

◆ TEACHER'S EDITION ◆



THE YOUNG MUSICIAN'S TEXTBOOK

intune

MONTHLY

HOW TO PLAY
**"HANGING
 BY A
 MOMENT"**
 BY LIFEHOUSE

EXPANDING
"BLUE" NOTES

WHEN IT'S
**RHYME TIME
 FOR WRITERS**

Throughout the evolution
 of electronic dance music,
 this DJ has led the way

TIESTO

- ◆ **Teaching Stylistically Diverse Music**
- ◆ **Calm vs. Chaos: It's Up to Us!**
- ◆ **Teaching with Soundtrap for Small Ensembles**
- ◆ **Student Edition and Subscription Information**

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

Scarlett



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Live Again

FOR MANY MUSIC PROGRAMS, the month of April has traditionally been a time to present spring concerts and the accomplishments of students and teachers who have learned and taught it so as to perform it for families. Also, for many music programs, this practice was interrupted by the pandemic, now at a point where most are comfortable being in an auditorium again - many, if not most, without masks. It is a welcome return, and on its own worthy of celebration.

The whole point of In Tune is to supply a diversity of musical information, content meant to supplement traditional lessons and that appeal to the individual needs and interests of a diverse student body. It would only make sense then, that at this time, we would put in a pitch for musical diversity in spring concerts.

Many educators will not need our encouragement, as popular genres, "alternative" ensembles and instruments, and the performance of student written repertoire have already been blended into the annual rite of spring. However, if that concept has yet to be embraced by your program, we would highly recommend its inclusion, and while we realize that it's easy for us to say, there would still seem to be time to do so. As long as they are well-performed, selections from any style of music are sure to be welcomed and applauded by the parents of motivated and enthusiastic players.

Happy spring. And here's to a better new-normal. ●

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



Tiësto

A DJ before the advent of festival grade EDM, a top DJ/producer at the height of the genre's popularity, and now leading the electronic

dance music community to its next phase, Tiesto has been a durable figure in an ever changing musical world.



Expanded Blue Notes

The Blues is a vital part of music without which, little of today's music would be the same. It is a musical

genre, a song form, a groove, a style of call-and-response lyrics, and much more.

Our writer explores ways to use blue notes to take melodic expressiveness to new heights.



How To Play "Hanging on a Moment" by Lifehouse

The band Lifehouse produced a string of hits in the

90s led by the song "Hanging By A Moment." The tune sports a simple production and should be easy to cover as long as attention is paid to its bass line, alternative guitar tuning, and its lower key.



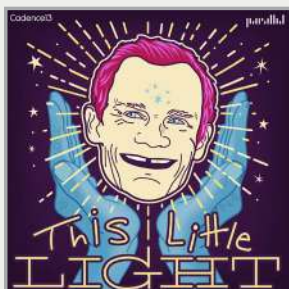
Broadway Drummer Andres Forero

Andres Forero has become one of the most in-demand drummers on Broadway. While he's performed in multiple shows, the

TONY, EMMY and GRAMMY-winning drummer is best known for his work in the blockbuster musical *Hamilton*.

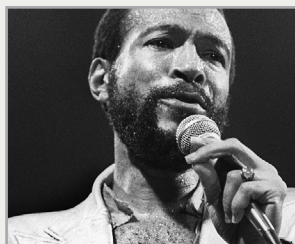
The Tao of In Tune

A NOT-SO-LITTLE BIRD AT A BIG MUSIC ORGANIZATION tells us that there are some new initiatives coming to promote the playing of musical instruments. Who knows if they will come to fruition, but just that people in high places recognize the need and opportunity is hopeful. Getting starter instruments into the hands of singers and general music students – those not participating in B&O – can change the world. Okay, maybe that’s a reach, but we think it would be a very good thing.



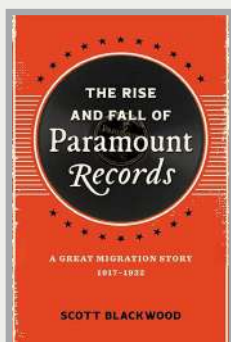
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue’s snippets include “Vinyl Flips The Script On CDs,” “New Conference for Music Makers,” “Stairway To Heaven Goes Classical?,” “Culinary Music,” “Love at First Sound,” and more.



INFLUENCES

Here’s how R&B artist Joji relates through inspirations over time back to soul icon Marvin Gaye.



MEDIA

Our monthly collection of music media features the new book by Scott Blackwood, “The Rise and Fall of Paramount Records: A Great Migration Story 1917–1932,” “Music Theory Made Simple” by Adrian Valia, Dissect, a feedspot.com podcast called “How I Make Music,” 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 British singer/songwriter Mimi Webb, American singer/songwriter Gracie Abrams, Southern California rock band Sun Room, country singer/songwriter HARDY, and English DJ Eliza Rose.



WHAT DO YOU DO?

We profile the career of Erik Phillbrook, VP, Creative Director at ASCAP, a veteran editor in chief, marketing maven and indie rocker.

CLASSIC ALBUM COVERS

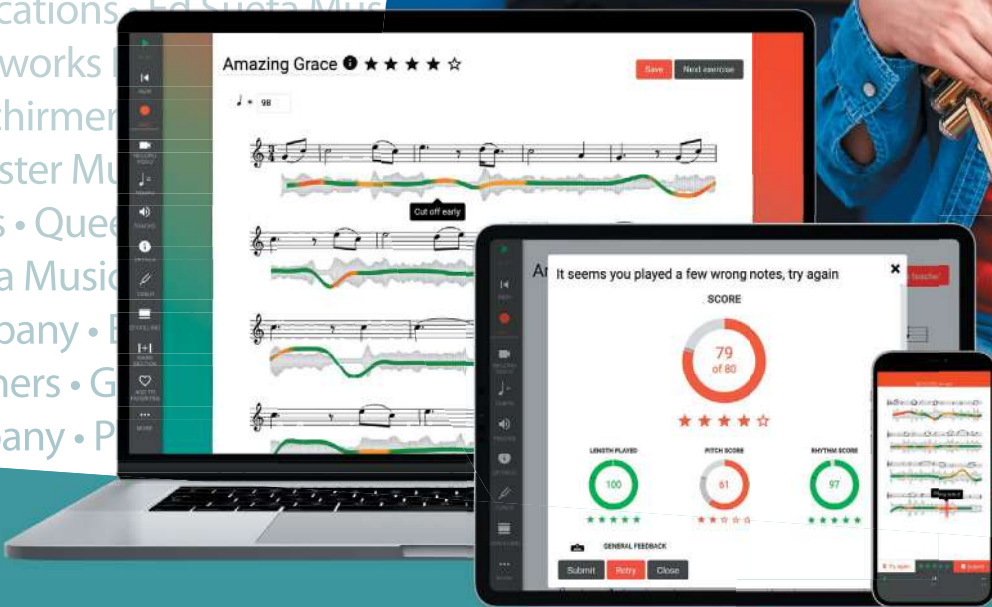
Prince’s fifth album 1999 is thought to be the best, if not one of the best albums by the iconic rock star. It was the first to include his band The Revolution. The album went to the No. 9 position on the Billboard 200 Albums chart, giving Prince his first “top ten,” and its cover is rumored to have been drawn by the artist himself.



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Calm vs. Chaos: It's Up to Us!

THESE ARE SOME of the most wonderful, albeit stressful, times of the school year. This is when festivals, contests, or assessment events take up so much of our attention. At times, it even seems as if our hearing becomes much more acute. We are asking, “Why are the tenors suddenly singing under pitch?” or “Why are the clarinets squeaking this week?” From time to time, this happens to all of us. . . young and experienced music educators alike. . . and being the perfectionists that we are, we can grow quite frustrated.

Unfortunately, chronic stress can cause us to feel as if we are not in control, leading to further frustration and the cycle begins that can ultimately lead to teacher burn-out. Below are several actions you might take to begin managing stress to alleviate these feelings and improve your overall well-being.

Positive self-talk. Whether you are aware of it or not, you have an inner voice that speaks to you day in and day out. This is important because it has an impact on how we feel and what we do. It can be supportive and beneficial and thus serve to motivate us, or it can be negative and eventually undermine our level of confidence. Here are several ways to engage in positive self-talk.

- Practice thinking good things about yourself. Remember that no matter what the director down the street is doing, we are benefitting the lives of our students by the very fact that we are providing them with music-making experiences that will change them for the better and provide them with a better quality of life.
- Look, think, and act in a positive way and surround yourself with positive and optimistic people. Frustrations and bad stressors won't disappear, but how you deal with them will change the outcome. It's totally okay for us to pause, take a deep breath, and smile when we feel that sensation coming over us.

Practice mindfulness. Slowing down and becoming more aware of what is happening in the present helps us to remain calm and more in control.

Mindfulness helps us practice acceptance rather than judgment and this has a positive impact on how we respond to frustration and stress. It's not about the “what” but the “how.” Thus, if the tenor



section is indeed suddenly singing under pitch, we can calmly share strategies on how to fix the issue rather than just telling them that they are out of tune (which they probably already know anyway).

There are a number of publications on the topic of mindfulness, however *The Strad* shared *6 Mindfulness Techniques for [Private] Music Teachers* that when added to our daily teaching life, will increase our capacity for calm, focused full-engaging teaching. Most of these also apply to teaching music in the school setting. Author Dr. Travis Baird also encourages music educators to share these techniques with students to help them in their performance.

<https://www.thestrads.com/teaching/6-mindfulness-techniques-for-music-teachers/7582.article>

1. TAKE A MINDFUL BREATH.

This practice will help return our attention to the present moment. Encourage students to do the same after a particularly arduous rehearsal.

2. CREATE TIME FOR SILENT REFLECTION.

Allow time for yourself as well as for your students. By creating this type of space, you and your students will remember more from each rehearsal and enjoy a calmer approach to long-term musical development.

3. PRACTICE MINDFUL LISTENING.

Sometimes our minds can become cluttered with all sorts

of “to do” tasks. The students in your class are also having the same sorts of thoughts including everything from family issues to peer pressures. Before starting class, clear out these extraneous thoughts and focus on what is being heard during the lesson and encourage your students to do the same.

4. PRACTICE MINDFUL MOVEMENT.

As a conductor, your movements are mirrored through the sound emanating from our ensembles. Have students conduct to help them focus on what is to be achieved musically in given passages. Their movement will enhance the outcome.

5. RE-FOCUS DURING STRESSFUL MOMENTS.

Next time a stressful moment arrives, take it as an opportunity to pause for 1-2 mindful breaths. Rather than reacting to the stimulus of the stress, we can respond mindfully, with compassionate awareness. This may not be easy at first, but it will improve with time.

6. KEEP IT SIMPLE.

By simplifying our teaching and focusing on only the most necessary and important points, our students will demonstrate improved understanding and long-term improvement.

We all feel stressed and frustrated from time to time, but we don't need to allow these feelings to take over our lives. By learning to manage our response to stress and frustration, we can reduce the impact they have and improve our overall well-being.

I will close with these “Words of Encouragement” from Eric Whitacre who inaugurated the *Choose to Teach Video Series* provided by the non-profit, Music Achievement Council. (The entire video can be viewed at <https://www.msfc.org/ctt-march-2023>)

If you're starting to feel burned out, take some moments for yourself and go back and listen to music that you love, to remind yourself why you got into this in the first place. - Eric Whitacre **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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TEACHING WITH FOR SMALL ENSEMBLES



SOUNDTRAP ENSEMBLES

BY JEREMY LITTLE

Music Educator – Vernon Hills High School, Vernon Hills, IL



BREAKING UP OUR LARGE ENSEMBLES INTO smaller groups is one of my favorite strategies for enhancing students' critical thinking, problem-solving, and musical development. This approach is particularly effective when preparing for a solo and ensemble event. Even after 20 years of teaching choir and developing a conducive environment for small group work, I have discovered that Soundtrap for Education is a valuable tool that allows students to learn independently, rehearse and enhance their critical thinking skills. This project works with any type of ensemble and is not limited to choirs.

Each ensemble is matched by balance and ability level and has a designated team leader. I work with the team leaders to create weekly lesson plans which they do their best to teach. Initial small group rehearsals focus on rhythmic and melodic accuracy, with subsequent rehearsals progressing to phrasing, memorization, and group performance artistry.

Soundtrap for Education enables both my small and large ensembles to practice independently by performing and recording their individual parts on their Chromebooks.

- Students can break out and rehearse all parts simultaneously.
- By rehearsing two parts within the context of the larger group in the Soundtrap environment, they can obtain genuine, feedback generated by their peers.

During rehearsals, students can leverage the “accompaniment” feature in Soundtrap to enhance their practice sessions.

- By isolating a single vocal line and the accompaniment, they can scaffold their part-learning: As they become more confident, students lower the

Newzik

The screenshot shows the Newzik interface for a piece titled "The Lord Bless You and Keep You" (Farewell Anthem with Sevenfold Amen). The score is displayed for Soprano, Alto, and Tenor parts. The tempo is marked "Andante" with the instruction "Smoothly and deliberately". The lyrics are: "The Lord bless you and keep you, the Lord lift His co...". On the right side, there is a "Ready to play" section with a MIDI file download button. Below that, there is a "Get the source" section with a download button for the MusicXML file. At the top right, there is a "Parts" section with a "+ Add part" button and a "Download as MusicXML" button. At the bottom right, there is a "Media" section with a "+ Add media" button.

volume of their part or mute it altogether, singing the line independently with the accompaniment.

- After practicing individually with Soundtrap’s accompaniment, groups can participate in “clinics” with other ensembles, providing feedback and coaching their peers with strategies they have learned during their own rehearsals.

Ultimately, students record their vocal lines in Soundtrap to create a digital performance of their small ensemble piece. This performance is incorporated into their final grade. This project gives the students an introduction to using a digital audio workstation for a real-world outcome: their own live performance. Inherently, students want to record their part accurately because they know this directly impacts their ability to perform the work live.

One important consideration for busy music educators: implementing this project requires a significant amount of preparation and setup time. This involves carefully selecting and digitizing scores, uploading them to Soundtrap, and creating and grading Soundtrap studios and student reflection Google Docs.

I do this project once each school year, typically beginning in January and concluding in early March. I incorporate songs from previous years, gradually expanding my digital repertoire portfolio for this project. While it may take a few years to iron out any challenges and establish an efficient system for this type of small ensemble work, the investment is worthwhile, and the work becomes progressively more manageable.

LAYING THE GROUNDWORK

Careful consideration must be employed when selecting repertoire for each group. I typically opt for accompanied pieces with straightforward part-writing when selecting repertoire for my be-

ginning ensembles. For more advanced groups, a cappella and pieces with more rubato may be more appropriate. Following the selection of each piece, I convert it into a .xml format.

USING NEWZIK

A simple method to convert a score PDF into .xml format is to upload the .pdf file to Newzik Education and then convert it using Newzik’s LiveScore feature. Through Newzik’s optical character reader (OCR), the LiveScore can be converted to, and downloaded as an .xml file.

USING MUESCORE

The next step is to open the .xml file in a notation program such as Flat for Education, Noteflight Learn, or MuseScore. It may be necessary to make some adjustments, such as manipulating the tempo, correcting any pitch or rhythm errors

The screenshot shows the MuseScore interface for a piece titled "The lord bless you and keep you". The score is displayed for Soprano, Alto, Tenor, Bass, and Accompaniment parts. The tempo is marked "andante". The lyrics are: "The Lord bless you and keep you, the...". The score is displayed in a clean, professional layout with a white background and black text. The MuseScore logo is visible in the top right corner.

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Based on my experience, students tend to exceed their own expectations and rise to the occasion. By utilizing Soundtrap for Education, Newzik Education, and Musescore

that weren't accurately captured by the OCR, and generally refine the score to make it well-formatted for students. Careful attention is necessary at this stage to ensure that all notes, rhythms, and tempi are precise.

Afterward, the individual vocal lines must be created in the notation software by using a Parts function. This creates separate lines that can be labelled and exported as .wav files via an Export function. This renders an exact audio version of each vocal line, along with the accompaniment. *NB:* The quality and timbre of the audio files are wholly dependent on the instrument type and sound library (patch) selected for each part. If you find the 'voice' sound unpleasant, consider using piano or woodwind instruments instead. Flute, clarinet, tenor saxophone and bassoon are often more pleasing mixes in a four-part texture. Experimentation can help you to find a combination you prefer. (f2)

USING SOUNDTRAP FOR EDUCATION

Lastly, I set up a new project "Studio" in Soundtrap, import each individual vocal and accompaniment line (in .wav format), and invite students to join the project. This year, we had eight different "studios" for eight small groups at my school.

I have an amazing collaborative accompanist who assists with the .pdf to .xml conversions. If available, capable students can assist with the process. However, even without such support, I would still undertake this project by either utilizing Newzik for Education to convert scores to .xml or beginning with free public domain scores available on the internet. Below are some popular sources for free public domain choral scores in .xml and other easily convertible formats:

- IMSLP (imslp.org)
- CPDL (cpdl.org)
- Music XML (musicxml.com)

WEEKLY REHEARSALS

In preparation for an annual solo and ensemble event, our small groups rehearse twice a week for five weeks. I establish a rotation schedule to meet with and accompany each group, but due to time constraints, I am unable to work with all six groups each day. With Soundtrap for Education, each group can rehearse productively on a daily basis even without my direct assistance. As this project takes place

midway through the school year, students can apply effective choral rehearsal techniques they learned during full ensemble rehearsals.

Additional benefits are:

- Since Soundtrap provides an accurate model, students learn to identify errors in their performance, both in terms of pitch and rhythm.
- Students learn how to provide and receive constructive feedback.
- Less experienced musicians learn to rely on stronger musicians during rehearsals, and learn through observation how to improve.
- Students engage in self-assessment by recording their ensemble using the "Voice Memos" app on their phones. This allows them to evaluate elements of their performance, such as balance, blend, vowel formation, etc. in addition to rhythmic and pitch accuracy.
- Students make self-guided, individual progress by using Soundtrap as a rehearsal scaffold. They frequently refer to their individual parts when unsure and use the accompaniment track to prepare for live performances.
- Students challenge themselves by singing their vocal line against all the other parts. To do so, they mute their own part in Soundtrap, creating a 'music minus one' scenario, which presents a much more challenging task.

At the conclusion of each rehearsal week, students write brief reflections on their progress. I intermittently attend rehearsals to provide encouragement, while meeting team leaders behind the scenes to resolve any issues. As students are responsible for their own progress, there is a genuine and palpable sense of both ownership and consequence. By listening to the progress of other groups, students become more committed and develop a sense of urgency to meet the standards established by their peers.

I am dedicated to this project because of the tremendous individual student growth I see when students practice and rehearse independently. Despite the extensive planning and preparation required, there is always the possibility that a group may misuse their rehearsal time and have a poor performance. However, based on my experience, students tend to exceed their own expectations and rise to the occasion. By utilizing Soundtrap for Education, Newzik Education, and Musescore, I have established miniature laboratories in which students experiment, rehearse, learn, and grow together. The effort required for preparation and the inherent risks of providing students with such autonomy and ownership are always worthwhile in light of the benefits. **T**

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Teaching Stylistically Diverse Music

By Dr. Quincy Hilliard



Methods for Teaching Stylistic Diversity

Here are some methods for teaching stylistic diversity:

1. Listen to music from the particular culture or style you have chosen.
2. Assign student research on the culture or style of music.
3. Perform that culture's music.
4. Bring in guests or do Zoom meetings with artists from that culture.

Reaching out to your community to welcome diverse guests who can share, teach, and relate elements of their cultural ethnicity to the class is one of the most effective methods. Your community is a rich resource that you can draw from to bring people together. Some examples of stylistic diversity in grade one band literature include:

1. American Folk Song Portrait – Tim Loest
2. African Festival – Quincy Hilliard
3. Largo (from Symphony No. 9) – Chris Sharp
4. American Pride – Andrew Balent

Diversity of Composers

A conductor or teacher should examine music by underrepresented composers, including:

1. Women composers
2. Composers of color
3. Composers of different ethnic groups

Researching these composers can serve as a project for the students. In addition, you might have minority or ethnic students in your program who will become more actively engaged when they find out that the music they're going to play has something in common with their identity. A feeling of inclusiveness is key. Hopefully, this will encourage and inspire them to continue in the field of music.

Ways to Focus on Diverse Composers

When listening to music by a composer, have the students pay special attention to their style and what he or she likes. Watching videos of the composer online is another great way to introduce students to the composer's personality and style. YouTube will often have scores and recordings from the composer as well. But the most effective is having a composer visit your classroom.

In one particular experience I had when visiting a school, the students had done research on me for a whole year. There were 8.5 x 11 sheets of paper, each with a different fact about me, all around the band room. They had even called my wife and kids to get some funny stories, so the students got to know me before I arrived.

Sources of Music by Diverse Composers

A few of my favorite places to find music by diverse composers include:

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/>



ABOUT DR. QUINCY HILLIARD

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

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



ABOUT JAKE DOUGLASS

CEO, Practicing Musician

As a teacher and student, Jake has combined the study of music, psychology, neuroscience, and yoga to create a well-rounded and experiential understanding of how humans acquire and integrate knowledge and skillsets. Through Practicing Musician, he is also working to create equitable access to world-class music education.

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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 artist was named Academy of Country Music's Songwriter of the Year in 2022.

- A. HARDY
- B. Blake Shelton
- C. Brad Paisley
- D. Eliza Rose

2. Janis Joplin was born in which Texas town?

- A. Abilene
- B. Austin
- C. Port Arthur
- D. Houston

3. These rhyming words start with the same consonant and often have the same consonant ending, although their vowel sounds do not rhyme.

- A. Perfect
- B. Subtractive
- C. Consonant
- D. Internal

4. Singer, rapper, and comedian Joji has stated musical influence of which artist?

- A. Radiohead
- B. James Blake
- C. Donald Glover
- D. All of the Above

5. What are "blue notes" sometimes called?

- A. "sad notes"
- B. "worried notes"
- C. "agitated notes"
- D. "apathetic notes"

6. Tiësto was among the first of which profession to find celebrity?

- A. DJ
- B. Songwriter
- C. Producer
- D. Beatboxer

7. Tiësto has stated a primary musical influence is _____.

- A. Snoop Dogg
- B. Martin Garrix
- C. Da Joker
- D. Carl Cox

8. "Hanging By A Moment" by Lifehouse incorporates this unique guitar technique.

- A. Glissando
- B. Drop Tuning
- C. Up Tuning
- D. Capo

9. The cover of Prince's album **1999** is rumored to have been drawn by which artist?

- A. Andy Warhol
- B. Prince
- C. Picasso
- D. John Williams

10. This singer songwriter has opened for Olivia Rodrigo and Taylor Swift.

- A. Sun Room
- B. Anna Graves
- C. Daisy Jones
- D. Gracie Abrams

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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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