

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL.20 • NO.6



# intune

MONTHLY

HOW TO PLAY  
HARRY STYLES'  
"ADORE  
YOU"

**BUILD  
HARMONIES  
WITH CHORD  
STACKING**

**MARCHING  
2023**

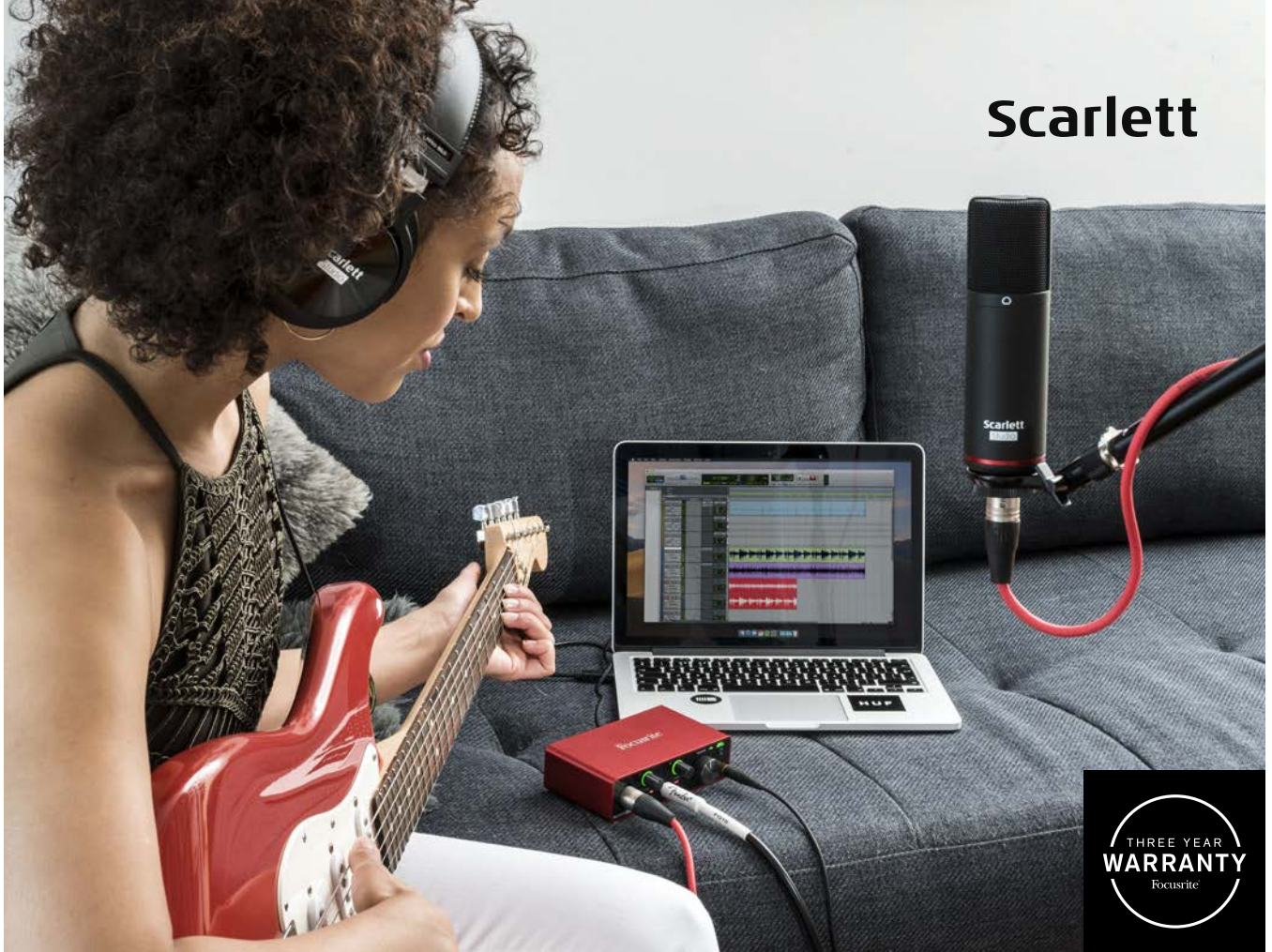
# INGRID ADDRESS

Now touring in support of last year's *Good Person*, her brand of soulful country/pop is catching on

- ◆ **Cultivating Relationships**
- ◆ **Tech Tools For Ensembles**
- ◆ **Andrew Perry and "The Rise of the Unicorn"**
- ◆ **The Value of Modeling**
- ◆ **Student Edition and Subscription Information**

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

# Scarlett



## CREATE, RECORD, PRACTICE

### GET YOUR STUDENTS RECORDING IN 2023

In the last year, it may have been more challenging than ever to keep your students focused and engaged in your virtual classrooms. This year consider something new that motivates and inspires them to practice and play even more, at home or in the classroom. Time to get them recording.

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## Learning to Share

**OF ALL THE LESSONS** that can be extracted from this month's issue of In Tune, the one we'd call special attention to would be the short piece on "releasing music" – the subject of our "Write Stuff" column. Some 20 years ago, before our company In Tune Partners was established, we asked ourselves how we could help music educators create curriculum that reflected the then modern music world. Our goal then as now is to enrich and supplement the traditional music curricula taught in middle and high schools, and the first thing our tidy team agreed upon was the need to focus on music creation.

At that time, technology was rapidly impacting every aspect of the music business, with songwriting and composing benefiting from the use of computers and computer software as well as digital distribution, to write, record and share music. This also meant that educators could work "one-to-many" on teaching songwriting and composing, but few schools had the hardware, networking systems or funding to add such programming, and few educators had the training to teach it. This has changed in many places, but overall, music creation has still not found its footing as a teachable subject. Teaching students to create original music opens a window on learning to play instruments and to play and sing it in ensembles. On its own, it can engage even those who aren't currently taking music lessons.

Our story this month is just a little nudge to suggest that everyone can create music, and that sharing it can be satisfying and edifying. We hope you find it useful. ●

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:



### Ingrid Andress

In the tradition-bound world of country music, Ingrid Andress was an outlier. Eschewing the themes of "my man done me wrong", "boots" "trucks" and "partying" in favor of more introspective and expressive lyrics, she had a hard time breaking through. But fans found her, and break through she did.



### Chord Stacking

Our writer explores the creation and performance of complex chord structures, profiling a method of stacking, or separating them into triads in order to simplify their playing, and/or create new and interesting harmonies.



### How To Play Harry Styles' "Adore You"

"Adore You," was written by Harry Styles and his production team and is a wonderful example of how you can make a repetitive progression interesting while keeping the momentum going. The song may sound highly produced, but is played live by one guitarist, one bassist, three singers – two of which play synths – and a drummer playing a conventional kit, albeit with a bunch of effects on each instrument and the mics.



### In Tune's Annual Report on The Marching Arts

We can march again, all of us. From middle and high schoolers to the elite ensembles of DCI and WGI, audiences are comfortable gathering and in the gyms and football fields, and down main street, marching is back, and our writer supplies an overview of what's new and how to get involved.

# The Tao of In Tune

IN ADDITION TO PUBLISHING FOR MUSIC STUDENTS AND TEACHERS, the In Tune team also creates media for independent artists and will soon announce that this summer (June 22-25), in partnership with the Mike Curb College of Arts, Media and Communication at California State University Northridge (Los Angeles), we and our sponsors will present “Music Creation 2023”. MC/23 is a three-day conference with keynote sessions, panels, workshops, and performances designed to support professional musicians. Students and teachers get in for \$25. Our website should be up and running in the next week or two. You should come and/or suggest it to your upper-class music students.



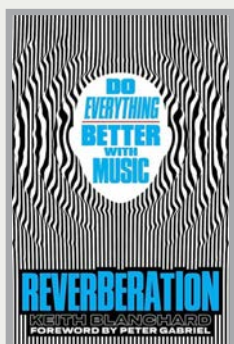
## MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue’s snippets include Physicists Crack the Code on Swing, Taiwanese Pop Star Honors Her Roots, Coachella Will Again Stream Free, Spotify Launches ‘Women of Iran’ Playlist, and more.



## INFLUENCES

Here’s how R&B artist Giveon relates through inspirations over time back to pop rockers Talking Heads.



## MEDIA

Our monthly collection of music media features the new book by Keith Blanchard and Peter Gabriel, “Reverberation: Do Everything Better with Music”, “Shine Bright: A Very Personal History of Black Women in Pop by Danyl Smith,” Dissect, a new podcast from Spotify Studios 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 Nigerian-born, Nashville-based pop/R&B/African singer/songwriter/multi-instrumentalist Blessed Offor, pop singer/songwriter Blondshell, emerging country artist Ernest, jam band Goose, and celtic-influenced folkie Aoife O’Donovan.



## WHAT DO YOU DO?

We profile the career of Lisette Rodriguez, Artist Manager at Ramseur Records, a young artist who also manages the careers of others under the tutelage of a former music business professor who owns and runs a record label and that also manages artists.



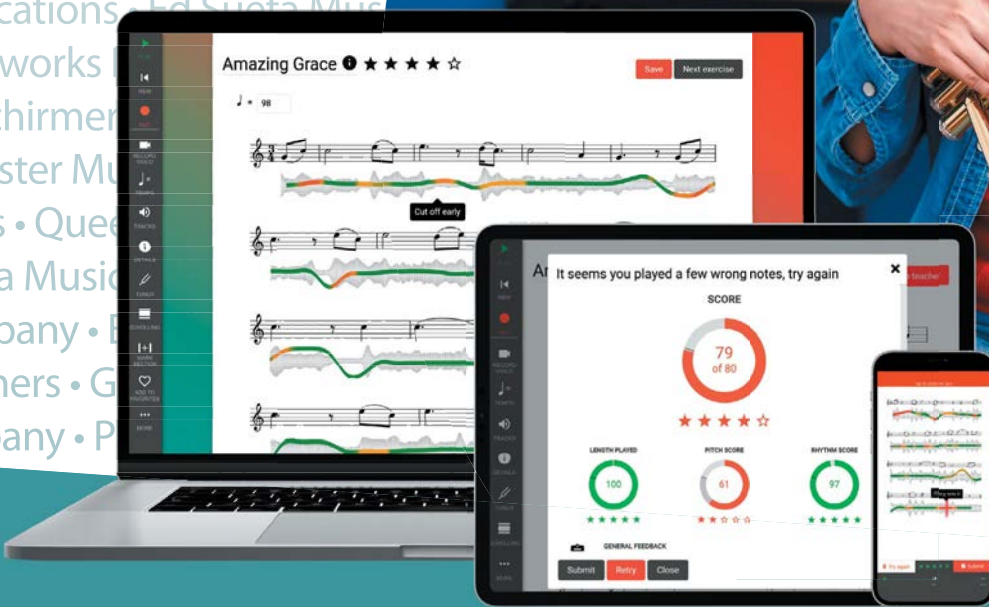
## CLASSIC ALBUM COVERS

Joni Mitchell’s *Court and Spark* is her sixth studio album, an immediate success and her most successful release. Its iconic cover was designed by British artist Anthony Hudson (father of Slash - born Saul Hudson, former lead guitarist for Guns ‘n’ Roses), but the painting on the front cover is by Mitchell herself. **T**

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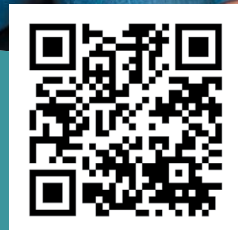
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# Cultivating Relationships

Networking can lead to quality relationships that can then develop trust and provide support.

**S**EASONED MUSIC educators know that networking within the school community is something that must be cultivated over the long term, but once established, quality relationships can be relied on to help accomplish things no one person can achieve by themselves. Once trust is in place and you have put others at ease, they become more open to all that you represent—your students, your programs, and your ideas. Once established, the job of negotiating the many nooks and crannies of program support becomes much less of a cumbersome task.

So how do we accomplish this? Must we possess an outgoing personality? Do we just start talking with people? If I were new to a school, I might feel a little reserved about “making the first move” with the principal or supervisor. Yes, you met the principal at the interview and established a preliminary relationship but that’s still somewhat formal. Now it’s time to take that relationship to the next level, so much more easily done on the basis

of mutual trust.

It’s important to understand that people who engender trust exhibit common characteristics. Manchester, Inc., of Philadelphia performed a survey with over 200 companies to discover the best ways to build trust and the responses apply to the school culture as well as to the business environment.

## 1. MAINTAIN INTEGRITY.

The Oxford Dictionary defines integrity as the quality of being honest and having strong moral principles. The best way for us to demonstrate integrity is to keep our word and this is shown in everything that we do from completing paperwork on time to following through on promises made. Being reliable means that we hold ourselves accountable to be on time and to respond to people in a timely fashion and requires organization. Having a system for completing paperwork and correspondence is a must. Also, a no-surprises approach shows supervisors that you want them to be successful as well so make sure to give your

principal a heads up if a call is going to be received from an unhappy parent or frustrated colleague.

## 2. OPENLY COMMUNICATE VISION AND VALUES.

Being able to communicate our purpose and beliefs and remaining true to our core values allows everyone we work with to understand our purpose. If our purpose is to serve the students and the school, then the outcomes of our decision-making must be based on what is best for these two constituencies. It is much easier to defend our positions on everything from budgets to curriculum to pulling students out of school for an activity if our actions stem from these values. A relationship built on an established vision and value also clears the path for open dialogue and honest exchange since a starting point is already in place.

## 3. SHOW RESPECT FOR EMPLOYEES AS EQUAL PARTNERS.

We all know the African proverb, “It takes a village to raise a child” and this is easily evidenced in the school community. From the principal to the counselor to the custodian to the teaching

staff and everyone in between, everyone wants to feel valued so take an interest in people as individuals. Find out which sports teams they follow or what music/artists they like or what books they read then establish common ground. In considering the big picture, you might seek how to increase the ways in which the music program could make a positive impact on the staff. One successful example might be to host an annual Staff Appreciation Luncheon themed for a holiday. Students would make and send out invitations to school staff to be their guests. It could be held in the Faculty Lounge or near the school cafeteria. All it would take would be to provide the lunch, assemble some music-themed centerpieces, tables cloths and silverware, provide a little live entertainment and there you have it— instant support for your program from the entire staff because of a little extra effort made to show your colleagues that you appreciate them. For many, this could be their first experience seeing students demonstrating their learned skills and the students will love being able to share their talents with staff and some of their other teachers, so this is a definite win-win. When we show that we value others, we are valued in return plus it demonstrates to our students that we live what we espouse in them.



## 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

NAMMFOUNDATION.ORG

#### 4. FOCUS ON SHARED GOALS RATHER THAN PERSONAL AGENDAS.

At his inauguration speech, President John F. Kennedy challenged Americans to “ask not what your country can do for you, ask what you can do for your country.” In considering the big picture, what are the focal point initiatives for the current school year and how might you contribute? What are the vision and mission statements of the school? Does your program address these? In what way? Are the vision and mission statements on your music department letterhead? If literacy is the school-wide initiative, support the initiative in an outward way. Teach vocabulary and expect good spelling in written work. Make the point that learning to read music is a form of literacy as well. Show buy-in and your school leaders will appreciate your support and support you in return.

#### 5. DO THE RIGHT THING REGARDLESS OF PERSONAL RISK.

There are times when we make mistakes—BIG ONES—but dealing with them honestly and in a timely fashion can actually help to build trust. During my first year of teaching, I was rehearsing an ensemble in the gym for a performance the following day at a pep rally. The sound equipment was set up so that we would be all ready to go. Everything was going just fine until we heard a loud POP followed by the burning of an extension cord from the outlet all the way up to the sound board. The result was an enormous black burn mark extending half-way across the gymnasium floor. I was scared to death and couldn't even imagine how the basketball coach was going to react but there was only one thing to do and that was to call my supervisor that very moment, tell him what had happened, and ask what I could do to make it right. Fortunately, the burn did not go all the way down to the wood but my supervisor had my back by meeting the basketball coach when he showed up for school that next morning.

#### 6. LISTEN WITH AN OPEN MIND.

*Listening is the first step in establishing open lines of communication.* Sometimes it's a casual conversation about something unrelated to school but at times, conversations can be downright confrontational. It's important to remember that in these cases, a person is likely frustrated and venting may be the only solution. Two thoughts to keep in mind are a) never take these confrontations or criticisms personally and b) don't get emotional. This will allow you to remain calm no matter what. Check your body lan-

guage and be aware of how you are showing that you are truly listening. If your arms or legs are crossed, you may be distancing people inadvertently. Are your brows furrowed or are you displaying a calm demeanor? Are you using eye contact? Maintaining an open posture and appropriate facial expression communicates that you are “all in” to hearing AND understanding.

#### 7. DEMONSTRATE COMPASSION.

Genuinely caring for others by showing concern lets them know that you are an upstanding person who puts others ahead of self. It's surprising how a small gesture can endear someone to you. A condolence card, or remembering to ask about a spouse who is recovering from a procedure are little things that can have a big impact.

#### 8. MAINTAIN CONFIDENCES.

Keeping secrets is one of life's challenges but it's nice to be known as a person in the building who can keep confidences. The nicest thing I ever heard anyone say about someone was that they never heard that person speak an ill word about another. This is the ultimate compliment. It doesn't take long to discover who the gossips are. Every school has them and they should be avoided at all costs!

Music teachers who demonstrate the above traits consistently discover that trust is the glue that bonds everything, and everyone together, as well as the lubricant that keeps things moving smoothly. It helps others to understand more about what we do and the value that it provides for the students. Stephen M.R. Covey, author of *Speed of Trust: The One Thing That Changes Everything*, explains that while high trust won't necessarily rescue a poor strategy, low trust will almost always derail a good one. Exhibiting the above characteristics may take a new awareness and some effort to get started, but they can be learned and cultivated over time. **T**

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**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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# TECH TOOLS FO

By Keith Ozsvath

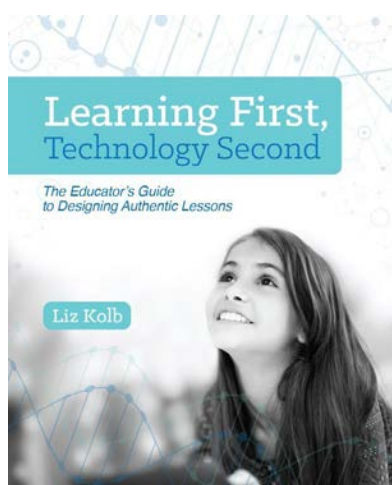
**A**S A BAND DIRECTOR who loves technology, I'm always looking for ways to incorporate engaging tools to reinforce music learning. Technology has proved beneficial in supporting the knowledge and skill-based music standards in my music program. I've settled on a select group of tech tools that bring value to my students' learning and also to my professional workflow. I'll share a few *best practices* for implementing new tech tools with your students and some of my favorite tech tools to use with music students in an ensemble setting.

## IMPLEMENTING TECHNOLOGY THE "RIGHT WAY"

In her book *Learning First, Technology Second* by Liz Kolb, the author discusses a framework for making learning more effective through the use of technology. One aspect of the framework is to utilize instructional strategies. There are many strategies educators can choose from, but the two strategies that work especially well in an ensemble setting are **modeling** and **co-use/co-engagement**.

### MODELING

Before you have your students complete an activity using a new software technology, think about how you plan to teach them about the new tool. Student success will depend on how successful their first experiences are with it. Take time to walk students through the software and show them how to navigate it. Demonstrate how to log in, as well as the features they'll be using. I highly recommend creating an ungraded **practice tutorial assignment**. This allows students to learn how the software works rather than being assessed musically on their first try with the new tool... This focus on teaching your students how the software works will ensure that their first experiences are successful, and they will be more likely to remain engaged.



# R ENSEMBLES



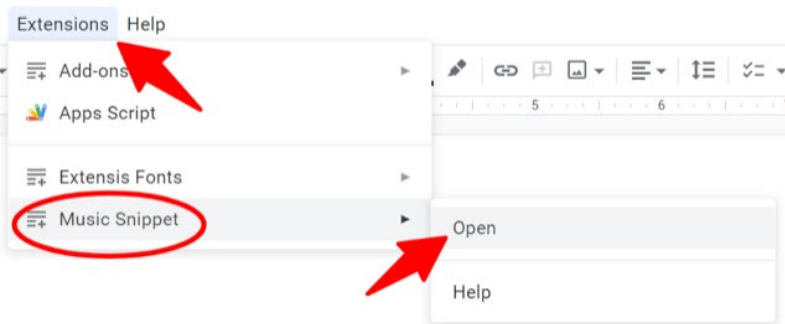
## Music Snippet composing ex.



## Music Snippet ex.



## Music Snippet interface



## CO-USE & CO-ENGAGEMENT

Having students work with a partner on an activity can be more effective than their working alone. Pairing students on a learning activity might seem counterintuitive in an ensemble class, but this instructional strategy can be powerful. Students can use separate devices, or they can share the same device when appropriate. For an added benefit, have students “pair and share” how they are learning with the technology tool. Modeling and co-use/co-engagement can add value and enhance the learning experience.

## INSTRUCTIONAL CHOICES

When planning for technology use, consider the following instructional choices:

- **Identify the learning objectives** - Does the tech tool help your students reach the learning goals?
- **Consider learning styles** - Keep in mind the visual, auditory, kinesthetic, and reading/writing learners.
- **Design** an authentic lesson that is dynamic and meaningful to your students.

## BE THE EXPERT

Before using a new tech tool with your students, you’ll

need to stay a few steps ahead of them. Spend time learning how the technology works from both teacher and student point of view. You don’t need to know all the ins and outs of how the software works. However, you’ll need to know enough in order to anticipate your students’ questions and troubleshoot problems.

## TECH TOOLS TO USE WITH YOUR ENSEMBLE

### Music Snippet A free extension for use in Google Docs and Slides

Music Snippet is a fun tool that enables both students and teachers to compose short melodies or create musical examples for worksheets and assignments.

Using Google Docs or Slides, install and open Music Snippet to begin composing. It’s easy to get started. Features include adding pitches, note values, articulations, dynamics, ornaments, measures, and text. There’s even audio playback so users can hear what they’ve composed. For educators who have a paid subscription to Flat for Education, there are even more features available in Music Snippet.

**Ideas for use:** Students compose in order to show understanding of *rhythms, enharmonic notes, scales, intervals, time signatures* through composing simple exercises or melodies.

## X, Sight Reading Factory

Available at [www.sightreadingfactory.com](http://www.sightreadingfactory.com) or [MusicFirst.com](http://MusicFirst.com) Sight Reading Factory (SRF) can be used in multiple ways to support your music curriculum. SRF is commonly used as an individual assessment tool and can also be effective with an ensemble in rehearsal using a projector, TV monitor or even broadcast to individual devices using the LIVE feature. Short rhythmic or melodic exercises are automatically generated for students to play. Key signatures, time signatures, note values, dynamics, and even articulations can all be customized in SRF. There are preset levels from very easy to difficult or a custom level can be created. Let’s take a look at three ways to use SRF in an ensemble setting:

## RHYTHM ONLY

Focusing solely on rhythm is an effective way to help students strengthen rhythmic skills. Built-in difficulty levels from 1-6 allow a quick start after selecting a time signature. Ties, articulations, and dynamics, appear in the exercises

depending on the level. SRF also enables teachers to customize by choosing the types of rhythms and rests they want to appear in the exercises. For example, if students have just learned how to count sixteenth notes, the teacher can select rhythmic figures with quarter notes, eighth notes, and four sixteenth-note patterns. These will be the only rhythms that appear in the exercises. There are any number of options and configurations to choose from for your ensemble's needs. Additionally, in the customization mode, a preset rhythmic difficulty level can be selected, and syncopated rhythms can be turned on or off.

## ENSEMBLE UNISON

With the *ensemble unison* function, SRF generates a unique melody for the ensemble to play. The advantage to selecting *ensemble unison* is that all parts play the same pitches and rhythms, including articulations and dynamics, if you choose. Parts will be generated for all band instrument keys, including bass clef for the low brass and even a snare drum part. Similar to other areas in SRF, there are built-in levels, or you can create the custom configuration that works best for your students. All relevant customization parameters are available. Options include all major and minor tonalities, plus the ability to select natural, harmonic, or melodic minor modes.

If using SRF with younger students to reinforce note reading, an alternative to “playing” the exercises is to have them say the note names out loud and/or finger along on their instrument. There is even the option to show the pitch names under the notes, which may be a great option for some beginning or struggling players.

## ENSEMBLE MULTIPART

For more advanced ensembles, the *ensemble multipart* feature creates multiple different parts

### Rhythm Only



### Ensemble Unison

A screenshot of the SRF software interface for Concert Band SRF 3. It shows an ensemble unison score for instruments SD (Snare Drum), C1 (Cyclone), F (Flute), Eb (E-flat Trumpet), Bb (B-flat Trombone), and C2 (Cyclone). All parts are playing the same melody in 3/4 time, marked with a mezzo-forte (mp) dynamic.

### Ensemble Multipart

A screenshot of the SRF software interface for Concert Band SRF 4. It shows an ensemble multipart score for instruments SD, C1, F, Eb, Bb, and C2. Each instrument part has a unique melody in 3/4 time, all marked with a mezzo-forte (mp) dynamic.

with varied notes, rhythms, and articulations. The dynamics used in the exercise depend on the difficulty level, but all dynamics align vertically between the parts. *Note:* custom difficulty levels are not available to use in the *ensemble multipart* function.

## ADDITIONAL RECOMMENDATIONS FOR ENSEMBLE USE

- Allow younger ensembles 30 seconds or longer to silently play or finger through the exercise before playing. Gradually shorten the time for an added challenge or sight reading with no prep time.
- Incorporate dynamics, ties, articulations, or syncopation to challenge students.
- Set custom ranges and leaps to the ensemble's skill level. (*Example:* intervals no larger than a 2nd, 3rd, or 4th)
- Choose simple or compound note groupings with *advanced mode*.
- Use the built-in SRF metronome or your own.

## PracticeFirst Celtic Air and Dance

45

Mi Sgith (A Fairy's Love Song)"

6

"The Parting Glass"

erately

- Teach a student how to navigate and configure SRF so you're available to move around the room and without being tied to your computer or podium.

## PRACTICEFIRST

Available at [MusicFirst.com](http://MusicFirst.com)

PracticeFirst is a practice and assessment tool that can support student learning. Both students and teachers have access to over 40,000 titles and exercises, including method books, warm-ups, scales, solos, chamber music, plus band, orchestra, and choral repertoire. PracticeFirst helps teachers assess their students and encourages students to practice and perform their best with immediate feedback. There are built-in, easy-to-use tools for creating assignments. Educators can upload their own exercises or use the included method books and repertoire. One of the best ways to use PracticeFirst is to assign students specific music to practice. This may be a piece of music to be performed at an upcoming concert. For example, the piece *Celtic Air & Dance* by Michael

Sweeney is one of many titles available in PracticeFirst. If I want my students to learn a particular section of the music, I simply create an assignment, write the directions, add a due date, assign a point value, or use the built-in rubric, and schedule it for students. It's really that easy. The students will log in to PracticeFirst, open the *Celtic Air & Dance* assignment, select their instrument, select measures, practice, and record. Students can adjust the tempo and also use the built-in tuner. A student's submission is automatically assessed, and immediate feedback is shown in four ways with a colored line under the staff indicating pitch, rhythm, intonation, and duration. The color of the line provides feedback on pitch and intonation, while the angle of the line shows rhythm, duration, and tempo. Below are two student

submissions from *Celtic Air & Dance*.

An efficient and robust feature of PracticeFirst is the automatic assessment. The teacher sets-up the grading scale in advance, including the option to assess easy, medium, and hard levels depending on the student skill levels. It is highly recommended to listen to every student's submission, but the assessment feedback provided by PracticeFirst is excellent and valuable to both the student and teacher.

With so many tech tools available in the music education world, deciding which ones to use with your students can be overwhelming. It can be equally challenging to find the time to research these tools. Reach out to colleagues and other music educators and ask them what technology they're using, as well as their likes and dislikes. Many technology companies also offer free trials, providing a great opportunity to test drive software and evaluate its applicability in your music program. Whichever tech tools you decide on, remember to be the expert when incorporating quality instructional strategies. **T**



**KEITH OZSVATH'S** commitment to music education has made a lasting impact on countless students for the past 25 years. He is in frequent demand as a clinician and professional development leader. Keith designs and leads graduate and continuing education courses at VanderCook College of Music and has presented at state and national music conferences, including The Midwest Clinic. He was recognized as a Chicagoland Outstanding Music Educator and is a member of the American School Band Directors Association. Keith has written articles for *Music for All*, *Yamaha*, *Halftime Magazine* and writes for his own blog [TeachingMusicandMore.com](http://TeachingMusicandMore.com).

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

Rossano Galante  
rehearsing "Rise of  
the Unicorn."





# Andrew Perry and “The Rise of the Unicorn”

**What – or who – does it take to inspire a lifelong love of music? For some, it’s a loving parent. For others, it’s a passionate educator. For **ANDREW PERRY**, it was both, and they instilled such a love of music that he’s still passing it on to others today, nearly 50 years later.**

**A**NDREW PERRY SPENT MOST of his illustrious career as a band director at West Genesee High School in Camillus, New York. During that time, he taught brass lessons to students in grades 6-12, served as the brass coordinator for the Wildcat Marching Band, and led highly acclaimed performances at the Midwest International Band & Orchestra Clinic, Bands of America National Concert Band Festival, NYSSMA Winter Conference, Music Educators National Conference (MENC), Eastern Division Conference, and the New York State Band Directors Association (NSYBDA) State Symposium.

But it didn’t stop there.

“About 6-7 years ago, I was thinking, ‘I’m teaching all these wonderful people to play their horns,’” said Mr. Perry. “And you come out of high school and maybe play in college, and then what happens? You’re not allowed to play at that high level again.”

That realization prompted him to start the Camillus Community Band, which has grown from 55 musicians to 70, including many former students. Their most recent concert featured a new score: “The Rise of the Unicorn.” This special piece of music was commissioned for Mr. Perry when he

retired, a follow-up to an earlier piece he’d commissioned himself years earlier. And it all started with the French horn.

Before Mr. Perry was on the staff at West Genesee High School, he was a student in the school’s band. “When I was in fifth grade, and my dad went to a beginning band meeting – I wasn’t invited,” Mr. Perry chuckled. “He came home and told me I was playing the French horn.”

Mr. Perry may not have picked the French horn, but he took to it enthusiastically. And during his high school years, he ended up studying under Bruce Burritt, a famous band director. While teaching at West

Genesee High School, Burritt built the West Genesee music program up to the national level it knows today, and many of his students went on to pursue careers in the music field, from Burritt’s son Michael to Mr. Perry himself.

But the way Burritt inspired his musicians went deeper than their relationship with an instrument – he also showed them the importance of having a dedicated and talented teacher.

“When I got to the Curtis Institute of Music to play my audition, I realized I wasn’t really that good, so I focused on teaching instead,” Mr. Perry laughed.



Andrew Perry with  
Bruce Burritt



Andrew Perry with his parents

**Music plays such an important role for so many people growing up, it almost creates a sense of home. Mr. Perry's passion and dedication has inspired a world for his students where they can always find their way back home.**

"After school, when a West Genesee job came open, I kind of fit the mold. I was more or less a conductor, I was a brass teacher, and I was still deeply involved in marching band."

Burritt hadn't been Mr. Perry's sole inspiration. His parents were also passionate about music and heavily involved in the West Genesee music program. And, like many people in the community, their involvement didn't end when their kids graduated.

"My mom and dad were never musicians themselves, but all four of their children played instruments, so they were perpetual band parents. Dad was an engineer, so he would build numerous things for the band. I still stand on the podium he built for the program," Mr. Perry said. "They were still involved when I got hired in 1987, and it lasted well into the 90s."

Mr. Perry's mother passed away in the spring of 2009 and in the fall, he met esteemed composer Rossano Galante as the Central Winds Music Educators Wind Ensemble was preparing "Transcendent Journey" for a Midwest performance that December. They struck up a friendship, and Mr. Perry asked about commissioning a piece on behalf of his mother. "Andrew Perry has been a true inspiration to me," Galante said. "He asked me to write a composition that was more melancholy and darker than my joyful, heroic music. That work was titled [Cry of the Last Unicorn](#), a piece I am so very proud of."

In this moving score, a unicorn stands over its mother, mortally speared by hunters. As it mourns, it realizes it's the last of its kind, and begins to fear a similar fate. The last unicorn attempts to run away, only to get chased by hunters and, like its mother, speared for its mystical horn. But before the hunters can make away with the horn, the horses of the forest gather and trample the hunters, killing them all. The piece ends as the horses form a reverent circle around the unicorn until it passes away.

The West Genesee High School Wind Ensemble premiere of "Cry of the Last Unicorn" took place in the Spring of 2010, and soon became a favorite of musicians and audiences alike.

"Performing 'Cry of the Unicorn' with my students for the first time was a highlight of my career," Mr. Perry said. "Rossano's composition exceeded all of my expectations."

"I was in the band with Mr. Perry that played 'Cry of the Last Unicorn' in its inaugural performance," said Maggie McInerney. "At that time, it was by far everyone's favorite... and a really neat experience to work with a composer on an original."

Now, more than 10 years later, the unicorn will rise again.

When Mr. Perry retired recently after 34 years at West Genesee High School, his students set out to commission a very special gift – a follow-up to "Cry of the Unicorn" by Galante. Their fundraising efforts were so successful, they were able to include a working session with the composer at a recent Camillus Community Band rehearsal.

"I was approached by Greg Borsz, Andy's colleague, to compose another (work) honoring Andrew Perry's music career and celebrating his impending retirement," Galante said. "I asked Andy what type of music he would like me to create, and he said that a sequel to 'Cry of the Last Unicorn' would be an exciting idea. I agreed and composed, 'Rise of the Uni-



Andrew Perry and Rossano Galante rehearsing "Rise of the Unicorn,"

corn.' Andrew Perry has been a great supporter of my music, and for that, I am humbled, flattered, and deeply moved."

"Now that we're playing the sequel dedicated to Mr. Perry, it just feels so much more meaningful and like coming full circle with a composer who developed a relationship with him over the years," McInerney said. The Camillus Community Band rehearses weekly and performs four times each year. "This is my second season of community band," McInerney said. "I was really nervous to play again because I didn't



know anyone, but as soon as I got there Mr. Perry gave me a big hello and, after getting through the rehearsal, I felt like I was right back in high school. Mr. Perry was absolutely the kindest teacher I had in high school, supportive of band but also life *outside* of band. You can tell that he loves what he does; it's obvious he's having fun up there and that makes it fun for everyone in the band. He is also an excellent communicator – it's tough to get 70 people who have nothing in common, except for two hours of practice a week, to match stylistically. But he manages to get everyone on the same page and play six songs brilliantly."

"I try to always rehearse with focus, but you can't take yourself – or your music – too seriously," Mr. Perry said. "People like to play instruments and make music because they *enjoy* it, and they like the person they're playing with. Plus, there's something about sitting in the band, contributing to the whole ensemble. It's an experience that's really hard to identify with if you've never been a performer. I think those are some of the reasons why kids stick around."

In addition to the Camillus Community Band, West Genesee High School also has a reunion event that attracts former band students. Every five years, they put a call out to their alumni base. Their last reunion had 500 students return to march again.

Mr. Perry observed that over his 30 years of teaching, he was always fortunate to have a supportive community,

school board, and staff. That meant that while there were bumps in the road here and there, the music programs at his school never faced devastating setbacks. Instead, the challenges that came along had more to do with the increased competition for a student's time.

"Twenty years ago, many activities and sports were seasonal, but now they're done year-round," Mr. Perry observed. "That commitment makes it harder for kids to spend time on multiple activities, so now they start having to choose one thing over another, often at a very young age. That can lead to a huge time commitment that may not work out, like when they get to high school after years of focusing entirely on lacrosse but don't make the varsity team. Then what?"

Mr. Perry faced those challenges by trying to find a balance between making music appealing while achieving high-quality standards at the same time. His strategies and commitment struck a chord with many of his students over the years, including Gary McAfee, another former student in the Camillus Community Band, who shared this moving message:

*Growing up in a music program like West Genesee, there is a feeling of pride, loyalty, and commitment that stays with you throughout your*

*adult life. You think of the people who came before you and established the success; the ones you sat among during your time; and those you continued to cheer who followed in your footsteps. It is truly a musical community we all share – rooted in Camillus but stretching beyond the boundaries of the town, the state, even the country.*

*But for so many of us, the opportunity to enjoy performing as we once did only remain within the memories. Then along came Andy Perry and his vision.*

*A graduate of West Genesee, Andy went on to a long, illustrious career with this very same West Genesee program. Therefore, who better to bring to fruition the idea of an ensemble based on decades of the school's finest performers and complemented with additional local talent. And so, in 2017, that vision of a Camillus Community Band became reality.*

*I have had the absolute pleasure of being a member of the Camillus Community Band from the start. And though the memories of the past still hold strong, no longer do I have to rely solely on them for my musical experience, as I now have the privilege of performing with the people who came before me, the ones I sat among, and those who followed in my footsteps. Together we are making new memories!*

Music plays such an important role for so many people growing up, it almost creates a sense of home. Mr. Perry's passion and dedication has inspired a world for his students where they can always find their way back home. **T**

# The Value of Modeling

By Stephen Nelson

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

How often have you been told to do something and, after failing miserably, muttered under your breath, “why didn’t you just show me?” We further compound this problem when the “how to” information is layered with multiple aspects, clouding any clarity of mind and inspiring doubt. In the worst-case scenario, hesitancy, fear, and muscular tension will dominate the psychological environment. Briefly modeling the concept embodies the “do more with less” approach—the most direct route to understanding and successful imitation by the student.

## Abstract Symbolism is Difficult for Beginners

Let’s imagine a choreographer who has prepared a meticulous ballet scene, which is given to a novice ballerina to weld to the orchestral accompaniment rhythmically. The poor dancer has to hold a sheet of instructions, which looks like something Albert Einstein would have scribbled onto his blackboard and remain perfectly synchronized with the music. We must avoid the dynamic illustrated in this situation in the classroom. Providing beginning students with abstract symbols of what they are supposed to recreate adds too many layers of complexity.

## Why Modeling Works

To show our students how to succeed via expert modeling that displays a particular skill is vital to their eventual absorption and ability to duplicate. What makes a sequential multimedia curriculum such as **Practicing Musician** such a valuable tool in the classroom is that the entire method is founded on presenting one concept at a time with modeling by highly gifted and experienced musicians for the “show me how” moment. The key to success is that only one concept is introduced at a time, having been carefully scaffolded, and reviewed with the necessary prerequisites.

## Core Principles for Successful Modeling

Some core principles for successful modeling include:

1. The spiral curriculum—presenting a single concept at a time, then reviewing that concept daily with the new concepts taught.
2. The slower you go, the faster you’ll get there.
3. Do more with less.
4. Precise and accurate modeling of each skill allows students to stoke their desire to imitate.



When we follow these core principles, our students return to class each day looking forward to the opportunity to improve by learning how to learn, perpetually gaining a greater appreciation for the journey to becoming a music maker.

This simple technique has played a pivotal role in unlocking the talents of thousands of students I have taught in school or coached in many clinics. If you are interested in engaging your students, this is a foolproof way. If you and/or your district are interested in hiring me for personalized mentorship in your classroom, visit <https://practicingsmusician.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 1st place championships, three international competitions, and one GRAMMY award. We are 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 [practicingsmusician.com/pd-symposium-2022](https://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. This GRAMMY-winning singer co-founded the trio I'm With Her.

- A. Goose
- B. Aoife O'Donovan
- C. Sabrina Teitelbaum
- D. Blessing Ofor

2. Antonio Vivaldi was a composer during which musical period?

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

3. When releasing music, the following materials are recommended EXCEPT:

- A. Artwork
- B. Quality Files
- C. Social Media Profiles
- D. New Instruments

4. John Fedchock says this is the key to understanding jazz.

- A. Understanding jazz theory
- B. Getting a music degree
- C. Playing in school band
- D. Listening to live music

5. Frank Ocean's musical style was heavily influenced by this 80's band.

- A. Depeche Mode
- B. Journey
- C. Radiohead
- D. Slayer

6. Chord Stacking is defined as

- A. melodies accompanied by chords based on notes of the major and minor scales
- B. breaking complex chords into groups of smaller ones
- C. less dense triadic cousins to harmony
- D. scalar passages based on a certain meter

7. Which music city gave Ingrid Andress her big break?

- A. Los Angeles
- B. Nashville
- C. Atlanta
- D. Chicago

8. "Adore You" utilizes which filter to eliminate high and low frequencies?

- A. Hypnotic
- B. Muffle
- C. Telephone
- D. Radio

9. *Court and Spark's* cover art is attributed to the father of this rock icon.

- A. Bon Jovi
- B. Slash
- C. Anthony Keidis
- D. Axl Rose

10. Ingrid Andress' debut album received which GRAMMY nomination?

- A. Best New Artist
- B. Best Country Album
- C. Best Country Song
- D. All of the above

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