

◆ TEACHER'S EDITION ◆

VOL. 20 • NO. 3



THE YOUNG MUSICIAN'S TEXTBOOK

intune

MONTHLY

IN THE
RHYTHM
SECTION
**THE
PATTER
FROM
PASIC
2022**

HOW TO PLAY
**"I HOPE YOU
DANCE"**

A BIRD'S-EYE
VIEW OF...
BEBOP!

PHOENIX

For 25 years, they've been an alt-pop/rock band of brothers who've continued to record and perform hit music

- ◆ Insights for Music Teachers – from Music Teachers
- ◆ **Accelerated Learning in Music with Hyperscore**
- ◆ Recruiting Next Year's Ensemble Students
- ◆ **Reinstalling Pads for a Sax, Clarinet and Bassoon**
- ◆ Website and Subscription Information

Every Music Student Needs to Get **In Tune!**
To get subscriptions for your class, see the back cover



EVEN TEACHERS NEED TEACHERS

As an educator, one of the most impactful ways to improve is by educating yourself. That's why the Yamaha Educator Suite (YES) helps music teachers access professional development opportunities, music teacher resources, program health support, advocacy assistance and more. YES brings you a network of like-minded teachers, experts and professionals, who want to help you achieve your goals. Let us help you raise the bar. Go to Yamaha.io/intune22

 **YAMAHA**
Make Waves



A Thanksgiving Playlist

THE POLITICS OF Thanksgiving aside (way aside, if you ask us), we think the idea of designating a moment to celebrate gratitude is, in general, brilliant. Has anyone thanked you lately for your service to education, your creativity in relating to young people during their formative and challenging years, and/or your dealing with an education system that doesn't always have the resources or vision (oops, did we put that in print? Jeepers!) to fulfill your mission? No? Then allow us: A great big thanks to you! Consider your back patted. Atta boy! Or atta girl! Or atta...however you identify! (Politics aside, politics aside...right).

Music being a primary conveyance of emotional messaging, it stands to reason that gratitude themes would/should/could be prominently and consistently represented over the past 100 years or so of lyrically driven music. Here then is a playlist of a dozen "thank you songs" that could form the basis of a music lesson, a homework assignment, or just some fun in the lead up to the Thanksgiving holiday.

THE IN TUNE THANKSGIVING DOZEN SONGS OF GRATITUDE PLAYLIST

ARIANA GRANDE - "Thank U, Next"
(although her thank you is kind of sarcastic)

THE BEATLES - "Thank you Girl"
(with our eternal gratitude for John Lennon)

BRENDA LEE - "Danke Schoen"
(the Wayne Newton version famously lip synched in Ferris Bueller's Day Off - [watch here](#) And, if you're going to watch the Danke Schoen cover, you've got to stay for "Twist & Shout." Thanks again, John Lennon.)

ALANIS MORISSETTE - "Thank U"
(this one's a little confusing, but then Alanis is a little crunchy.)

LED ZEPPELIN - "Thank You"

OTIS REDDING - I Want To Thank You

SLY AND THE FAMILY STONE,
"Thank You" (Falettinme Be Mice Elf Agin) and letting me spell any way I want.

BOB HOPE - "Thanks For The Memories"
(and to Bob from a million G.I.'s...seriously)

ANDREW GOLD - "Thank You For Being A Friend" (used to open each "Golden Girls" sitcom episode and covered nicely by Rachel Platten in "My Little Pony, The Movie")

NATALIE MERCHANT -
"Kind and Generous"

ZZ TOP - "I Thank You"

BONNIE RAIT - "I Thank You" (We couldn't decide whether we liked the ZZ or Bonnie version best, so we included both. How about you? Why?)

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



Phoenix: A Band Of Brothers Rises Again

After 25 years, four childhood friends are still at it, making hit music in the flavor-of-the-week world of rock and pop music. Oddly enough, they say that they owe their longevity and success to their friendship.



Bebop Basics

Our writer chronicles the shift in jazz from the swing and crooners of the big bands to the abrupt onset of improvisation and musical experimentation. Then, with that backdrop, we create an on ramp for the adventurous student interested in giving bop a shot.



How To Play "I Hope You Dance"

The diversity of the student body's musical tastes combined with the diversity of musical styles under the heading of "popular music" makes it a challenge to choose just one song per issue to dissect for learning. This time it's "I Hope You Dance," the pop/country tune made famous by Lee Ann Womack, perhaps not everyone's cup of tea, but with a lyric so insightful and potentially inspiring for young players, that we couldn't resist.



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 the 2022 PASIC and The Percussive Arts Society itself.

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

For more, go to intunemonthly.com/subscribe.

The Tao of In Tune

THIS SEASON WE'RE THANKFUL FOR THE HOPE THAT THE BERMUDA TRIANGLE of politics, economics and public health just might not swallow us all. Sure, there's still room for disaster. There always is. But we're dreaming of a quiet Christmas and that we just might get a re-set in 2023. Perhaps you can find a way to build that messaging into your winter concert comments and repertoire and stimulate a feeling of peace on earth for your audience. Imagine a concert with selections that urge an end to war, less discord in our discourse, and a hope for health and lower gas prices. Good luck!



MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's snippets include "Taylor Swift Goes 10 for Top 10," "Julia Michaels' Uke," "Latonia Moore Opens The Met," "Copyright Revenue Soars," "The Steve Martin Banjo Prize," "Tips From Teachers," and more.



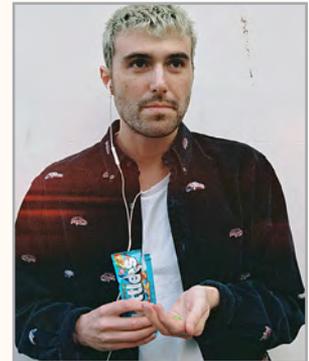
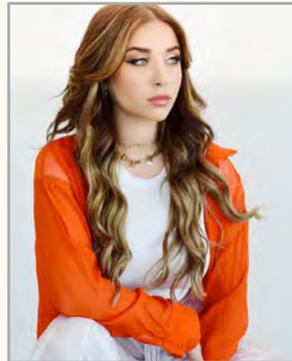
INFLUENCES

Here's how actress, model and singer Suki Waterhouse connects through time to Buddy Holly.



MEDIA

Our monthly collection of music media features a Sonny Rollins biography, a collection of sheet music from the new *Top Gun* movie, a podcast with interviews of legendary songwriters, and a video diary of a haywire attempt to convert a fully functional pipe organ into a modular synthesizer-style midi instrument, and more.



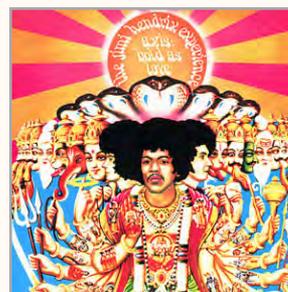
FRONTRUNNER

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 DJ/producer Fred Again, pop singer/songwriter Rachel Grae, "traphousejazz" artist Masego, country newcomer Margo Price, and bluegrass bombers The Kitchen Dwellers.



WHAT DO YOU DO?

We trace the musical history of Jared Emerson-Johnson, Bay Area video game composer, sound designer and music supervisor as well as his side hustles as music educator and artist.



CLASSIC ALBUM COVERS

Jimi Hendrix and his bandmates didn't think much of the album sleeve the label cooked up for their second album *Axis: Bold As Love*, but its image became iconic and the recording continues to be listed as one of the greatest rock records ever.

It's Never Too Early to Start Thinking About . . . Recruiting Next Year's Beginning Level Ensemble Students

SURE, IT'S ONLY NOVEMBER but that means that there are only three or four months left for secondary ensemble directors to promote their programs to prospective incoming students. In fact, some of our best recruiters share that their incoming novices are already confirmed by the end of February.

In that spirit, we present these excerpts from *8 Recruiting Ideas from Your Feeder Elementary Teacher* recommended by Yamaha 40 Under 40 Designee, GRAMMY Music Educator finalist, and Heart of Education Award recipient, Tyler Swick, who teaches elementary music in the Clark County School District headquartered in Las Vegas, NV.

PROGRAM VIDEO:

Make a short, fast-moving “coming attractions” style video with your current beginners that shows them having fun with their friends in music-making activities and then share it with the elementary teachers for them to play for their classes. Be sure to include snippets of beginners’ comments that have been elicited to address how “cool” the program is and how many friendships have been made. The point is for this year’s elementary students to see themselves as future beginning instrumentalists! Perhaps this year’s beginners could make a brief promo statement on why they chose their particular instrument, but be sure to have them punch it up and make it fun! (Ex: “Trumpet players are cool!” “The flute is the best!” “Clarinet rocks!”)

GUEST TEACHER AND STUDENT ALUMNI TESTIMONIALS:

The more familiar the ensemble teacher is to the potential incoming students the better. The same is true of the current students, so carve out time for directors and their current students or graduates to visit elementary music class(es). Have the younger students write out questions in advance to ask their upper level/middle school peers about being in a music ensemble during the visit.



INSTRUMENT DEMO:

Schedule a special day each year to have the ensemble director and chosen ensemble participants bring instruments to demo for the students. Ask, “Who would like to try out any of these instruments?” as opposed to, “Who would like to be in band next year?” Make this a very special day each year by pumping up the special guest aspect of the visit. Have students wear their band uniforms or cool music t-shirts and be sure to bring swag. You’d be surprised how youngsters value items given to them by older peers—a pencil with the school and ensemble name and phone number on it in the school colors is perfect (and inexpensive).

PUMP UP THE PAPERWORK:

Elementary music educators take pride in the fact that their students choose to continue participating in elective music ensembles at the subsequent level. It is thus extremely vital to ensure that counselors at both levels understand how the enrollment procedure/paperwork works and when it gets promoted to parents. It’s best if the counselors are involved directly in the process so invite them to your music class to

explain how signing up for ensemble music-making at the next level works and how it will make such a positive impact on their student experiences at that level.

HOST A MUSIC NIGHT:

Invite your elementary principal, counselor, and parents as well as the middle school principal, counselor, and parents for a complete mash-up event and serve refreshments. Give each person a minute or so to speak about the advantages of signing up for a music elective. Parent to parent communication is extremely effective, so encourage prospective parents to ask questions during Music Night and/or to exchange contact information for further inquiries. Take time to review the paperwork carefully but keep the meeting short and make the process SIMPLE!

Create a recruiting poster for each of the current year's beginning students holding their instrument. The poster might also include a short quote. Put up these posters around the room and refer to these former students as "Music Heroes" or "Music VIPs" because they signed up

for one of their school's music ensembles. Digital versions of these posters could also be placed on social media (if permissible) and/or the school website. This activity not only helps to recruit new students but also serves to retain current instrumentalists. **T**

These tips and a plethora of free original songs and lessons for elementary music programs may be found on Swick's Classroom YouTube channel.



MARCIA NEEL serves as Senior Director of Education for Yamaha Corporation of America. 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.

Marcia also serves as a member of the Board of Directors of 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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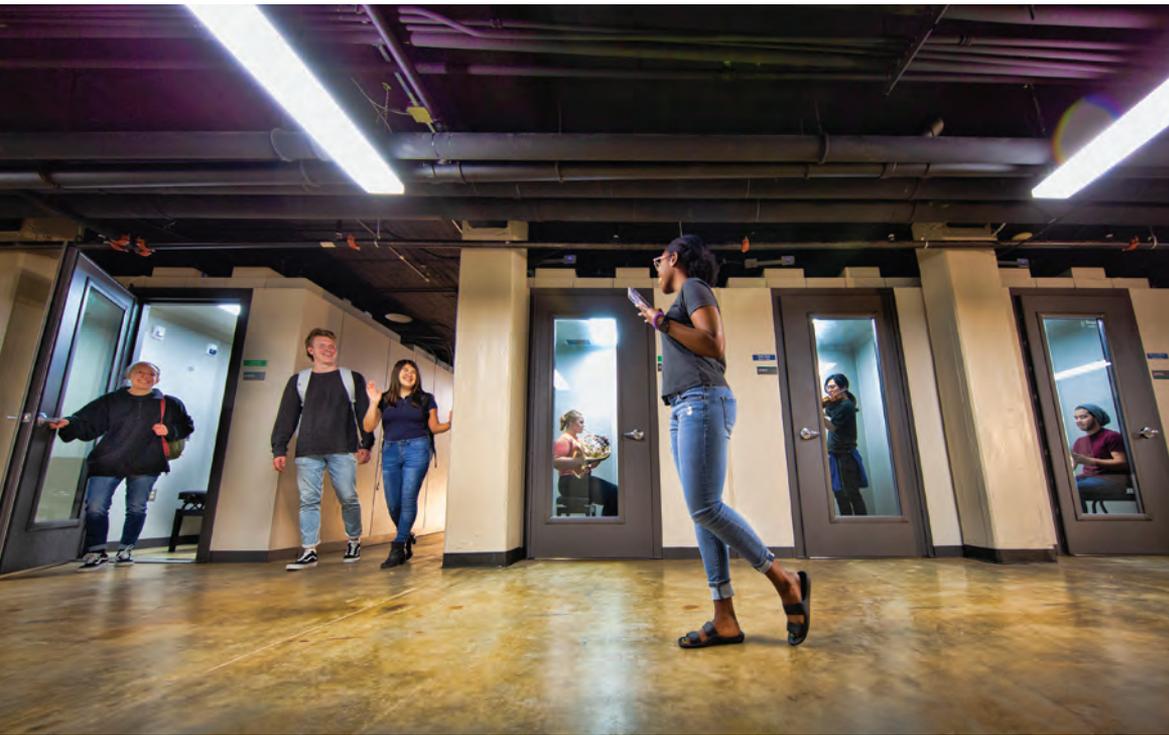
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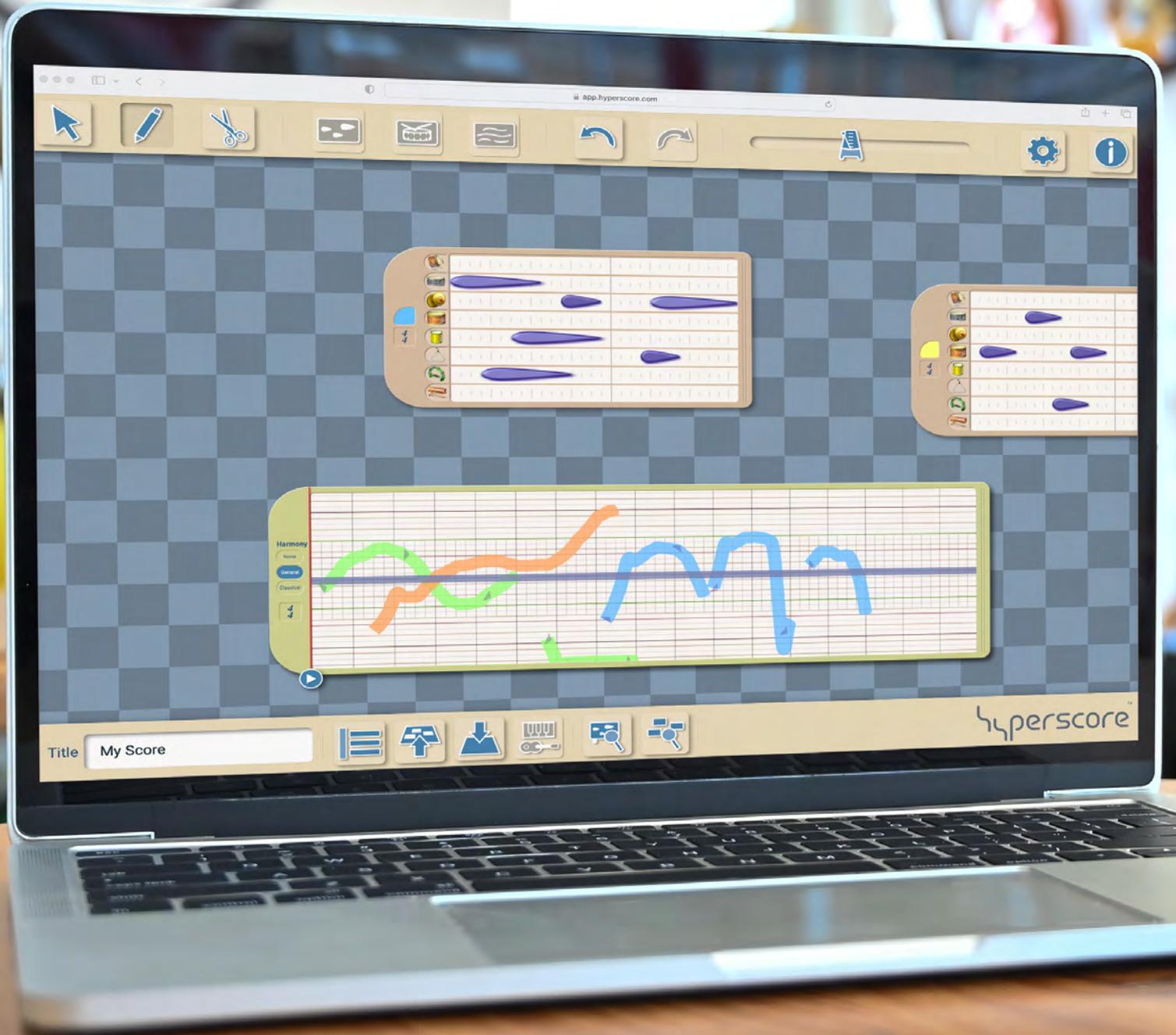
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ACCELERATED LEARNING IN MUSIC WITH HYPERSCORE

by June Kinoshita, Executive Director, [New Harmony Line](#)

AS SCHOOLS NAVIGATE the post-lockdown world, educators are turning to “accelerated learning” as a method to make up the ground lost over the past two years. But this moment can be about so much more than clawing back lost time. This is also a moment to open our minds to new possibilities. “Acceleration does not mean assigning some students to remediation while others are allowed to fly,” [writes Ron Berger](#), senior advisor of teaching and learning at EL Education. “Accelerating learning means moving students into exciting new academic challenges with a growth mindset for their potential.”

An accelerated learning approach for music education is precisely what we are championing through the use of [Hyperscore™](#) and our [“inverted pedagogy.”](#)

Hyperscore is an intuitive, graphical composition tool developed at the [M.I.T. Media Laboratory](#) by composer [Tod Machover](#) and a team of musician-engineers with deep knowledge of composition, music theory, artificial intelligence, and interface design. Hyperscore has been used in Machover’s [Toy Symphony](#) and [City Symphony projects](#), in which hundreds of school children composed origi-

nal music that was incorporated into symphonic works. These children have heard their work performed by major orchestras including the Boston Modern Orchestra Project, Deutsches Symphonie-Orchester Berlin, Toronto Symphony, and Lucerne Festival Orchestra.

In these projects, we saw how Hyperscore completely shifted the relationship between children and professional musicians. This technology, in the hands of creative, inspired teachers and mentors, empowered children to share their stories and experiences through music. The children were treated with respect, their voices validated.

HOW HYPERSCORE WORKS

In the Hyperscore environment, melodic motifs are created by “dropping” dots and lines in a “melody window,” a grid in which the vertical axis represents pitch and the horizontal axis represents time. Motifs are assigned a color, and then that color “pen” is used to draw a contour in a “sketch window.” The position of the line changes the pitch of the motif. Multiple motifs can be layered and combined to build more complex musical structures. A horizontal “harmony line” can be dragged up and down to create harmonic ten-

hyperscore 5™

sion, release, and modulation. The user can also impose classical western harmony on the composition with the click of a button.

“My students absolutely loved creating their own songs with ease,” enthused Jenn Stiegelmeier, the General Music teacher at Wickham Elementary in Coralville, Iowa, who tested Hyperscore in her classroom this past spring. “The program made sense to them right away and they felt very successful from day one. They came into class excited and ready to get started, and they often wanted to share their creations.”

“Hyperscore represents a quantum leap—rather as if someone could speak in a foreign language simply by deciding what one wanted to say and using one’s body in a natural way,” says Howard Gardner, the cognitive psychologist renowned for his theory of “multiple intelligences.”

PUTTING CREATIVITY FIRST

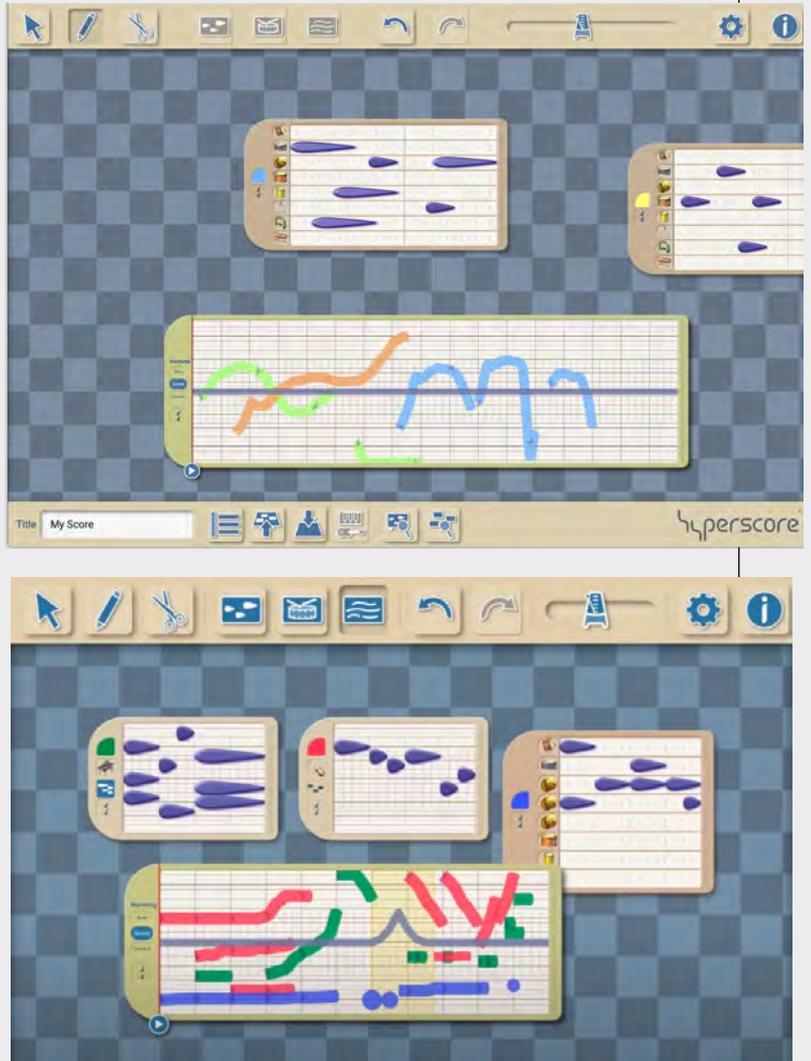
Embodied in Hyperscore is a different philosophy about teaching creativity and engaging children in music. It’s a playground for kids to experiment, go crazy, have fun, and then the teacher can guide a conversation about what they just did. *How does that make you feel? Why do you think that is? What could you change to get a different effect? What’s the story you want to tell? Let’s think about how we can do that.*

How does this fit in with accelerated learning? According to [a Carnegie Corporation report](#), accelerated learning includes:

- Deeper learning through complex and meaningful problems and projects;
- Prioritizing high-level skills and content and creating

“Next time you hear the phrase learning loss, think about whether we really want to define our students by their deficits instead of their potential.”

– Ron Berger, “Our Kids Are Not Broken,”
The Atlantic



teaching and learning pathways;

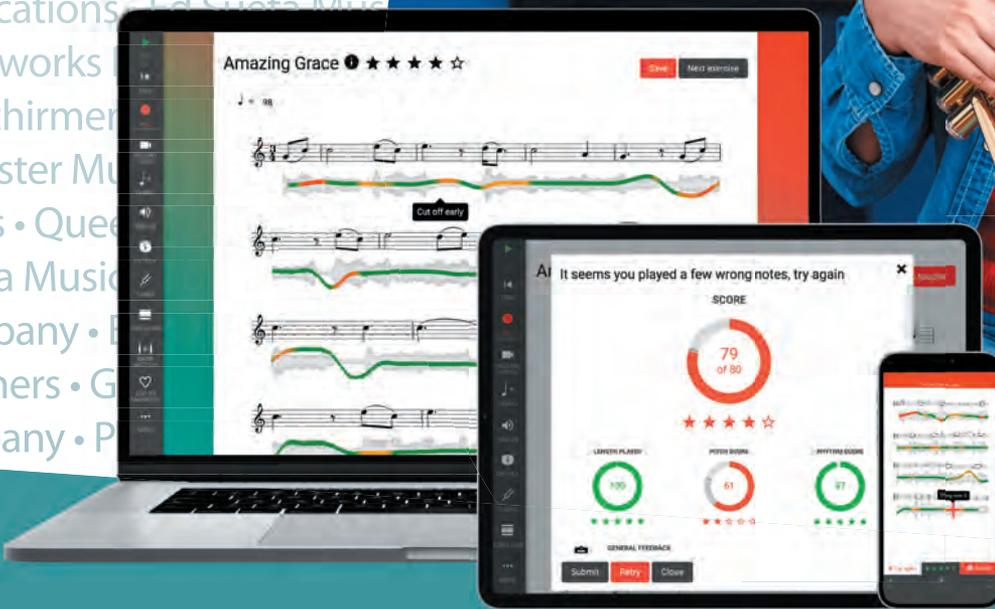
- Access to grade-level content despite the absence of some knowledge and skills from previous grades;
- Identifying the most crucial knowledge and skills that students need and integrating those into lessons;
- A long-range plan, building on a foundation of assets, not deficiencies;
- Assuming all students can learn literally anything with the right instruction and support.

In the hands of teachers who understand its capabilities, Hyperscore meets all of these criteria. It empowers users to compose deeply personal, original music. What could be more complex and meaningful? Hyperscore prioritizes high-level skills, such as constructing a sonic journey, which then opens pathways to teaching about underlying ideas such as pitch, rhythm, harmony, and counterpoint. Because it starts at the high level and “back fills” basics concepts as needed, students won’t get left behind. The ideas and skills students need become naturally integrated into work on their com-

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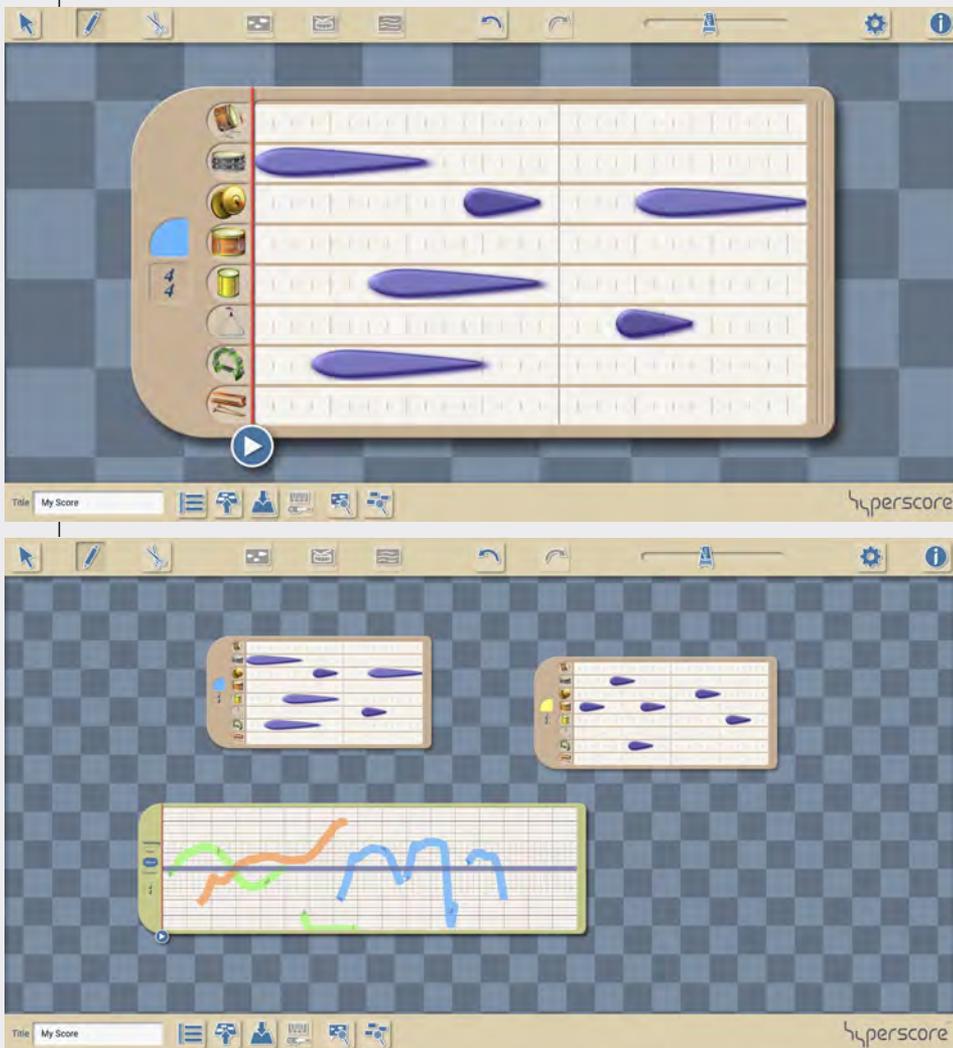


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- [Monthly office hours](#) on Zoom for Q&A with the Hyperscore team. Educators who are new to teaching composition to students can learn tips for running creative composing workshops for different ages and backgrounds.
- Virtual, one-hour workshops in which anyone—educators, students, the general public—can dive into creative composing experiences in a supportive, judgement-free environment.

Hyperscore is a versatile, flexible tool that serves a broad range of backgrounds and musical genres. It brings a fun, game-like element to a variety of teaching methods and curriculums. But Hyperscore truly soars when teachers recognize its unique capabilities as tool that empowers children to explore self-expression and musical storytelling.

Our mission, ultimately, is to transform individuals' relationship to music. When children are given the opportunity to create music, they will start to experience music in a deeper, more personal way. They will begin to venture beyond what's popular, what's the latest earworm, and start to discern

the intention behind many different types of music.

When children are given the tools to find their voice, they will also be better able to hear what other voices are trying to say.

Composing with Hyperscore enables an empathetic educator to recognize each student's assets—their singular stories, their unique experiences and feelings—and celebrate and validate them. It doesn't matter if the student does not know a quarter note or a key signature at the outset. They will learn it when they have a reason to do so.

SET YOUR IMAGINATION ON FIRE

Take away the barriers that we put in the way of young people, give them permission and space to create music, and support them in drawing out their authentic voices. The results may be among the most rewarding learning experiences they, and you, will ever have. **T**

For educators who have not previously taught music composition, or even composed themselves, the prospect of coaching a group of students to compose can be daunting. Even for those who have taught composition, it may not come naturally to overturn their traditional training. Recognizing these hurdles, the team behind Hyperscore has developed a variety of tools and resources. These include:

- [Short video tutorials](#) on Hyperscore basics;
- [Teaching modules](#) which map to national arts standards and can be customized for different grades;

[Click here for an Intro to Hyperscore](#)



JUNE KINOSHITA is co-founder and Executive Director of New Harmony Line. She has extensive non-profit leadership experience, having served since 2012 with the FSHD Society, a rare disease advocacy organization. Previously, she co-founded the Alzheimer Research Forum and N-of-One, a pioneering precision medicine company. June is a graduate of Harvard College, where she concentrated in physics, and has written for *Scientific America*, the *New York Times Magazine* and *Book Review*, and authored *Gateway to Japan*, a travel guide.

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By Randall Bearden

Reinstalling a Saxophone, Bass Clarinet, and Bassoon Pad

THE PROCESS of reinstalling a saxophone, bass clarinet, and bassoon pad is the same for each instrument because they all generally use leather pads held on by shellac. To see a video demonstration of this process by a trained instrument repair technician, sign up for a free *Practicing Musician* account and visit the professional development tab. You will automatically receive a walkthrough of the site when you first log in.

Tools and Materials

If your student has lost a leather pad, you'll need to purchase an appropriately sized replacement. You'll also need shellac, which is a sticky substance that acts like glue and bonds well with the metal at the back of the instrument key. You'll also need a micro torch, a pad slick or metal ruler, long-nosed tweezers, and a towel.

Putting the Pad Back In

First, add a *tiny* amount of shellac to the back of the pad. Then, slide the pad under the key with the shellac facing upwards toward the metal on its back. You may want to use your tweezers to do this effectively.

Next, light your micro torch. Make sure you don't point the flame straight down on the key. Just a little heat is enough, so point the torch sideways on top of the key for a quick count to three. Remove the flame and use your towel to push down lightly on the key so that the tone hole pushes the pad into its back. You want the pad to go down as flat on the tone hole as possible just by pushing it, especially if you don't have a leak light. Look closely to make sure the pad is even and isn't sticking down too far on one end of the key or another.

If the pad *is* uneven, take your pad slick or metal ruler and put it under the side of the pad that is more visible. Use your towel to slowly and carefully nudge the key down into the pad slick until the pad looks even on both sides. Then, remove the pad slick and press the key directly into the tone hole with medium pressure, holding it for 30-45 seconds so that the shellac hardens enough that the pad will stick.



One More Consideration

Sometimes, the key is not immediately accessible, and you will need to remove keys or rods from the instrument before going through the process. If this is the case, safely store all disassembled parts while reinstalling the pad. **T**



ABOUT RANDALL BEARDEN

M.M.E. K-12 Band and Choir Director, Certified Instrument Repair Tech

Randall's career as a K-12 music educator started in the year 2000. He obtained his certification in instrument repair from Badger State Repair in Elkhorn, Wisconsin in 2012 and has been repairing his student's instruments ever since. Practicing Musician is honored to offer you this transcript from one of Randall Bearden's 11 videos on "DIY Instrument Hacks" from Your Passion, Their Success: Practicing Musician's Summer Symposium 2022. You can still access Randall'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.

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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. Hal Blaine got his professional start thanks to which artist?

- A. Herb Alpert
- B. Count Basie
- C. Patti Page
- D. Glen Campbell

2. When revising a song, all are things to keep in mind EXCEPT:

- A. Melody
- B. Rhythm
- C. Lyrics
- D. Cadence

3. Christopher Lamb is a teacher at which school

- A. Rice University
- B. University of Miami
- C. Manhattan School of Music
- D. University of Tennessee

4. Paul McCartney was influenced by which artist?

- A. Buddy Holly
- B. Elvis Presley
- C. Bill Hadley
- D. Harry Styles

5. Bebop was a derivation of which musical genre?

- A. Rock
- B. Gospel
- C. Jazz
- D. Pop

6. The band Phoenix initially got together living in which city?

- A. Jakarta
- B. Versailles
- C. Paris
- D. New York City

7. PASIC represents which section of instruments?

- A. Percussion
- B. Woodwinds
- C. Brass
- D. Strings

8. Lee Ann Womack's hit "I Hope You Dance" incorporates a drum beat known as what?

- A. Ghost Notes
- B. Groove Beat
- C. Lindyhop Beat
- D. Charleston Beat

9. Video game composers often hold which additional role?

- A. Music Producer
- B. Mixing Representative
- C. Sound Designer
- D. Character Developer

10. **True or False:** Jimi Hendrix was a fan of the album art for *Axis Bold As Love*.

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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