



THE YOUNG MUSICIAN'S TEXTBOOK

# intune

MONTHLY



**THE AWESOME  
MEMPHIS  
DRUM SHOP**

**HOW TO  
PLAY TRAIN'S  
"DRIVE BY"**

# MOLLY TUTTLE

After two albums of "roots pop", the singer/songwriter and virtuoso musician returns to her bluegrass roots

- ◆ **The Concert and Festival Season Cometh**
- ◆ **Performance Assessment Software**
- ◆ **Teaching Culturally Diverse Music**
- ◆ **Student Edition and Subscription Information**





# 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](https://Yamaha.io/intune22)

 **YAMAHA**  
*Make Waves*



## The Road Not Taken

**LOTS OF PEOPLE ARE UNCOMFORTABLE IN CROWDS.** In business, you'll hear some say "I'm better one-on-one." And pollsters continue to find people rating death as their number two fear, behind public speaking. What's the problem with public speaking? The public! Yet, we educate "one to many," in part because the group dynamic has its own learning benefits, but also because of educational economics, and in some cases lead to a diminution of individuality. We want everyone to participate, to exchange ideas in a group setting, form ensembles and perform together, and but that requires that the individual conforms to the imperative of the unit.

In Tune's monthly student edition editor's letter briefly discusses the idea of identifying, and if not celebrating one's individuality and independence – or at least recognizing and accommodating it. We then underscored the idea with a story encouraging those students who would go on to study music in college to select a program that will fulfill their unique needs and interests. We then seconded that emotion by highlighting the unique musical journey of a contemporary "roots pop" (bluegrass) artist in a story featured on the publication's cover.

We mention all this here to suggest a new or renewed focus on a scholastic bargain. "I as teacher will learn about and support your individual musical needs and interests if you will participate more fully as a member of our student group (class)." One way to support that individuality is to prescribe a reading and lesson from In Tune's diverse array of subject matter in the current issue and within the In Tune archive to which all student readers have access. As you may already know, the link to the archive can be found by clicking on the three short bars in the upper left corner of every In Tune screen.

Helping students advance their individual goals and connecting directly with them takes time and therefore can't be done all at once, but keeping a record of who needs and likes what could pay dividends. Young people don't always realize that the world honors and rewards the qualities of individuality and worry about being different or seen as "other." Helping them understand that while there's a time for the comforts of conformity, and that group participation has its virtues, that leaders often stand out by choosing "the road not taken" (thank you Robert Frost). ●

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



### Molly Tuttle

Best known as a top bluegrass guitarist, Molly Tuttle, 29, is the first woman to win the International Bluegrass Music Association's guitar player of the year award (two years in a row, 2017 and 2018), but she considers herself as much a "roots/pop" singer/songwriter, as anything else.



### Rhythmic Targeting

Our writer explores and provides examples of ametric music that may or may not have an explicit meter signature and is not played or sung in a strict metrical style, but provides a certain character to a song.



### How To Play Train's "Drive By"

San Francisco band Train won a GRAMMY for Best Rock Song with "Drops of Jupiter," but their 2012 song "Drive By" was also a big hit. The song was recorded in the key of E at 122 BPM and learning to play it can provide a great introduction to ska and the music of the Caribbean.



### In Tune's Semi-Annual "Best Music Schools" Special Report

Like all our stories in this series, In Tune's semi-annual report on going to college for music begins by disclaiming the concept of "best." We make it clear that there are no "best colleges"; only the best one for you. This issue's installment has a special focus on what admissions officers would prefer to see on candidate applications.

# The Tao of In Tune

THE TEXAS MUSIC EDUCATORS ASSOCIATION CONFERENCE BEGINS ON FEB. 8, and for the first time in three years, In Tune will send a correspondent. This same individual traveled to the Midwest Clinic last month as well. Woo hoo. We're back face to face (or mask to mask...whatever). We're still cautious, and aware that people are still getting sick, but we think that the environment for attending large in-person gatherings is now such that we can freely participate. We've actually been picking our spots for some time but going to TMEA after these many years feels different, and good. We just wanted to share...



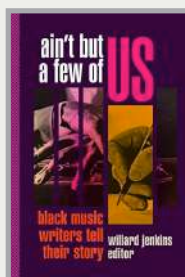
## MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's snippets include "Ukraine Announces Eurovision Bid From A Bomb Shelter", "Is AI Taking Over Music?" "Musicians Commit To Climate Change", "Pianist Plays Under The Sea (Literally)", "Funny Girl" Sets Record, and more.



## INFLUENCES

Here's how singer/songwriter duo Coco & Clair Clair connect through inspirations to Scottish rocker Alex Harvey.



## MEDIA

Our monthly collection of music media features the new book by Willard Jenkins, "Ain't But a Few of Us: Black Music Writers Tell Their Story," "Intro to Ear Training" video lessons with YouTuber PrettySimpleMusic 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 singer/songwriter Omar Apollo, singer/songwriter/producer, and social media personality JVKE, country/pop singer/songwriter Jordan Davis, singer/songwriter Lizzy McAlpine, and young jazz sensation Samara Joy.



## WHAT DO YOU DO?

We profile the career of Brittany Bauman, Music Education Director at Nuvo Instrumental

## CLASSIC ALBUM COVERS

1964's *Getz/Gilberto* album is considered to be the record that popularized bossa nova worldwide. It is one of the best-selling jazz albums of all time, widely acclaimed by music critics, who praised Gilberto's vocals and the album's bossa nova groove and minimalism. The album sleeve is the work of Puerto Rican artist Olga Albizu. **T**



# EVERYTHING YOUR MUSIC PROGRAM NEEDS

Over 75 Years of Innovative Products  
That Define **PERFORMANCE**



Music Chairs  
& Stands



Acoustic  
Solutions



Teaching Tools



Choral Risers &  
Acoustical Shells



Staging &  
Platforms



Storage  
Solutions

Discover more at [wengercorp.com](http://wengercorp.com) or call us at 1.800.493.6437

# The Concert and Festival Season Cometh

**T**HE SPRING CONCERT AND FESTIVAL season is right around the corner. In addition to these performances often serving as definitive assessment events, they also act as opportunities for our students to show their parents, school personnel, and community members what they can do. In addition, they allow our performers to bask in the joy of authentic music-making when presented at the highest level. To ensure that this occurs, detailed attention must not only be given to the preparation of the music itself, but also to the peripheral details which can provide an environment that is free of needless stress.

## PRE-CONCERT: CALM OR CHAOS?

The most challenging part of a concert can be the hour prior to the performance. How that time is managed is critical for a successful concert.

- **Both students and parents should know** where and when to report. They should also know what your procedural expectations are (including concert attire) well ahead of concert day. This will require multiple methods of communication, including letters and emails home, inclusion in school-wide newsletters, postings on school websites, and countless announcements to students.
- **Arrange for the necessary help to address** the last-minute crises that are inevitable before each performance. Call on a colleague (or parent) to be on standby for assistance and be sure to acknowledge and thank your helpers appropriately.
- **If possible, rehearse in the performance space.**
- **Rehearse how to enter and exit the stage.** I have personally seen too many choirs take the stage only to have the director start the performance by waving students to one side of the risers or the other so that they are centered. Instrumentalists should know when to stand/sit in union when the director takes the stage and when to transition to the next piece of music in the program.



- **Develop a concert production procedure or checklist** so everything will run smoothly. In addition to entering and exiting the stage, plan for tuning, standing for bows, transitioning between selections as well as between the various performing ensembles.
- **And speaking of transitions,** someone needs to be assigned to cover as groups move about and set up for their performance. Have “sponge” activities planned to “sop up” the time in between ensemble performances. This can be done through student solos, announcements, echo clapping or sing-a-longs. These are excellent opportunities to mention links between music education and high student achievement. Inaction will usually default to boredom.

## CONCERT LENGTH

- **At the elementary and middle school levels,** concerts should last no longer than one hour. If you cannot get through all the ensembles within this timeframe, consider having a second concert. Leave audiences wanting more so that they will return for future concerts.

- Although the ideal concert length is one hour, **high school programs often run longer** so that all ensembles may perform in one concert. As much as possible, give each group an equal amount of performance time so that one ensemble does not monopolize the program.
- **For school assemblies**, work with colleagues to prepare a minute-by-minute performance script (run of show) and stick to it. Be sure to assign time for student movement and applause. Ask students to create interesting transitional activities.
- When performing school assemblies, **plan an upbeat program** that is appropriate to the purpose of the assembly. Consider that students are performing for their peers and will want to perform well for their friends.
- **This is your big opportunity** to impress your students and staff. Consider producing the concert with a different mix of material for the students during the day than you would for the parents in the evening.

### WHO IS RUNNING THE SHOW?

Someone must “control” or “produce” the presentation

at all times. If your building administrator is not available throughout the performance to act as host and set the correct concert tone and ensure it will be maintained, the director must assume total leadership of the situation.

- **Give out public thanks** appropriately and acknowledge your school administration and school board for their support of the arts programs.

### CONCERT BEHAVIOR

- **Good concert behavior is learned**, and it is the music educator’s job to teach audience etiquette. Good concert behavior cannot be taken for granted. This may be the only time in a student’s life that this concept is addressed. Remember: If not us, then who?
- **Discuss your high expectations for their behavior** directly with the audience. It’s important that we instruct our audiences as well as our students. Parents need as much **direction** in the evening concerts as students do in the daytime assemblies. Since many parents do not know the proper responses, simply guide them along appropriately. (At the beginning of a multi-movement work, for example,



## 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.

**Get the National Recognition Your Music Program Deserves!**



**Recognizes Commitment**



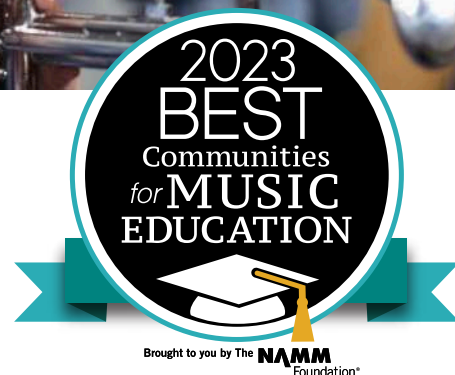
**Increases Visibility**



**Validates Program**



**Advances Support**



**APPLY BY JAN 31, 2023**

[NAMMFOUNDATION.ORG](http://NAMMFOUNDATION.ORG)

you could simply explain that it is the practice in these types of pieces to hold the applause until after the final movement has been performed.)

- **Comment on and reinforce good behavior** at the conclusion of the concert.

## CONCERT LITERATURE

- **Your performance literature is your course of study.** Is it quality material that serves as a good teaching tool? Such literature can be used to establish a good performance environment. Print audience expectations in concert literature on a regular basis.
- This is another way to inform audience members about your school’s music education program.
- The audience program must be visually appealing, neat and free of errors. Include your mission statement.
- Include advocacy information about the importance of arts education for students.

## PROGRAMMING CONSIDERATIONS

- **Is your program at the appropriate level of difficulty?** It is easy to justify music that is too easy. It is very difficult to justify a work that will never gel because it is beyond the students’ ability. We all over-program now and then, but do you make a habit of it?
- **Does your program have variety?** (Fast-slow, loud-soft, classic-contemporary, secular-sacred, languages, etc.) Have you included material for your students, your audience and yourself?
- **If you are sharing a concert,** how does your programming complement that of your colleagues?
- **Have you scheduled adequate rehearsal time with the accompanist** to ensure that you, the students, and the accompanist are thoroughly prepared for a quality performance?
- **Do you include “informances” as part of your programming?** Taking a section of the concert to inform the audience about the process of creating a performance is a critical component of community arts education. This can be done through sight-reading a work, explaining and demonstrating the musical development of a specific section of music or the rehearsal of a small section from a work to be featured in the next concert.
- **Have you asked your principal or a board member to give opening remarks?** This provides an opportunity

for one of your educational leaders to speak in front of a friendly audience.

- **Have you asked students to share what skills they have acquired in preparing for the concert?** Choose students to talk about what they have learned when introducing each selection. The audience will be pleasantly surprised at how much it really takes to perform well.
- **What is the perfect concert length?** The program where the audience leaves feeling that they would have liked to have heard one more number!

## PRODUCTION CONSIDERATIONS

### Microphone Use

- Take the time to prevent possible sound problems. Have your students been instructed on how to use a microphone? Have they successfully practiced using a microphone? Are the levels set properly?
- Have you checked how they will sound from the back of the room?
- Have you asked someone else to listen to ensure quality control?
- Have you enlisted necessary assistance?

### Technology

- Become totally familiar with the technology you are using—sound board, lighting board, tape recorders, CD players, computers, video recorders or projectors. Arrange to videotape the assembly or concert. Share the recordings with your students.
- Use the recordings for your personal assessment and growth. Know copyright regulations when recording concert material.

### Ushers

- Make sure to assign people to hand out programs and direct the audience to seating or restrooms. **T**



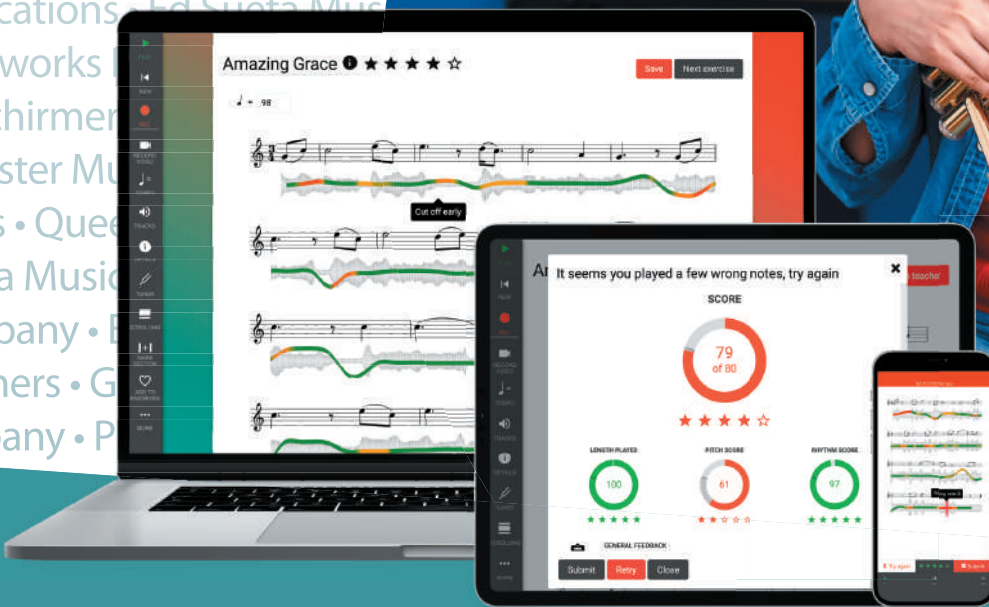
**MARCIA NEEL** serves as Senior Director of Education for Yamaha Corporation of America. She also serves as Education Advisor to the Music Achievement Council, a 501(c)(6) organization whose sole purpose is to assist directors in recruiting and retaining students in instrumental music programs through effective professional development. Marcia also serves as a member of the Board of Directors of Percussive Arts Society.



Try PracticeFirst  
**FREE**  
for 30 days

# Practice made perfect.

Find your favorite method books  
and repertoire in the  
newly-expanded  
**PracticeFirst**  
library.



**practicefirst**

Available exclusively from **musicfirst**

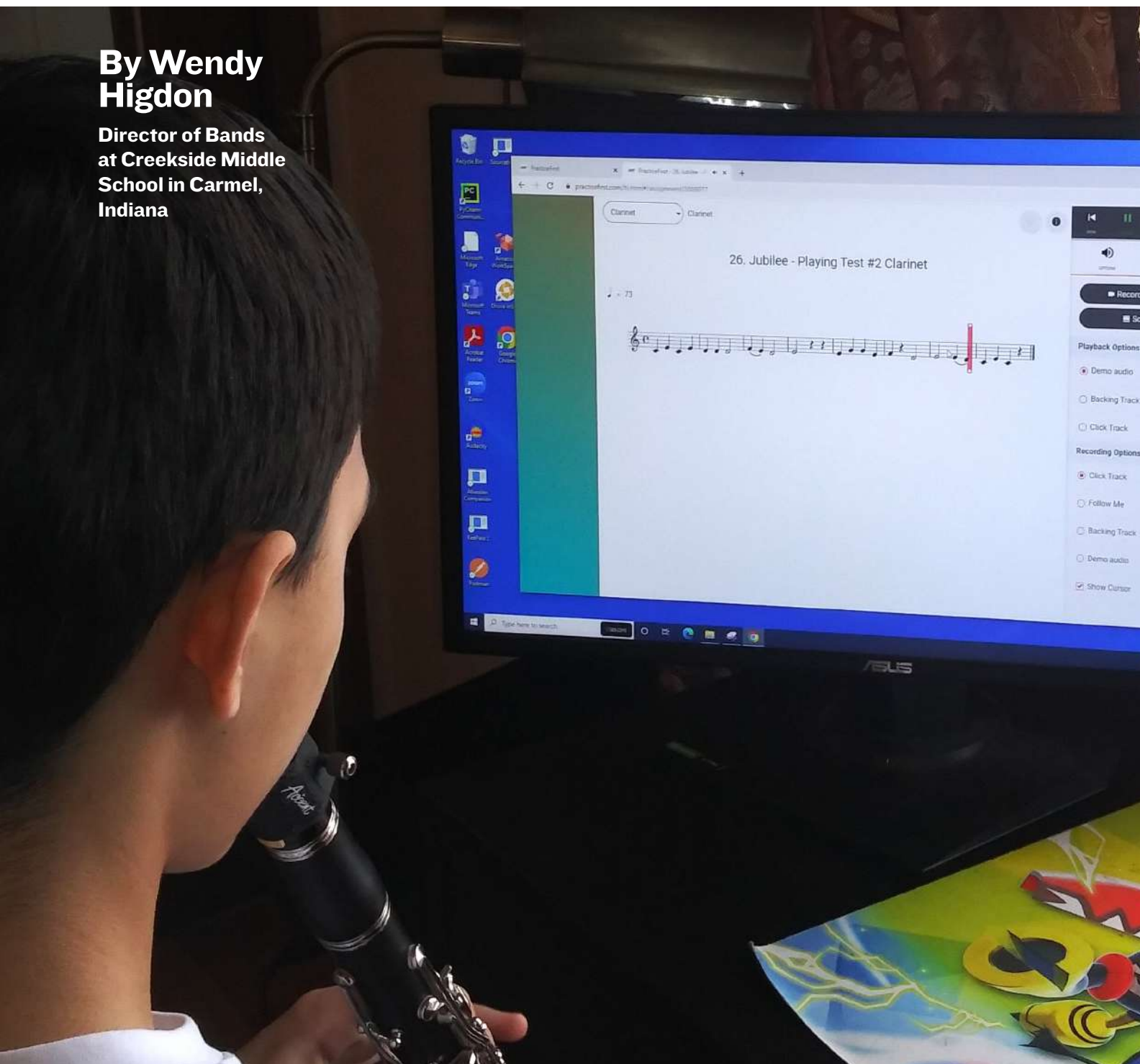


[practicefirst.com](https://practicefirst.com)

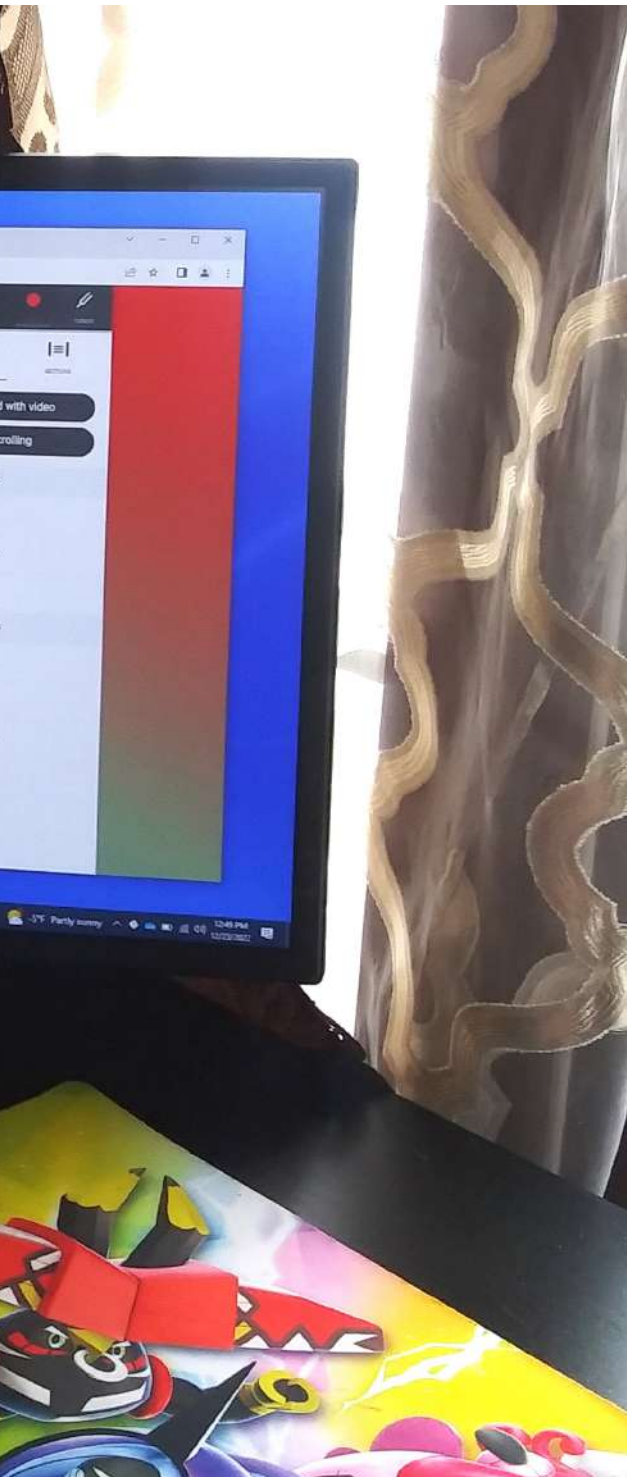
# Helping Students A Performance Asses

**By Wendy  
Higdon**

**Director of Bands  
at Creekside Middle  
School in Carmel,  
Indiana**



# Achieve More with Assessment Software



**P**ERFORMANCE ASSESSMENT SOFTWARE has been a valuable tool in my band classroom for many years. Use of software of this type helps me guide the practice process that happens at home, while motivating students and increasing their achievement, rather than simply leaving them to just “figure things out on their own.”

I find that providing specific feedback to students is helpful as they practice at home, and the accountability of submitting an assignment is a strong motivator in the learning process. Students master music more quickly and accurately when there is an assignment through the software. In fact, the difference in the learning curve is so obvious that I will seek out pieces that are part of the software library to perform with my groups whenever possible.

A few ways that I incorporate performance assessment software include:

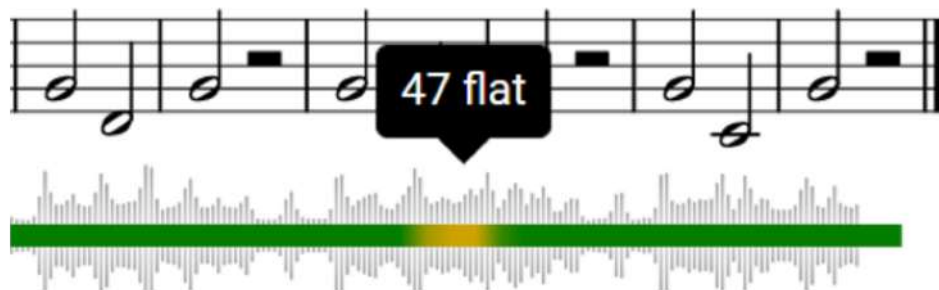
- Give students practice assignments over a difficult passage and require them to submit at a slow tempo. By requiring a slow tempo, students are forced to resist the temptation to rush through a passage. Mistakes are more easily identified and corrected, and students are less likely to develop bad habits and technique. Subsequent assignments can be given that gradually increase the required tempo.

- Incorporate assignments that require a specific level of mastery. For example, when learning a new piece of music, I find it advantageous to give assignments that require students to learn at least 85% of the notes and rhythms within the first few days of receiving a new piece. When students submit by the due date and earn a score of 85% or higher, they receive 100% in the grade book. This is a strong motivator for students and results in much more productive rehearsals at school.

- Pass Off/ Achievement System/ Band Karate: These types of systems are called by a variety of names but are a great way to motivate students while allowing them to work at their own pace. I find that using performance assessment software to run these systems saves a great deal of time, both in the classroom and out. Typically, I will set up levels with increasingly challenging exercises for the students to master. Once the student can earn the required score (typically 95 - 100%), the students submit the assignment. I am able to keep motivation high throughout the school year in a number of ways.

- All students receive a progress card to track their achievement. This year our theme is “Band-opoly.” I created a board game graphic with game spaces for each level of achievement. When students pass a level, they receive a sticker to place on their game board. (Check out [www.slidesmania.com](http://www.slidesmania.com) for a variety of templates.)

Example 1



▪ Weekly award ceremonies happen each Friday during class, and students are recognized in front of their peers as they receive their stickers and lots of applause. Couple these ceremonies with celebratory “theme music” such as *Eye of the Tiger*, *We are the Champions*, or *Celebration* to make the atmosphere even more fun!

▪ Because levels are correlated with the method book, I make sure students are reminded once we master a “level” song together in class. When I have a few slow-starters, I may even give them time in a practice room to complete that first level or two with a few of my “rock star” students available to help them navigate any technology challenges. Giving these students just a little support to get started often does wonders to increase their confidence, while giving others a chance to develop leadership skills.

▪ Keep a leaderboard with the top students listed prominently. This helps to motivate your students who thrive on competition.

▪ At concerts, students are asked to stand and be recognized for their levels of achievement.

▪ At the end of the school year, students who have mastered all the levels receive a special prize. One of my students’ favorite prizes are the large Symphony chocolate bars, but anything that your students will find memorable will work.

• **Intonation Work:** Give students a simple exercise, such as a Remington Study that focuses on intervals. PracticeFirst, the performance assessment software that my students and I

use, will assess the tuning of each interval as it is performed, allowing students to gain personalized knowledge of problematic intervals or notes on their instrument so that tuning can be addressed. This is a great way to expand student’s knowledge and awareness of tuning tendencies pictured above in example 1.

• In all cases, student submissions provide valuable data for me. By listening to student submissions and viewing the feedback provided to the student by the software, I can plan future lessons. Often, when checking submissions, it becomes clear which passages need to be broken down in class, where misunderstandings lie, and what skills must be reinforced for students to achieve success. Additionally, I can provide subsequent assignments through the software that specifically target what I have heard in earlier submission recordings.

Just like other technology tools, performance assessment software needs to be easy for students to use while providing feedback that is readily understandable. Even so, some onboarding is important for students so that everyone gets maximum benefit from the tool. Many students are grade motivated, and generally want to focus only on the score they have earned. However, with a little training, in-class discussion, and perhaps some required self-reflection, students can gain so much more.

I am fortunate to teach in a district where all students have a district provided Chromebook. When students are first introduced to a new technology tool, I take time in class to complete the following tasks together.

• Type the URL of the website into the browser and bookmark it so students can find the page quickly anytime they need to use the tool. Or I will make the URL available in our LMS (learning management system) so all students need to do is click on the link and then bookmark.

• Have students save their username and password in their password manager. Even with easy to remember passwords, students can forget their credentials. (If you know how to use mail merge, you can very quickly print each student’s login in-

Wendy Higdon



# Music Education is Hard



Protecting Instruments Against  
Loss, Theft and Damage  
With MusicPro Insurance  
is Easy



For more information, personal service  
and a low cost quote, contact **Laura** at  
**(516) 773-8673** or **[ldonelan@musicproinsurance.com](mailto:ldonelan@musicproinsurance.com)**



**Example 2**

formation on a label so they can attach it to their band binder or method book.)

- Open the tool and teach students how to navigate the controls and find assignments.
- Give students a very simple task to complete and submit. Choose something that is short (just a couple of measures) and that students can play without the need to practice. This allows everyone to focus on the navigation and submission process, and lets you know who might need additional help with those skills.

In addition to teaching the nuts and bolts of the tool, it's important to take time to acclimate students to the manner in which feedback is provided. With PracticeFirst, there are four areas of robust feedback provided.

- Pitch
- Rhythm
- Intonation
- Duration

Students learn to look at the colored line that appears below the music. Pitch is indicated by the color of the line, while rhythm, tempo, and duration are shown by the angle of the line. A flawless performance would be indicated by a straight green line below the music in example 2.

By hovering the cursor over various locations in the assessment, more specific feedback is provided to the student so they can improve their performance.

In the assessment here, the student can see where the line changes to red that they have played a C# rather than C in example 3.

In example 4, we can see by the angle of the line and the pop-up text that the duration of the note was too short.

A great tool for ensuring that students understand and use the feedback might be a simple exit ticket or self-reflection where students describe the results they received and what steps they might take for future improvement.

By providing support for both teacher and student throughout the learning process, performance assessment tools can have many applications and benefits for your classroom and your students' musicianship that go far beyond a

**Example 3**

**Example 4**

simple playing assignment. While hearing students perform individually in person is crucial, I have found that the addition of performance assessment technology can enhance the rehearsal process while increasing students' achievement and saving precious instructional time for more musical moments. **T**



**WENDY HIGDON** is in frequent demand as a clinician, including sessions presented at The Midwest Clinic, and the Australian National Band Conference, where she was a keynote presenter. She was recognized as the Outstanding Bandmaster for 2020 by Phi Beta Mu, Gamma Chapter and she is also a past recipient of the "Fifty Directors Who Make a Difference" Award from School Band and Orchestra Magazine

# APME

ASSOCIATION FOR POPULAR MUSIC EDUCATION

*Presents:*



## THE 2023 NATIONAL HYBRID CONFERENCE

A NEW LANDSCAPE FOR PME: COMMUNITY, COLLABORATION, & CRITIQUE

LOYOLA UNIVERSITY

NEW ORLEANS, LA MAY 31-JUNE 3, 2023

### What is it?

Four Days of Networking, Presentations, Discussions, Workshops and Performances centered around popular music.

Plus the **APME LIVE STUDENT FESTIVAL**

### Who is it for?

- \* k-12 music educators involved or interested in popular musics
- \* college professors and scholars in popular musics
- \* students in middle school - college performing in popular musics
- \* pre-service music educators interested in popular music
- \* industry experts
- \* professional musicians

For more information visit:

[www.popularmusiceducation.org](http://www.popularmusiceducation.org)

# Teaching Culturally Diverse Music

By Dr. Quincy Hilliard

PROVIDING STUDENTS WITH AN HISTORICALLY accurate and inclusive account of music's diversity will serve them in a variety of important ways. In addition, you might have minority or ethnic students in your program who will become more actively engaged when they find out the music they are playing has something in common with them. This will encourage and inspire them to continue in the field of music. Therefore, to achieve this result, a conductor or teacher should examine music by composers who have been underrepresented. Women composers, composers of color, and composers of different ethnic groups are examples of this idea, and researching these music creators can serve as a project for students.

## Ways to Focus on Diverse Composers

Some ways to focus on diverse composers are:

1. Do research on the composer. In one particular case, when I had gone to visit a school, they had done research on me for a whole year.
2. Listen to music by the composer to determine their style and what they like.
3. Watch videos of the composer online via YouTube. Sometimes, the videos include scores of the composition as well.
4. Do a Zoom meeting with the composer.
5. Bring a composer in to do a residency with your students.

## Sources of Music by Diverse Composers

Here are some great sources of music by diverse composers:

1. **Institute for Composer Diversity:**  
<https://www.composerdiversity.com/>
2. **And We Were Heard:**  
<https://www.andwewereheard.org/>
3. **ColourFull Music:**  
<https://www.colourfullmusic.com/>
4. **Music by Black Composers:**  
<https://www.musicbyblackcomposers.org/>

Try to plan representative programs over the course of the year rather than from concert to concert. Also, avoid creating programs that focus on a single demographic - especially during typical celebration periods on the calendar.



Try to include as many diverse composers and diverse music as you can at your concerts.

## How Teaching Culturally Diverse Music Benefits Students

In my opinion, teaching culturally diverse music can benefit students in three ways:

1. **Empathy.** Acceptance goes beyond oneself and into the community around us. Students that learn to be accepting and inclusive can develop empathy for others.
2. **Reducing prejudices.** The earlier values are instilled in children, the more likely these values will carry on throughout their lives. When teachers teach empathy, say through diverse lessons and through modeling empathetic behavior, students can develop socially with less prejudiced attitudes.
3. **Self-assurance and confidence.** This begins with the individual. Students whose differences are accepted in a culture of inclusiveness can build the confidence to accept themselves. ¶



### 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 [practicingmusician.com/pd-symposium-2022](https://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.





---

## 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.

Read more in this free resource to help advocate for music education for all students.

Download your brochure at [bit.ly/ConnectMusicSEL](https://bit.ly/ConnectMusicSEL)

Questions? Email [advocacy@nafme.org](mailto:advocacy@nafme.org)

# 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. Leontyne Price made her critically acclaimed debut singing which opera?

- A. *Porgy and Bess*
- B. *Il Trovatore*
- C. *Four Saints in Three Acts*
- D. *Madame Butterfly*

2. This type of "brief" involves how the song's perspective is written.

- A. Lyric
- B. Melodic
- C. Harmonic
- D. Production

3. Charli XCX cites this artist of *Stranger Things* revival as an influence in her music.

- A. Robert Smith
- B. The Cure
- C. Kate Bush
- D. Grimes

4. Rhythmic targeting involves a musical idea centering around what?

- A. Key signature
- B. Tempo
- C. Genre
- D. Beat

5. In what year did Molly Tuttle release her first album?

- A. 2022
- B. 2016
- C. 2014
- D. 2012

6. Percussion's "Disneyland" is located in which American city?

- A. Las Vegas, NV
- B. Los Angeles, CA
- C. Chicago, IL
- D. Memphis, TN

7. "Drive By" by Train is inspired by which Caribbean music genre?

- A. Ska
- B. Mento
- C. Calypso
- D. Soca

8. Olga Albizu's artistic medium involves which material?

- A. Stone
- B. Canvas
- C. Plastic
- D. Wool

9. This emerging artist and In Tune Frontrunner did a remix with Charlie Puth.

- A. Jordan Davis
- B. JVKE
- C. Omar Apollo
- D. Samara Joy

10. The name of Molly Tuttle's band is an homage to which state?

- A. Illinois
- B. California
- C. Massachusetts
- D. Tennessee

# Get In Tune's "Younger Sibling" For Your Grade and Middle School Students



# MUSIC ALIVE!

Available in print and digital versions, **Music Alive!** is the perfect accompaniment to In Tune for teachers seeking a reading resource for grades 4-10.

For more information and to **get classroom sets** of MusicAlive!, call 914.358.1200 x702 or e-mail [musicalive@intunepartners.com](mailto:musicalive@intunepartners.com)

[musicalive.com](http://musicalive.com)

# Now's the Time to Get Your Students **intune!**



## In Tune Digital Magazine is accepting subscription orders for the 2023-2024 school year.

Act now to get your students **IN TUNE**. Order today to get eight issues of the digital magazine that addresses students' passion for music and helps you give them a well-rounded music education.

### Digital Magazine

for all computers, tablets and mobile devices

*Including the online In Tune Teacher's Edition*

**1-12** Subscriptions  
**\$24.95** per subscription  
(requires Username and Password)

**\$299.00** flat fee  
for unlimited subscriptions  
(open one-click access)

- No extra charge for tax
- Includes access to online lesson plans and audio and video resources
- Digital copies of In Tune can be accessed by any device that can connect with the Internet

### FILL IN TO ORDER MAGAZINES

Name \_\_\_\_\_

School \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

E-mail \_\_\_\_\_

Number of Magazine Subscriptions \_\_\_\_\_ Phone \_\_\_\_\_

Payment Enclosed  Bill Me/PO# \_\_\_\_\_

**For more information, call  
914-358-1200 x702**

In Tune's digital platform offers increased functionality including audio narration and printable pages.

Order online at [www.intunemonthly.com](http://www.intunemonthly.com)

Or send this page by email to [mkornfeld@intunepartners.com](mailto:mkornfeld@intunepartners.com),

or fax this page to **914-741-1136**, or mail this page to:

**In Tune, 55 Larry's Lane, Pleasantville, NY 10570**

### Order In Tune Books

Presenting a series of books for students and lesson books for teachers from the publishers of **In Tune Monthly** and **Music Alive!** magazines. Lesson books feature reproducible articles with lesson plans, and activities.

[www.intunemonthly.com/product-category/books](http://www.intunemonthly.com/product-category/books)

