MUSIC EDUCATION IN OUR SCHOOLS.

First, congratulations for insisting that music education remains central to the part of a well-rounded education. It's important, however, to remain ever vigilant by ensuring the life-changing benefits of music education for future generations by:

- Where needed, working with school principals and district leaders to:
 - tap available federal Title I funds that can be used to

support student instruction in the arts and meet the learning needs of our nation's most vulnerable children.

- use federal Title IV Part A funds – available to every U.S. school district – to expand music and arts learning opportunities.

- Continuing to support music and arts educators in your school and community by:
 - volunteering for concerts, performances, and art shows.
 - letting school board members, district and school administrators know that providing a well-rounded education that includes music and art is a priority for your community.
 - sharing good news about school music and arts happenings with local media.

Download the Summary Report from <https://bit.ly/ArtsEdStatus> and share the information with your elected representatives, including Members of Congress, state legislators, local school board members and with school administrators and teachers.

Just imagine the difference it would make if every student in every U.S. school district were able to experience the joy that music-making provides for your child! Let's work together to increase access and participation so that all children can learn and grow through music and arts education. **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.



Celebrate Your Music Program with National Recognition

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

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A Special In Tune Report on Music Travel Today, And Its Value As An Educational Element

By Andrew Surmani



ON THE ROAD

LAST YEAR IN TUNE LAUNCHED a first annual feature article on music travel with students, and as a follow up this year's edition might be subtitled, "My, how have times changed." We went with a more descriptive one. But, yes, in one respect, the environment for travel in general has changed dramatically in comparison to the environment just a year ago. After more than two years of being locked down with severe and constantly changing

restrictions on safety protocols and what we can and cannot do in person, travel is more than just a possibility. We're all yearning to do what we as humans love doing more than anything else—interact in person with other humans, and many of us are now doing just that. There's a whole beautiful world out there to explore, new people to meet, new cuisines to sample, and of course, great music to perform and experience.



DAD AGAIN

OUR NEW NORMAL

On the other hand, we have not entirely returned to the time before COVID, particularly when considering our responsibility for students, and the prospect for change in public health - and perhaps we never will. Our new paradigm for travel may have changed forever, similar in some respects to how travel changed after 9/11. Some of us may remember without airport security, without need to show an airline ticket or a license, and meeting

a friend at the gate. We didn't have to remove our shoes, laptops or toss our water bottles. Those days are gone forever, and we've gotten used to it. So is traveling with some type of basic health safety protocols. We all carry masks with us, or have them stuffed in our car, purse or handbag for when they are required. We carry our vaccination cards physically, or digitally with us and have those ready when requested. Some countries still won't allow you in without proof of vaccinations.



Touch of Class string ensemble from Neenah High School, Neenah, Wisconsin

So, we need to prepare for these conditions whenever we travel. But one thing is for sure, student travel is back and once again an essential part of a well-rounded performing arts program. It can and should be done. Now is the time to plan for your next trip, whether locally, in your own state, across the country or around the world. But it takes time to plan the logistics and raise the funds, so there is no better time than now to start the planning.

THE BENEFITS OF STUDENT TRAVEL

Regardless of how many times we've traveled with our students, asking ourselves the basic questions is important. "Why are we doing this, and what do we hope to accomplish while on the road?" First and foremost is the excitement in your musicians. Knowing that they have a trip planned for the year or coming year creates motivation to work

harder. It also gives you as director some leverage to push your young musicians even more than normal. "We're not going to perform in the XYZ Festival sounding like this! Then there are those students who may have been on the fence about joining or staying in your program. Knowing that there is a trip planned may cause their continued participation. It's a great recruitment tool and one that creates awareness for your program.

"The greatest part about a tour... is the students in the group doing

(things) that are usually required of professional musicians. The first step is the plan and the prep work to create a professional caliber show for them to perform on the road. Then, even though the tour plan is great, the best laid plans go astray, from weather issues to gear problems, logistical hiccups, late shows, and fatigue, and many other things. Through all of this, the expectation is to put on a high-level show for everyone to enjoy no matter what. The part that I loved as the director, was prepping the students to face that kind of adversity with ease, so that they were able to bring the best performance possible each night." - *Phil Smyth, Director of Touch of Class string ensemble - Neenah High School, Neenah, Wisconsin.*

ALL THE WORLD'S A STAGE

"The opportunity to perform away from school is paramount to developing in students an understanding of a professional career in music. Experiencing this for the first time while in school gives students a perspective on what they're signing up for, as well as the tools to navigate the obstacles that will inevitably arise in their touring careers. Whether it's an early flight or lobby call, gate checking instruments, less than ideal acoustics on



Tina Raymond, Director of Jazz Studies, California State University, Northridge



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Los Cerritos Middle School (David Blake, Director, in Thousand Oaks, CA) West Coast Jazz Band performing at a jazz club.

unfamiliar stages, unpredictable band mates – these are situations professional performers learn to handle with grace, and what better time to gain this experience than while in school.

Young musicians don't join an ensemble to practice. They join for a group experience and to perform with their friends in front of the lights and a cheering crowd. It could be just for their family and friends, but there is something very special when an audience is cheering you on. When you are on tour, there is that element in each performance. It may have involved airline flights, bus trips, and sleeping arrangements, but the experience of adapting to new living and performing conditions is unique and educationally invaluable. It can be exhausting though, but that's part of it. Why? Because the show must go on and every new location offers a new crowd hearing the group for the very first time.

It becomes clear while traveling that the audience doesn't realize how tired you are from traveling, or that you've had to deal with different pillows. They don't care what you had to eat before the performance. Or that your normal routine has been altered. All they care about is the show and whether their attendance was worthwhile. Those of your musicians who dream of touring with their own professional band someday need to experience this in your program. Back-to-back performances and the glorious rigors of the road are all a part of the experience of being a traveling musician.

WHERE TO TRAVEL

Depending on a director's goals for a trip, and their musicians' interest level, there are several options as to where to tour. You can book a string of dates throughout your local community at a succession of indoor and outdoor venues. You can travel through your region hitting festivals where you and your students will interact with other directors and musicians to share your music and also gauge where your group is compared to others. The theme parks, like Disneyland and Disney World offer many performance opportunities and are set up to accommodate groups who



will travel by bus or air. There are parades all across the country. And then of course there are international trips, which a variety of companies can help organize – lifetime memory-makers that open up a whole new world of cultural experiences for your young musicians. Each touring opportunity has its own sets of challenges, costs and planning stages – and benefits. Yet, the good thing is that now, with the world opening for

in-person performances again, there's a vast array of destinations from which to choose.

OVERCOMING CHALLENGES

It wasn't easy for travel service companies these past few years. Having had their mettle tested, the ones that survived and were able to prosper, are now more than worth working with. The challenges of student travel are nothing compared to what these road warriors have been through!

“We were fortunate that our team was maintained throughout COVID, emerging with a renewed spirit crucial to navigating the unfamiliar untested post-COVID group travel landscape. It was anything but business as usual. It felt different and it was. Long-term supplier relationships, especially hoteliers, had gone by the wayside. Several student friendly restaurants had disappeared. Coach companies unable to accommodate straight through, over-the-road travel, due to a lack of drivers needed for relay, burdensome advance reservation requirements for popular theme parks, and airline operational issues with differing group service practices from airport to airport. In-short, segments of the hospitality industry were and remain out of balance. Tour component supplier costs for just about everything are increasing, contractual terms more rigid, combined with industry-wide diminished service.

We had to adjust and adapt to what we believed the new normal would look like for the foreseeable future for student group travel, and bulk up our field staff accordingly, to ensure the needs of the directors, staff and chaperones are met, so that they can focus on their mission, the musical excellence and well-being of their students. We reimagined our on-the-

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Newbury Park HS Panther Marching Band:
(Top) Front Ensemble, Western Band Las Vegas Regional;
(Middle) Ventura County Fair Parade;
(Bottom) Newbury Park HS Wind Ensemble,
Northshore Concert Band Festival, Pick Staiger Hall,
Northwestern University; (For all) Dennis Crystal,
Director

ground group and risk management techniques, re-focusing them on balancing health and safety with the overall group travel experience.” - *Jerry Schwartz, Director, Students On Broadway (NYC, DC, Orlando, Chicago, San Antonio, Los Angeles)*

So, what are some of the big challenges right now? While student travel is back after being on hiatus for the past two years, so is inflation. Fuel costs are up and so is just about everything else you can think of for consumers. What’s worse is that by the time you plan and begin your trip, things could easily be different, and it’s almost impossible to know exactly how. Another big factor driving that is the shortage of staff, encompassing airline pilots to airport staff, air traffic controllers to bus drivers, hotel staff to restaurant staff, but again, all of that could be time-limited and shortly a non-issue. The watchword, therefore, is *flexibility*.

Planning for contingencies and remaining flexible are the best things a traveling educator can do. Think of it as musical improvisation and build it in to your plans, as well as those of your musicians and their families. “Yes, our itinerary said that we were going to do this right now, but instead we are going to do something different.” Having the expectation that things can change in a moment’s notice makes it much easier to manage, more instructive (and more fun) when it happens.

It’s all about managing expectations on a tour, and those who can go with the flow have a better time. That scenario also applies to a professional touring band. No band member wants to spend up to 18 hours a day with a complainer.

Detailed planning is, of course, essential, and will give confidence to all involved. Especially when traveling outside of the country, presenting a carefully constructed plan will ensure the approvals needed from your school and district. Knowing exactly what the health and safety protocols and any other requirements are before planning the trip will lay the groundwork. What permissions are needed? What policies and procedures must be followed? Where are vaccines needed? And, what permissions and documents from parents are necessary before clearing a musician for travel? Lastly, or perhaps first, is deciding to engage true student travel professionals:



“My favorite part of teaching was taking my kids on the road and performing in venues that they were not familiar with. And the kids loved it, too! After they marched in the New York Saint Patrick’s Day Parade they wouldn’t take the green paint off their shoes for the longest time. Touring greatly helps the camaraderie among students at different grade levels. The seniors are motivated, and they take leadership roles with younger students. They experience the true potential of the group and know what opportunities lie ahead. With our championship band, touring was a big focus. I started off taking them to a festival in New York City. Then we went on cruise ships, and after that we toured from coast to coast. These were life changing experiences for the students. We

worked with a lot of tour operators and festival/tour companies. The director has enough on their plates managing the music, students, parents and administration. It's best to have a professional company handle the tour and festival logistics. This was one of the main reasons why I started Performing Arts Consultants after leaving teaching." *Dr. Mike Mazzarisi, President, Performing Arts Consultants*

Reaching out to a professional student travel company to help orchestrate the trip not only takes advantage of professional services, it shows administrators and parents that you've taken your responsibility extremely seriously and accessed experienced support personnel. It's too difficult these days to put the entire weight of tour planning on your or your boosters' shoulders. They can of course participate in the process, and definitely play a major role in the enterprise, but leaving the heavy lifting to the pros is essential and economically sound.

Speaking of which, it also makes sense to engage a professional fundraising company for the tour. The cost to work with a professional fundraising company tends to pay for itself, and often times will pay for a student travel company. Regardless, both are well worth the investment!

IT TAKES GEAR TO RUN AN ENSEMBLE

Let's not forget about the equipment needs of traveling ensembles. Sure, it's fairly easy for a flute player or trumpet player to carry their instrument onto the plane or bus. But what about bari sax players, string bass players, and the percussion gear, among other large instruments? Then there's the group that wants to carry their own sound systems, microphones and stands, and cables and amps for better control of the sound quality at performances. There's no question that this has great value but will also add to the complexity of travel. Will the gear fit under the bus or will there need to be a separate transport on the tour? What about the cost to check these instruments and gear if flying? For flights, how good are the travel cases for handling all the wear and tear of airplane baggage handling and baggage claim carousels? Do you have all the insurance in place for the instruments? And while you are at it, also consider trip cancellation insurance. What equipment should you take vs. what could be available at each stop? This involves an equipment inventory and stage plot for each performance and research into every stage you'll play. Meals are one thing, but water, snacks, towels, sunscreen, etc. need to be part of the plan. Medical and security riders in performance contracts must be negotiated in advance to ensure the safety and well-being of everyone in your charge.

CHANGING LIVES

"The kids quickly learned that this was a tour and not a vacation.

It required a lot of travel, adaptation to changing circumstances, exhilarating success and even some disappointments. They got a glimpse of what it was like being a traveling musician while simultaneously being immersed in new cultures, food, scenery and people. They all came home tired, but with memories and experiences not likely to be replicated."

- Nathan and Lesly Goff, parents of a traveling student musician and tour staff, - Utah

"Why perform? Performers want to perform and need to travel to find new audiences! It's in the DNA of most artists. Sharing one's art is a key aspect of the artistic process. It's the interchange of ideas, emotions, and experiences that come from a succession of these exchanges. There are few things more enriching than sharing your art with others. And when those audiences are away from home, the potential for unexpected enlightenment begins to grow quickly.

"We travel to enrich our lives. We hope to learn about different places, people, cultures, and histories. When we perform on the road, the experience can take on a flow of give and take. Interchanges happen; and relationships are built with audiences, other performance groups, and local artists. The experience is no longer unidirectional, and the possibilities multiply! Together, travel and performance can spark endless possibilities!"

- Timothy Ortmann, Director of Fine & Applied Arts, Niles North High School, Skokie, Illinois (retired)

There's surely a lot to think about when planning a tour with your ensembles. But music travel can be profoundly life changing, altering one's world view in some way. Friendships develop, and memories saved in photos and videos are there to enjoy forever. The performances at world class venues and in local towns are all just as memorable. The shared cultural experiences create rich connections between performers and also the directors that made them possible, creating a lasting, indelible bond between us all forever. **T**



ANDREW SURMANI is Associate Professor, Music Industry Studies and Graduate Coordinator, Music Industry Administration master's degree program at California State University, Northridge

EDITOR'S NOTE: As we plan for future In Tune music travel feature series, we'd like to hear from you. Please share your interests via a two-minute survey, and also give us your thoughts on this article as well, at <https://www.surveymonkey.com/r/studenttravel>.

FROM PERFORMER Composition for Ensemble



R TO COMPOSER: ensemble Students



**By Marjorie LoPresti,
Digital Content Manager, MusicFirst**

Bach. Mozart. Beethoven. Brahms. All ensemble directors program masterworks to help form the backbone of technique and artistry. Most often, these works serve to help students meet National Core Arts Standards 4-6 in the Perform/Present/Produce domain. But what about the other standards in the Create, Respond, and Connect domains? This conversation with **Darcie Pickering, Orchestra Director at Pearl River High School in New York**, provides a model that can be adapted to fit any performance-oriented music class. By starting in the domains of Respond and Connect, focusing on Create, and circling back to Perform, students are guided to take ownership of their music making.

Students in Darcie’s vibrant program have been recognized in numerous contests and festivals. In successful programs like hers, students connect to music and music-making on a personal level through multiple pathways. At Pearl River High School, orchestra students don’t just play music together—they create music on a routine basis. Noteflight Learn is Darcie’s go-to notation program, but the instructional ideas here can be adapted to other online notation software, including Flat for Education.

Q: How do you use Noteflight Learn with your students?

DP: I routinely create “activity templates,” such as rhythmic or melodic exercises. Students can use the “Lyrics” tool to enter rhythms syllables/counting, or the templates can serve as composition ‘prompts.’ Activity templates assigned 100% online make great “do-now” or exit tickets activities, or even last-minute sub plans!

I use Noteflight myself to customize arrangements for students. My students know this, and I empower them to do the same! I love that I can export my arrangements from Noteflight as Music XML files and import these files to PracticeFirst. Students can practice these custom exercises on their own, adjust the tempo as needed, and get immediate, detailed feedback about intonation and rhythm. When they submit their recordings, all of that feedback comes to me with an audio or video recording. *(Note: this process of sending music notation to PracticeFirst works beautifully with Flat for Education too!)*

Bach Prelude Composition Project Template

Darcie Pickering

♩ = 79

Violin

Piano

3

Vn.

Pno.

Q: What is one of your favorite composition or arranging projects for students?

DP: We did a composition inspired by the Bach/Gounod “Ave Maria” because it’s a great parallel to the mash-ups kids hear in contemporary pop and hip-hop.

First, the students read a little bit about J.S. Bach, *The Well-Tempered Clavier*, and Charles Gounod. They then watched a video of Yoyo Ma and Kathryn Stott performing the Bach/Gounod “Ave Maria” and answered these questions to address the Respond and Connect standards:

- Have you heard Bach’s “Prelude in C” before?
- Describe Gounod’s melody (in this case, played on cello).
- Why do you think these 2 compositions work so well together?

Q: How do you set up this composition project for students?

DP: I did some prep work in Noteflight Learn by creating an activity template with Bach’s “Prelude in C” by entering

the notes manually. A few steps here:

- In the Noteflight Learn template, the first 4 measures are repeated and serve as an intro to give the students time to start recording and then start playing. I made the notes in the introductory measures appear in red, along with staff text, to remind the students to “STOP! DON’T PLAY/COMPOSE HERE!”
- I added a blank staff above the Bach keyboard part, and then shared the template with the class. Once students opened the template, they changed the blank staff to either a violin, viola, cello, or bass part.
- I encouraged students to experiment by playing along with the keyboard part before inputting the notes on the blank staff. The chordal framework of the keyboard part provides scaffolding for kids get started.

Q: Did you give the students any requirements or use an assessment rubric?

DP: Per the rubric I gave the students, they included:

- Bowings (down bow, up bow, slurs)

Bach Prelude Composition Project

K.B.

♩ = 75

Violin

Piano

3

Vn.

Pno.

- Articulations
- At least one musical sequence in their melody
- Use of the color tool to highlight notes from the piano part used in their melody
- A recording of their performance. Students were required to record themselves playing their compositions, which is possible as audio directly in Noteflight Learn or as a separate video submission.

Q: Did you include any follow-up or post-composition activities?

DP: Upon completion of the project, students answered reflection questions:

- What is your favorite part of your melody (measure numbers) and what made it work so well?
- Are there any parts you want to change? (measure numbers) Why?
- What did you enjoy most about this process?
- What did you struggle with/what did you learn?

Q: Is there anything you would do differently or advice you have for other teachers who might want to undertake this project or use this concept to create their own project for students?

DP: If I were to do this project now, I would definitely use Newzik Education to create an XML file of Bach's "Prelude in C" for import into Noteflight Learn. While manually keying it in wasn't a monumental task, I wouldn't want to input any longer or more complex pieces. Newzik Education has made converting a PDF to an XML file so much easier. PDFs, MusicXML, and MIDI files are found easily online for pieces in the public domain.

Additionally, I shortened the prelude. I had 70 students each composing their own piece, so shortening the piece allowed me to have more time to consult with students individually, as well as freed up more time to listen to their compositions and grade them! In some situations, I prefer having them work in pairs or even small groups.

Student responses after watching a video of Yoyo Ma and Kathryn Stott performing the Bach/Gounod Ave Maria

Describe the piano part

- “The piano part is going up and down a scale.”
- “The piano is very calming yet repetitive.”
- “It has a faster tempo and the same notes over and over.”
- “It has a constant pattern.”

Describe Gounod’s melody (in this case, played on cello).

- “The cello part gradually kept getting louder and then dropped softer with a nice vibrato.”
- “Gounod’s melody is airy and also calming.”
- “very long legato notes.”
- “It’s a pretty melody that flows. As the notes get higher he gets louder and vice versa.”

Q: What was your biggest take-away after this project?

DP: Some student-composed melodies were simple, predominantly consisting of whole, half, and quarter notes, while other compositions were more rhythmically complex. All of their pieces sounded great! I loved reading students’ reactions to the Yoyo Ma performance, as well as their reflections on the project. When we did this project in January of 2022, 100% of my students were attending classes remotely, and even the most dedicated students were showing signs of waning interest. It was rewarding to read their reflections and see how this project reinvigorated them.

Q: Do you have any additional thoughts or advice for other teachers?

DP: Noteflight Learn is very user-friendly. Many students do not have extensive notation software experience, but even novices can be successful through a combination of help from their teacher and peers, or their own investigation. Students do not need to invest a lot of time “getting to know the software;” they can jump right in and start composing music. Most of the things students report “struggling with” in composition projects are not related to using the software.

From Bach to Bartok and beyond, “classical” works can not only provide fabulous musical training and aesthetic



- “Gounod’s melody is also very slow and there were a lot of long bows.”
- “It is a very soft and beautiful piece. With lots of legato and long bowing.”

Why do you think these 2 compositions work so well together?

- “The cellist takes his time with his notes, which contrasts beautifully with the quick piano notes.”
- “I think these compositions work well together because they are very soft, slow, and repetitive.” ●

experiences for students, but they can also provide avenues to get students Responding, Connecting and Creating. Use Flat for Education or Noteflight Learn to ensure user-friendly, safe, reliable, cloud-based access to music notation software on any type of internet-connected device. ¶

MARJORIE LOPRESTI is Director of Content for Music-First 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.

DARCIE PICKERING is the High School Orchestra Director at Pearl River High School in New York, and is especially interested in using technology to support and enhance her Orchestra curriculum. She holds degrees from the University of Massachusetts Lowell and Teachers College, Columbia University. As a double bassist, Darcie has performed with the New England Philharmonic, Metropolitan Wind Ensemble, and the Rockland Symphony Orchestra. She also enjoys playing electric bass in pits for several high schools in her area. Past performance experience includes playing mellophone in her college marching band and a Viper electric violin in an electric violin duo, Vis a Vis.

Free Curriculum Units for the Music Responding Standards



Created through the Teaching with Primary Sources program of the Library of Congress

Focused on helping educators connect to the Library of Congress's digitized archives, and helping teachers learn how to incorporate primary sources into the classroom, NAFME has created curriculum units connected to the Library's vast resources in music, including audio, video, still images, and sheet music files.

Each unit contains multiple lesson plans based on an inquiry model of teaching, and with many opportunities to incorporate primary sources from the Library of Congress's online collections, including the National Jukebox, featuring archival recordings. The units are based on the 2014 Music Standards, featuring the Responding Artistic Process, where students are engaged in listening to, analyzing, and responding via written work, dialogue, research, composition, and performance to music.

- Band: middle and high school
- Orchestra: middle and high school
- Chorus: middle and high school
- Music Theory and Composition: high school
- General Music: K–high school
- Small Vocal and Instrumental Ensembles
- Harmonizing Instruments

The Band, Orchestra, and Chorus units are arranged by each level in the Performing Ensembles standards—Novice, Intermediate, Proficient, Accomplished, Advanced. The Music Theory/Composition units are arranged by each level in their standards—Proficient, Accomplished, and Advanced. The General Music units are available at the Kindergarten through High School levels. The Small Vocal and Instrumental Ensembles units were designed to provide flexibility in smaller learning environments, but can also be used with full-size performing ensembles.

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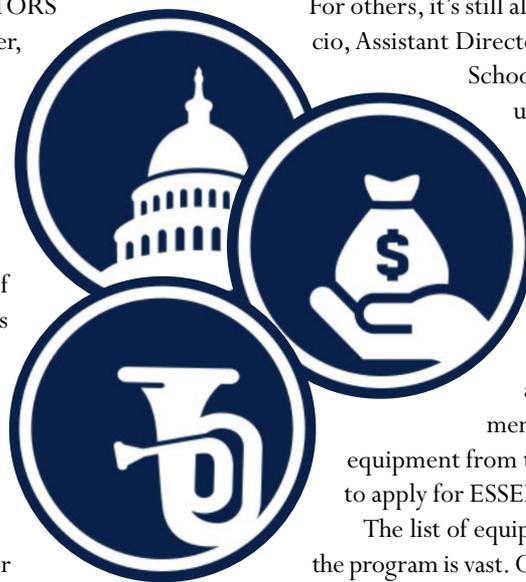
Rescue Plan Grants Still Available

TEACHERS AND ADMINISTRATORS should know that, as of October, there are still billions of dollars left in several separate government funds earmarked for education, and that money from the American Rescue Plan Elementary and Secondary School Emergency Relief (ARP ESSER) can be used for a variety of school expenses. Wenger Corporation has been working with a number of school administrators and music teachers to help them determine ways to elevate their music education programs by using these valuable funds.

“We needed a better solution for instrument storage to allow more space for social distancing during the pandemic,” said Doug Armstrong, Music Teacher at Middlesex High School in Saluda, Virginia. “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.” The need for adequate storage after the pandemic is no less important.

They submitted a request for instrument storage in the school’s overall ESSER grant application that 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,” Armstrong says.

For Lauren Walter, Choir Director at Parkland School in McHenry, Illinois, it was about improving her choir’s sound. They used ESSER money to buy eight Legacy Classic portable acoustical shells. “Shells are a large, once in a lifetime purchase, so this was the time to ask,” Walter said. “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 we need all the help we can get to make these children heard.” She became aware of the funds through her colleague’s Facebook pages.



For others, it’s still all about the basics. Matthew Sbalcio, Assistant Director of Bands at New Britain High School in New Britain, Connecticut used ESSER funds to buy new chairs, stands, choral risers, storage solutions and library organizational units. They also bought tubas, saxophones, baritones, violas, and violins. “We simply needed to replace old equipment and purchase storage equipment,” Sbalcio said. He requested the equipment from the district office, and they chose to apply for ESSER funds.

The list of equipment and supplies eligible under the program is vast. Other schools reported buying the following with ESSER funds:

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

Arts education has been underfunded for so long, that most programs have outstanding needs. The ESSER funds were intended to support education, and in every instance that’s what they’re being spent on. Regardless of the prior, present or future impact of public health crises, the well-being of student populations can be improved by educational programming with better resources. The funds are there now, and it’s worth every ounce of effort to claim them today. **T**

Learn more about how to apply
for federal funds at
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Dr. Quincy Hilliard

The Importance of Teaching Diversity in Your Classroom

TEACHING DIVERSITY IN THE CLASSROOM aids your student's development of social awareness, which helps them appreciate different perspectives and draw stronger conclusions. By doing this, you teach them how to interact with their peers on a deeper social level. This helps all students feel represented and included, changes each student's perception of others and the world around them, and equips your students with skills that they will use for the rest of their lives.

How Teaching Diversity Increases Student Engagement

When schools take inclusive and responsible approaches to diversity, students are more likely to see their identity represented in materials and in other students and thereby become engaged. When diversity is not a priority, they are more likely not to participate and feel inferior to their peers. Teaching diversity in the classroom encourages students to research and share information about their backgrounds to develop trusting relationships with fellow students. The more your students analyze and celebrate traditions, beliefs, and social behavior differences, the greater each student's understanding, acceptance and engagement.

How Diversity Embodies Inclusion

The teaching of diversity itself means inclusion and the study of different cultures, including those that have historically been underrepresented in a particular area. When working with students from various backgrounds and cultures, everyone gains a more comprehensive understanding of the subject, including us as teachers. It also teaches students how to use their strengths and points of view to contribute to a diverse working environment.

Steps to Implementing Diversity in Your Classroom

One of the first steps to implementing diversity is reevaluating your teaching materials. Review your resources with a critical eye and look for ways to increase diversity. Are you sharing a wide range of books and materials that reflect different voices, backgrounds, experiences, and ethnic groups? The second step is to get to know all your students and about their interests.

Third, you must be willing to address inequality and not avoid it. And number four, support professional development opportunities in the area of diversity.

Goals for Implementing Diversity in Your Classroom

The first goal of implementing diversity is to prepare your students to become better world citizens. Students will inevitably interact with others from different backgrounds, interests, and perspectives. Understanding and respecting other cultures is important to becoming a responsible world citizen. The second goal is respectful collaboration. When we teach students to respect and celebrate differences between people, we better equip them to manage real-world scenarios in which varying perspectives and compromises come into play. Finally, according to research, diverse classrooms have social and cognitive benefits. Students in diverse schools are more likely to have higher test scores and to enroll in college, which can produce lifelong benefits.†



ABOUT DR. QUINCY HILLIARD

Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana-Lafayette

During Dr. Hilliard's career, he has received numerous prestigious awards and a Grammy nomination, been commissioned by renowned institutions such as the Library of Congress and the Olympic Games, and is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world. Practicing Musician is honored to offer you the following transcript from some of Dr. Hilliard's 15 videos on "Diverse Music and Composers" from Your Passion, Their Success: Practicing Musician's Summer Symposium 2022. You can still access Dr. Hilliard's entire session by visiting practicingsmusician.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.

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 song landed Tina Turner her first big gig?

- A. "A Fool in Love"
- B. "Proud Mary"
- C. "You Know I Love You"
- D. "River Deep, Mountain High"

2. When creating a melody, below are helpful tips *except*:

- A. Do some digging.
- B. Find inspiration through tech.
- C. Use your words.
- D. Follow AB format.

3. "Running Up the Hill" singer Kate Bush was most inspired by which band?

- A. Pink Floyd
- B. The Who
- C. The Beatles
- D. Phish

4. Musical ornamentation flourished during which musical era?

- A. Renaissance
- B. Baroque
- C. Classical
- D. Romantic

5. *Rapture* album designer Carol Friedman has held roles at these companies *except*:

- A. Motown Records
- B. Blue Note Records
- C. Elektra Entertainment
- D. Atlantic Records

6. Louis Tomlinson found inspiration from which band for *Faith in the Future*?

- A. Arctic Monkeys
- B. Garbage
- C. Depeche Mode
- D. BTS

7. How many times did Louis Tomlinson audition for *The X-Factor*?

- A. 1
- B. 2
- C. 3
- D. 4

8. It is the oldest form of rhythm and music making in the world and it exists within all cultural forms of music.

- A. Ensemble
- B. Wooden drums
- C. Choir
- D. Body Music

9. How many people were involved in the making of *The Urban Hymnal*?

- A. 50
- B. 500
- C. 100
- D. 1000

10. Ornamentation can provide which of the following to music?

- A. Add lightness
- B. Draw out emotion
- C. Show off performer's virtuosity
- D. All of the above

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