



THE YOUNG MUSICIAN'S TEXTBOOK

intune

MONTHLY

TECHNIQUES:
**SIX STEPS
TO SALSA**

**SUMMER
MUSIC
PROGRAMS**

HOW TO PLAY
THE GOO GOO
DOLLS' "IRIS"

BROKEN BELLS

**WHAT IT
TAKES TO
BREAK OUT
TODAY**

After an eight year hiatus,
music's biggest little alt-rock
side hustle is back

- ◆ **Personalizing Mastery Learning**
- ◆ **Top 5 Percussion Maintenance Tips for Band Directors**
- ◆ **Your Professional Development Plan**
- ◆ **Podcasting Across the Curriculum**
- ◆ **Student Edition and Subscription Information**

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The Rest Is Up To You

CONGRATULATIONS ON REACHING the halfway point in this school year. With winter performances in the rearview, and the semester's end, it's time for a break. The only problem though is with all the holidays entail, it may not be much of a break at all; more like one set of responsibilities swapping for another, particularly if familial activities shift into high gear.

Perhaps you're one of the lucky ones who get to go on a family vacation this time of year...however, the curmudgeon might say that the words "family" and "vacation" have no business being strung together. But we'll stay positive. If not a break, perhaps winter recess will at least provide a change of scenery, and that's good, right? Sure, but that's not enough.

Allow us to suggest that true rest is the greatest holiday gift one can receive. Rest is vital for better mental health, increased concentration and memory, a healthier immune system, reduced stress, improved mood and even a better metabolism. National Institutes of Health studies have concluded that memories grow stronger when people take a break to rest, which in turn allows us to better learn new things. Plus, prioritizing rest can improve the quality of sleep.

Rest can be difficult to define because it can look different for everyone. Rest is any behavior aimed at increasing physical or mental well-being. But, regardless of how you choose to do it, rest can help you recover and recharge from physical and mental effort. This could be meditating, practicing yoga, walking outside, reading a book, taking a bath or...listening to music. Now there's a concept!

The current issue of In Tune includes the fourth monthly In Tune Listening List for this school year and our three previous Lists are available in our archive. Each of the four issues (October – January) recommend two books about music on our Media pages. Commit to reading one book and listen to the full-length versions of all the recommend songs on our four Listening Lists. Tell the family that it's your In Tune homework during the winter break. Close a door. Breath deeply. Listen. Read. Relax. And remember. The rest is up to you. ●

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



Broken Bells: The Alt-Rock Side Hustle Is Back

One way artists can broaden their horizons musically is to work with different collaborators. This can be challenging for top musicians who are committed to primary ensembles; however, some manage, and find the time. Broken Bells is a "side project" for two such artists who have worked together in the past and after a long hiatus have now released new music.



Six Steps To Salsa

This feature explores the history of salsa music and offers both music notation and mp3s meant to introduce variations of the style.



How To Play The Goo Goo Dolls' "Iris"

One of the Goo Goo Dolls original hits "Iris" is a waltz that's surprisingly easy for a small ensemble to cover - especially if an acoustic guitarist can use an alternative open tuning.



Summer Music Programs

One way to experience campus life is to enroll in a college summer program created for secondary school music students. Summer music camps are also back in business after the pandemic. In an update on last January's In Tune story about "summer programs," our writer reports on the benefits and newest aspects of their offerings.

The Tao of In Tune

IT IS SAID THAT WHAT HAPPENS IN CALIFORNIA OFTEN BLOWS EAST, and as far as the ballot initiative increasing funding for arts that passed last November in the Golden State, we can only hope so. On Nov. 8, Californians overwhelmingly passed Proposition 28, which will bring a windfall of arts education funding to California schools. Advocates say the investment is long overdue, as arts education has declined in most districts — particularly those in low-income areas — for decades. While the state requires arts education in grades one to six and a year of arts education in high school, it's up to districts to decide how to fund and implement it. The result has been an inconsistent patchwork of arts programs that leave many children with little exposure to music, dance, art and other creative forms of expression. Here's to a mighty wind...



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 "Streaming Soars in '22," "Taylor Swift's 'Best Song Ever'", "Is Sync The New Radio?," "It's All About That Bass," "Wednesday's Cello Debut," "Australia/U.K. Orchestral Exchange," and more.



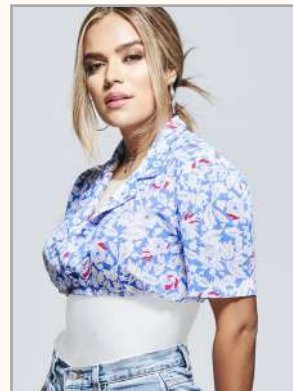
INFLUENCES

Here's how singer/songwriter Daya connects through time to gospel singer Clara Ward.



MEDIA

Our monthly collection of music media features Rick Rubin's new book on creativity, "Every Good Boy Does Fine," the biography by pianist Jeremy Denk, a history of rock podcasts, a documentary on the New Orleans Jazz Fest, 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 Latin star Karol G, folk/pop singer/songwriter Noah Katan, R&B/Hip-Hop's Mariah The Scientist, Australian/British newcomer Mereki, and the Britain's representative to the Eurovision Contest, Sam Ryder.

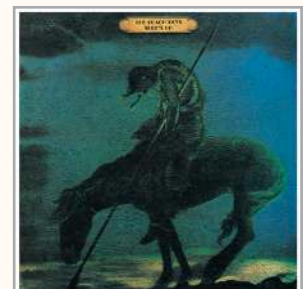


WHAT DO YOU DO?

We profile the career of Sean Ross, radio researcher, trade journalist, and programming consultant.

CLASSIC ALBUM COVERS

The Beach Boy's appeal was going out with the tide in the late 1960's and founding brother Brian Wilson was ill. Enter the socially conscious 70's, a new manager, Carl Wilson as leader, and the band got in step with the times. The album cover of an exhausted Native American brave is a fitting image for the LP *Surf's Up*...



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Your Professional Development Plan

...from Filling Up Your First Bag of Tricks to Trying Something Completely New!

IT'S SO EXCITING TO VISIT with collegiate music education majors. They are excited about the possibility of becoming the next greatest educator of all time! Many dream of conducting future ensembles in statewide or even national conference programs. At the recent Music for All Grand National Championships presented by Yamaha, music education majors from across the Midwest gathered to meet with an esteemed assemblage of experienced educators in a "Meet the Experts" setting. The session was organized in a speed-dating arrangement to provide the students with access to as many experts as possible so that they might ask questions and/or discuss concerns they might have about their futures.

For seasoned veterans reading this article, you may remember having the same kinds of questions in your earlier days as a music educator:

- What's the best way to recruit students into the program?
- What do I do with students who act out in class?
- How do I build a good relationship with my principal?
- How do I ask for financial support for my program?
- What if I'm not good at playing certain instruments?

Many of these issues resolve themselves as newer teachers gain experience, experiment, and engage in professional development. In fact, it is always the best music educators who regularly attend conferences and continue to train throughout their careers, committed to finding a better way to (fill in the blank) through self-improvement. Conversely, and unfortunately, we know that there are large numbers of educators who do not choose to seek out self-improvement and this is a real conundrum! In an online video tip for the Music Achievement Council, esteemed educator Herman Knoll provided these wise words regarding professional development. "People should always try to get better. If you have to drive 500 miles to go to a clinic, please do that. You're either going to get better or get worse so make yourself better." (View the entire 2 ½ minute clip at <https://youtu.be/Yn87E2DKmRE>.) The choice to either get better (or not) is a decision made by each individual and I have yet to meet a pre-service educator who doesn't want to be a great music teacher.

Today's students are looking for the same types of mean-



ingful and memorable music-making experiences that students have been seeking for decades and the growing trend to create, produce and share their music, as well as learn about a broad and diverse array of genres and music-making, is completely inspiring! Educators who thought that their only avenue for teaching music was through band, choir, orchestra, or general music are finding increased personal satisfaction in teaching courses in guitar, mariachi, modern band, music business, hip hop, blue grass, gospel, music technology, music creation, Tai-ko drumming, and steel pan drumming to name a few. The fact is there are hundreds of students walking through our hallways who love music; however our current course offerings may not meet their particular cultural or expressive needs.

So how can we maximize the "kids and music" relationship? The good news is that there is a plethora of professional development programs that prepare educators to teach something brand new within the music education framework—not just to increase overall enrollment but to teach personal fulfillment through music-making by meeting the students where they are

and taking them to yet unknown heights. Below is a list of such workshops that educators might consider attending to broaden their own horizons through experiential learning.

- Guitar: Teaching Guitar Workshops (<https://www.guitaredunet.org>)
- Mariachi: National Mariachi Education Workshops (www.mariachiedconsultants.com)
- Modern Band and Music Business: San Diego Summer Music Institute (<https://www.sdwinds.org/sdsmi>)
- Steel Pan: San Diego Summer Music Institute (<https://www.sdwinds.org/sdsmi>)
- Hip-Hop: Wisconsin School Music Association Hip-Hop Music Pedagogy Workshop (<https://wsmamusic.org/hip-hop-workshop/>)
- Bluegrass: International Bluegrass Music Association (<https://bluegrassfoundation.org/programs-resources/>)
- Gospel: Berklee College of Music (<https://www.berklee.edu/summer/programs/gospel-performance-program>)
- Music Technology: TI:ME (<https://ti-me.org>)
- Taiko Drumming: Kagemusha Taiko (<https://kagemusha.com/education/teacher-training/>)

Stanford University neuroscientist Dr. Andrew Huberman professes that in response to external stimuli, we can either be retreating, flat-footed or in pursuit of something. “There really aren’t any other motor responses for an animal, including humans,” says Huberman. “There’s stay put, back up or go forward.” No matter your years of teaching experience, or whether you are looking to enhance your level of artistry within your current genre, or to expand your experiences by learning a new genre of music-making, professional development is key. Make the decision to go forward. You WILL get even better than you already are! **T**



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.



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PODCAST



TING

ACROSS THE CURRICULUM

By Marjorie LoPresti,
Digital Content Manager,
MusicFirst

SCHOOL-AGE KIDS ARE HUGE CONSUMERS of podcasts. In 2021, there were 850,000 active podcasts, with over 48 million total episodes, available in over 100 languages. Over 51% of Americans report listening to podcasts. This demographic is trending younger every year. Educators who want to better engage students can capitalize on this trend. Kids want to create content in the same medium in which they consume it. Podcasting brings relevancy to every single subject area.

Experienced teachers across all grade levels and subject areas will attest that many students can tell what they have learned in greater detail and more quickly than they could write about it. Podcasts created in schools harness students' ability to share what they know through speaking in a conversational way.

Contemporary podcasting began in the 1980's with "audio blogs," followed by Carl Malamud's "Internet Talk Radio," and additional online radio shows during the growth of mainstream internet use in the 1990's. Those early audio blogs and shows were asynchronous and on demand, just like today's millions of podcasts. In the period between 2000-2003, the advent of RSS syndication, mp3 format, the iPod, and iTunes, podcasting as we know it became the new standard.

[Click here for a brief history of podcasting \(Link to Lesson 1 PDF – What is Podcasting?\)](#)

"Podcasting Across the Curriculum" is the first-ever podcasting course for K-12 schools. Developed by Dr. Jim Frankel, founder and director of MusicFirst, the curriculum is applicable in most any classroom and for any subject.

Dr. Frankel's vision was to help teachers empower their students by enabling the creative expression of what they have learned. The curriculum is a ready-to-use solution for teachers with no recording, podcasting, or music composition experience, and is applicable for experienced music and technology teachers too.

The course includes:

- 20 lessons with student handouts and assessments
- 20 full projects across a broad array of subject areas, with student handouts and assessment rubrics (math, science, history, language, physical education, arts, etc.)
- 10 bonus project ideas

The coursework starts with the origins of podcasting and includes exemplary podcasts on many subjects. Step by step,



the teacher and learner alike are guided through strategies to develop podcast content and acquire the skills needed to record, edit, and distribute podcasts. Along with objectives, materials, instructional procedures, the teacher side of each lesson includes the International Society for Technology in Education’s “ISTE Standards” for students. <https://www.iste.org/standards/iste-standards-for-students> The student view in each lesson includes printable instructional materials, links to quality resources, lots of images, assignments, and projects.

Specific, detailed technology-related instructions for hardware and software are included in the course materials. Dr. Frankel recommends Soundtrap as the recording, editing, music composition, and audio production software. His top hardware recommendation is Focusrite’s Vocaster One Studio interface, which comes with a microphone and headphones. (The core content of the curriculum is applicable with any music production recording software and hardware.)

Recently, Dr. Frankel met with Dr. Lee Whitmore, Vice President for Education at the Focusrite Group,

and Dan Behar, Global Channel Manager of Soundtrap for Education. They discussed how the synergy of curriculum, hardware and software can be transformational for students. Their wide-ranging discussion covered these broad questions:

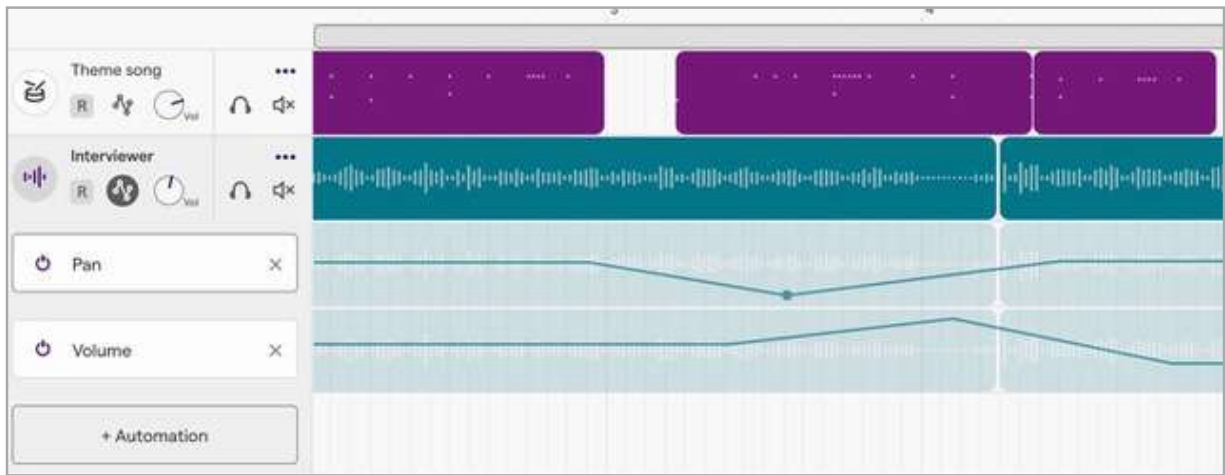
Why Podcasting?

Podcasting is sometimes called the ‘duct tape’ of education. Purposeful audio recordings can bridge gaps in so many ways:

- Student ownership of learning
- Vehicle for creativity
- Check-in and connect with students; hear their voices – literally and figuratively



Student creators are podcasting from one of the Women’s Audio Mission’s outreach in California’s San Francisco Bay Area.

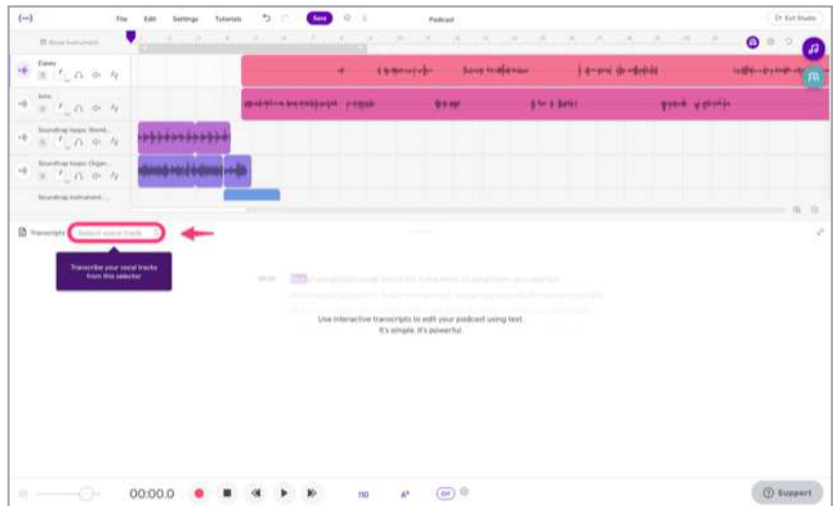


Soundtrap

- Brings relevancy to every single subject area – kids are listening to podcasts on their own
- Alternative assessments to improve equity and comprehension, i.e. students with special needs or whose written language skills may not match their other achievement levels
- Assess understanding beyond formal written evaluations
- Build an ongoing portfolio to demonstrate and build on mastery
- Technology skills for making a podcast = career readiness in media production, a must-have for all fields of employment

Dan Behar (Soundtrap) outlined these additional imperatives for including podcasting in the mainstream curriculum:

- The 4c's of 21st century learning: creation, communication, critical thinking, collaboration
- Collaborative project-based learning helps students develop hard and soft communication skills
- Speaking and listening standards
- Engagement in learning and communicating about students' own learning (metacognition)
- Meeting students where they are: they *want* to create, and develop storytelling and narrative-building skills
- Amplifying student voices in public, or in private
- Elevating student perspective and interdisciplinary learning
- Community building: long form audio products can work with place-based education (PBE) and culturally responsive teaching (CRT) goals.



Why Focusrite?

Millions of musicians and home recording artists are familiar with Focusrite and their *Scarlett* line of audio interfaces. Dr. Lee Whitmore outlined some of the main reasons Focusrite is becoming popular in school settings. Their products are known for:

- Exceptional fidelity (quality sound capture and playback)
- Best-in-class reliability and durability (crucial in school settings!)
- *Vocaster* interfaces, microphones and headphones provide a “low floor and high ceiling” – ease of use, superior results.
- Sleek, simple, error-eliminating design and cabling connections
- Built-in audio enhancement presets – a huge advantage for novice and experienced podcasters.

The *Vocaster One* and *Vocaster Two* were designed specifically with podcasting in mind. Both accommodate a “host” microphone, ‘call in’ guests, and have handy ‘mute’ buttons. The *Vocaster Two* includes two microphone ports plus a

Focusrite Vocaster

vocaster one



vocaster one
vocaster one studio



vocaster two
vocaster two studio



“Podcasting and music are like ingredients in the gumbo of life. They go hand and hand.”

– Dan Behar, Soundtrap

Bluetooth audio input for easy capture of sound from a remote guest or other devices. The *Vocaster One Studio* and *Vocaster Two Studio* both include dynamic microphones and high-quality headphones along with the interface. Visit <https://focusrite.com/en/vocaster> for more information and videos.

Why Soundtrap?

Soundtrap is online/cloud-based recording and music production software. It’s visually engaging, powerful, and intuitive to use. Many music educators used Soundtrap during pandemic-related school shutdowns because of its ease of use and collaboration features. The education version, SoundtrapEDU provides the privacy and safety controls that teachers and schools demand in addition to the robust experience of the “consumer” version of Soundtrap:

- Built-in ‘podcast’ template, so anyone can start recording right away.
- Loop library enables anyone to create custom music—essential for a quality, custom podcast!
- Collaboration with your “school” network only
- Teacher-determined and assigned project templates
- Advanced audio editing features and effects with simple controls
- Transcription Tool (voice recognition) provides accessibility and ease of editing
- Translation Tool

How can you get the curriculum?

- Existing MusicFirst Classroom customers already have free access to Podcasting Across the Curriculum in the MusicFirst Library.
- Soundtrap Education customers can visit musicfirst.com/podcasting to request access.
- Any educator – not just music teachers - can visit musicfirst.com/podcasting to request access and a free trial of MusicFirst with Soundtrap.
- Need some gear to get started? Contact MusicFirst for education pricing on Focusrite products. Access to the curriculum is included at no additional cost.
- FREE TRAINING will be available online with Dr. Frankel. Sign up at musicfirst.com/podcasting.

Which podcasts do you enjoy and recommend?

For students, educationally rich and age-appropriate podcasts provide excellent models for learning and as models for their own projects.

Here are a few recommended by Dr. Frankel:

- But Why? A Podcast for Curious Kids (Vermont Public Radio) <https://www.vermontpublic.org/podcast/but-why-a-podcast-for-curious-kids>

- TED Talk Daily – *What silence can teach you about sound:* https://open.spotify.com/episode/6esWAhPKqhKxeNDXNXIVSM?si=MwGkvY_tSkOQ_Y0p0UTFUw

- Radiolab for Kids – *Dark Side of the Earth:* <https://open.spotify.com/episode/1qjHAXGtmWdri6TG1bOubM?si=N27m72n3RpqBiUwa21HuiA>

- StarTalk Radio with Neil DeGrasse Tyson: <https://open.spotify.com/show/1mNsuXfG95Lf76YQeVMuol?si=5a7ca916ab9847b4>

• Find more teacher-approved podcasts for kids here: <https://www.wereateachers.com/best-podcasts-for-kids/>

These podcasts are recommended for adults, musicians, and educators:

- Ten Songs That Made Me <https://open.spotify.com/show/3sRrtlRiByFrOC49vPwP8L>

- BBC: Song Exploder https://www.radiotopia.fm/podcasts?gclid=Cj0KCQiA99ybBhD9ARIsALvZavWp7ib6cuqZfacPSdMuf4quAxxivIH9r_7TC7_rkHpJ_c_itZd-JlUaAh_PEALw_wcB

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- Invisible Arts with Richard Gibbs <https://podcasts.apple.com/us/podcast/invisible-arts/id1528075322>

- Radiolab <https://radiolab.org/episodes>

- Freakonomics Radio <https://freakonomics.com/podcasts/>

- This American Life <https://www.thisamericanlife.org/>

- Marketplace hosted by Kai Rydzal <https://www.marketplace.org/shows/>

- How to Be Perfect (with Michael Schur) <https://podcasts.apple.com/us/podcast/how-to-be-perfect-with-michael-schur/id1544098624?i=1000579916929>

Whether you are a podcast connoisseur, music techie, or completely new to audio recording and podcasting, “Podcasting Across the Curriculum” provides a detailed roadmap for success. From the first lessons on the origins of audio storytelling, to strategies for crafting quality podcasts, step-by-step recording and editing, then guidance on distribution, you and your students will gain confidence in creating engaging and informative podcasts, essential technical and collaborative skills, and new avenues for expression. Happy podcasting! **T**

ABOUT THE AUTHOR AND CONTRIBUTORS

MARJORIE LOPRESTI is Director of Content for MusicFirst and co-author of *Practical Music Technology* (Oxford University Press). She has over 30 years’ experience teaching elementary, secondary, and undergraduate music with technology. Marj has presented clinics on general technology, brain-based learning, music technology integration and assessment to thousands of educators and is honored to have been named NJMEA Master Music Teacher and TI:ME Music Technology Teacher of the Year.

DR. LEE WHITMORE is a music, audio, creative digital media, and education thought leader. He’s the Vice President for education at Focusrite Group, which includes Focusrite, Novation and Ampify Music, Sequential and Oberheim, ADAM Audio, Martin Audio and Optimal Audio, Linea Research. With a career that spans three decades, his professional assignments have included leadership positions at music industry companies Avid, Sibelius, and Korg USA, as well as the GRAMMY Music Education Coalition and Berklee College of Music.

DR. JAMES FRANKEL is the Head of Digital Education for Wise Music and Director of MusicFirst. Previously, he was the Managing Director of SoundTree, and before that he was the instrumental and general music teacher for 15 years in New Jersey Public Schools. Jim is a widely published author in various state, national and international journals of music education. He is the author of *The Teachers Guide to Music, Media & Copyright Law*, co-author of *YouTube in Music Education*, contributing author for *Critical Issues in Music Education* and co-author of *Making Music with GarageBand & Mixcraft*. In addition to his writing, Jim is a highly sought-after clinician and keynote speaker in the local, national and international music education community. He is on the Board of Directors for TI:ME and is the past president of ATMI.

DAN BEHAR, Global Channel Manager, Soundtrap for Education has been in edtech for nearly five years, delivering creativity solutions to classrooms around the world. He is most proud of Soundtrap’s work to help give students a voice through podcasting and music creation. Across subjects and grade levels, Soundtrap helps educators teach life skills with lasting positive impacts.

FIVE Percussion Maintenance Tips for Band Directors

BY SHILO STROMAN

Senior Instructor of Percussion and Jazz at Colorado State University

IT IS A GENERALIZATION, but commonly accepted that percussionists are a fickle bunch who like very specific pieces of gear. However, no one manufacturer makes everything. Band directors can take heart: here's a handful of tips from expert Shilo Stroman, performer, educator, and composer, about keeping your percussion instruments organized and ready to play.

1. Storage

- Cases and covers are important for any percussion instrument. They generally don't come with the instrument unless you're getting a package deal.
- Proper storage is a must for instrument longevity. The [percussion workstation](#) by Wenger is a great way to stay organized and take everything from cowbells to cymbals with you in a self-contained performance station. Label the place where every instrument "lives" when not in use. If each instrument is covered and stored properly, you can avoid early replacement and the concurrent expenditures.
- Train your students to properly store instruments after each rehearsal and allow them time to do so.





Wing nuts



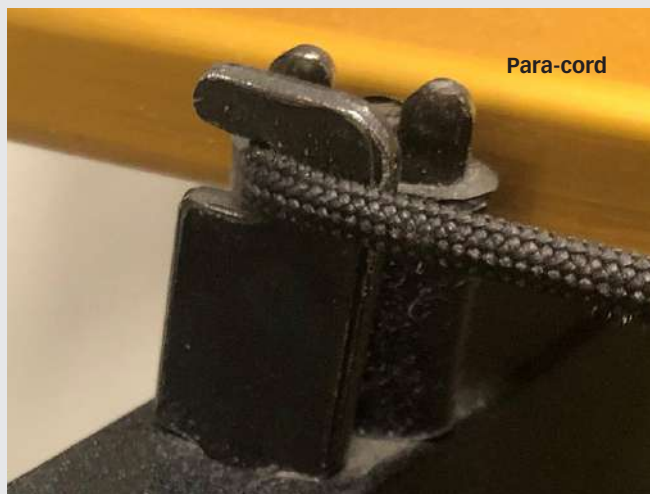
Spacer



Percussion workstation



Triangle clips



Para-cord

2. It's the little things.

Wing nuts, sleeves (make sure they fit) and felts for cymbal stands, hand cymbal straps, are important to avoid rattles and other non-musical sounds.

- Purchase extras and keep them locked up.
- A roll of para-cord from your local hardware store works perfectly for stringing xylophones, vibraphones, and marimbas. Make sure you get the correct size, as every manufacturer is different.
- Pin and Post insulators for keyboards are essential to maintaining your bars and avoiding any non-musical sounds. Rubber feet for hardware are also important to avoid “extra” sounds and protect your stage floor.
- Triangle clips are key. If on a tight budget, you can make one with a bag of clips from the local hardware store and some fishing line. Make sure you have TWO lines and that they're the correct length to avoid spinning. Clips from Black Swamp Percussion and Grover Percussion are a professional option.



3. Tune! You do this every day with your winds and brass. At least once a week is essential for percussion.

- Take a listen once a week to each drum. It might only need one turn on a single tension rod to get the drum back to where it needs to be. Be diligent and your drumheads will thank you.
- While you're doing this, take a look for wear and tear. At Colorado State, we use a permanent marker to date each drumhead so we can replace it when needed. You could also use a spreadsheet to keep a log of drumhead tuning and replacement.
- If your timpani pedal isn't staying where you need it to, the head probably isn't in range.
- When replacing heads, clean the bearing edge, tighten any loose nuts and bolts, and grease the tension rods with white lithium grease before attaching the new head.

4. Train your students to be aware of the equipment.

- Train them to watch for loose tension rods, missing cymbal felts, timpani pedal issues, loose nuts and bolts on drums and broken para-cord.
- The quicker you identify the issue, the quicker you can fix it and make music.

5. Make a percussion repair kit that only you and your percussion students use. It should contain the following.

- Extra washers, cymbal felts, hardware wing nuts, tension rods, snare string, etc.
- White lithium grease
- Drum keys, timpani keys, screw drivers, hex keys, pliers, and any other tool you might need for your specific instruments/equipment
- Rags for cleaning
- Gaff tape is useful for dampening but the [Evans eq-pods](#) are a more professional solution



ABOUT THE AUTHOR:

Percussionist and composer SHILO STROMAN is Senior Instructor of Percussion and Jazz at Colorado State University where he teaches lessons, percussion ensemble, drumline, Jazz Pedagogy, Percussion Methods, Jazz History and Jazz Ensemble. Stroman is also very active in the marching arts and is currently the Artistic Director for The Battalion Drum and Bugle Corps in Salt Lake City, UT.

Learn more at www.shilostroman.com.

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By Stephen Nelson

PERSONALIZED LEARNING allows each student to truly experience every musical concept, and mastery learning is guided repetition with a gradual pace of introduction. By combining personalized and mastery learning, you will find that the slower pace of instruction actually accelerates accurate and successful knowledge and skill acquisition in each of your students. This type of success breeds confidence and self-motivation, lighting a fire for lifelong learning.

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You can best personalize mastery learning when you exude constant passion for the learning process and persistently help each student to obtain the desired goal. Passionately and persistently focusing on meeting each student where they are in their journey will also greatly strengthen your ensemble's capabilities. Your classroom will become a dynamic force that helps to shape your students' lives. However, while passion is critical to success, it must be accompanied by your ability to slow down.

SLOWING DOWN

It may have already occurred to you that this type of instruction must move slowly. A maxim that I live and teach by is, "The slower you go, the quicker you will get there." By there, I mean any progress towards your desired goal. The path to every skill will be paved with frequent success and reward. As teachers, we determine the time it will take to ensure our student's success, so go ahead and expand each moment with guided repetition and expert modeling. Doing so allows you to assess their progress accurately.



Slowing down 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/personalized-mentorship/ 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. Which artist recently received the title of Vevo's most viewed artist for '22?

- A. Noah Kahan
- B. Karol G
- C. Mariah the Scientist
- D. Sam Ryder

2. Roy Orbison later joined the Traveling Wilburys, a band that didn't include:

- A. Tom Petty
- B. George Harrison
- C. Paul McCartney
- D. Bob Dylan

3. Which of the following are ways to protect your original music?

- A. Register your song with the US Copyright Office
- B. Become a member of a performing rights organization
- C. Register your song with SoundExchange
- D. All of the above

4. Daya has said one of her biggest influences is:

- A. Amy Winehouse
- B. Aretha Franklin
- C. Clara Ward
- D. Mariah Carey

5. Which instrument is the foundation of salsa music?

- A. Tumbao
- B. Clave
- C. Agogo
- D. Montuno

6. James Mercer is the lead singer for which indie band?

- A. The Shins
- B. Queens of the Stone Age
- C. Led Zeppelin
- D. The White Stripes

7. Johnny Rzeznik of The Goo Goo Dolls specializes in which guitar technique?

- A. Slide
- B. Open tuning
- C. Closed tuning
- D. Finger picking

8. **TRUE/FALSE:** Artist James Earle Fraser witnessed the increasingly futile resistance by Native Americans against the expansionist white man and created "End of the Trail" as his way to honor their struggle.

9. Streaming platforms reward artists who release music with what frequency?

- A. Yearly
- B. Monthly
- C. Quarterly
- D. Bi-Annually

10. What is a potential benefit from summer music study?

- A. Learn new music styles
- B. Meet new people
- C. Study with top professionals
- D. All of the above



What Is Social Emotional Learning?

How are music educators well-suited to help students develop socially and emotionally?

What does research tell us?

Now more than ever, music education is critical for all students. One significant impact is how it helps students with social emotional learning (SEL).

This brochure includes key talking points for music educators, school administrators, and school boards to connect music education and social emotional learning. For example:

- Teachers can create a classroom environment that is student-centered and driven by students' social and emotional needs.
- School administrators can support certified music educators' professional growth with professional development in SEL.
- School boards can ensure adequate mental health resources are available for students and staff to support teachers in implementing SEL.

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