

◆ TEACHER'S EDITION ◆

VOL. 20 • NO. 8



THE YOUNG MUSICIAN'S TEXTBOOK

intune

MONTHLY

HOW TO PLAY
COLDPLAY'S
"CLOCKS"

MAKING THE
MOST OF YOUR
MUSICAL
SUMMER

CROOKED
PHRASES

PINKPANTHERESS

No Longer Lying In The Weeds,
This Singer/Songwriter Is Ready To Pounce

- ◆ Insights for Music Teachers – from Music Teachers
- ◆ **An Ode to Music Parents**
- ◆ Podcasting: Powerful Skill that Engages Students
- ◆ **Federal Funds Still Available for Music Education**
- ◆ Website and Subscription Information

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



EVEN TEACHERS NEED TEACHERS

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

 **YAMAHA**
Make Waves



A Word About Words

FOR OVER 20 YEARS, In Tune has found a way to provide readings about popular music that neither contain lyrics or lyrical situations that are inappropriate for classroom use. From time to time, when we profile artists who have lived in ways that are or were abusive to themselves or others, we will mention their practices in general terms, honestly but gently, judging their circumstances to be unfortunate. In this way, we have focused our coverage on the music.

Sometimes lyrical content is so blatantly inappropriate, the situations described so contentious or actions so abhorrent that we simply don't cover the musician or their music. Our editorial decisions certainly exist across a continuum, but overall, we act in what we believe are the best interests of our readers, their families and teachers, and our publication.

We've never sought to be comprehensive in our coverage of music. The artists and compositions we choose to write about are meant to serve as examples of musical concepts that sit at the core of lessons. If a song wins the GRAMMY but has a lyric that could be considered offensive in a school situation, we feel no obligation to include it in In Tune.

We write this at a time when educators and administrators are starting to plan for their use of content for the new school year. Our goal is assure them that In Tune is vigilant in its selection of the music and artists we include in our publications, and we plan to continue as we have over the past two decades to make it possible for music educators to teach the kinds of music their students listen to and love. ●

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



PinkPantheress

Working through her "body dysmorphia disease" and beginning to shed her anonymity, this rising pop star is turning her success posting music to TikTok into a recording and touring career.

Crooked Phrases

Altering musical phrases to create sequences that depart from the expected can add impact and variety to compositions.



How To Play "Clocks" by Coldplay

Here's a lesson about turning a produced hit recording into unique live version. Analyzing "Clocks" by Coldplay, our writer shows how a four-piece band, (piano, guitar, bass, and drums) can make a rock/pop classic their own.

Gabe Helguera: Rock Drummer and Teacher

Gabe Helguera sits behind the kit of one of I Prevail, the hotter rock bands in the world right now. He also loves to teach and gives online drum lessons on his DrumBeatsOnline.com.



Q&A WITH MUSIC & ARTS

SCOTT LANG
ADVOCACY DIRECTOR

BRIAN WILSON
VP SCHOOL SERVICES



The past three years have been difficult for the entire landscape of music education. We saw significant declines in enrollment, music skills, and I would imagine, sales. Walk me through it all from the business side of it.

BW: It was rough! Frankly, we're still not all the way back. But we reflect the teachers we serve; tough, resilient, and tenacious. Our entire company stepped up and dug in. We didn't just help educators; we also helped industry partners and even some of our competitors who weren't able to weather this type of disruption. Our people were there when they were needed the most. As Scott likes to say, "We ran towards the fire."

SL: The thing that impressed me the most is that when other organizations were scared, Music & Arts made bold and significant investments not just in their business, but in music education as a whole. They acquired Be Part of the Music™ and invested in advocacy initiatives, not because it made financial sense, but because it made a difference.

How has Music & Arts changed in the past three years?

BW: Before the pandemic, we had been talking for a while about updating our website, educator portal, and online rental experience. Having everything go remote changed our focus and caused us to re-think some of our priorities. As we speak, we've launched a completely re-designed website on a new platform that includes a brand new online rental experience. Renting an instrument isn't a familiar experience for parents and we worked closely with customers to design an experience that is simple, streamlined, and mobile friendly. Every step of the experience, from instrument selection to supplies are customized based on what the teacher tells us they want. We even have a supplies experience for those that don't need a rental instrument that can be customized for any teacher at any grade level for any instrument type.

SL: We took a similar approach in redesigning our website as well. Our new Be Part of the Music educator dashboard is not only a better solution, but a simpler and more streamlined one. The new interface is personalized and dynamic. We not only provide music teachers with all our materials in one central location, but we also provide daily content that informs and inspires with the hope of making their jobs easier and their days a little brighter. Having taught music for 16 years, I can tell you it's a brutal job. The personal and emotional investment is insane, but then again, so is the impact.

You didn't answer my question. You went off-topic.

BW: Have you just met Scott? He's never met a topic he can't wander off from.

SL: How has Music & Arts changed? Honestly, in my two years here, I have seen a shift in how this company thinks about the landscape of music education. Now, there is not a single significant decision made without asking, "How will this impact a teacher? How will it make it easier for them and their students? It's why we developed Grants, Growth & Gratitude, Project Imagine, Teacher Appreciation Week, and more. We wanted to have a real impact for the teacher.

BW: That's one of the reasons we acquired Be Part of the Music. Scott has the pulse on what's happening out there, and we wanted to understand better what was happening, and how we could better serve the entire profession of music education. Scott is positioned to help inform that perspective.

Ok, we've talked about the past, and you've shared a bit about the present. What do you see for the future of music education?

BW: If you could tell me, that would make my job much easier.

SL: Yeah, and some stock tips would be great too, because this market is killing me.

BW: Actually, we just completed and released the results from the State of Music Education Survey, and through all the data and analysis, one consistent theme emerged, "Getting better, but not back yet." The pandemic was like an earthquake – unexpected and devastating. As you know, smaller aftershocks always follow a major disruption. That's where we are now. The entire industry continues to see smaller and more manageable disruptions as we move forward.

SL: To Brian's point, music teachers were like first responders – jumping in wherever and whenever needed to keep kids safe and music alive. Part of what I see in the future is doing a better job of taking care of the teachers. A music program is only as good as the person leading it. So, while teachers are putting the needs of their students above all else, our job is to put the needs of teachers above all else.

BW: To Scott's point, our future roadmap is focused on serving teachers. Whether it's our new web experience, enhanced educator portal, or ability to get instruments in your hands when you need them, we are striving to make Music & Arts not just the best place to buy or rent an instrument, but the easiest.

How do you do that?

BW: People. Music is a people business because music makes better people.

We invest in people – not just in the people we serve, but the people that serve teachers. We know the power of music because our Educational Representatives experienced it in their own lives. They know that the impact of music begins and ends with the educator. Anything we can do to serve that teacher, is serving students. That's what drives us each and every day. That's why we acquired Be Part of the Music and kept it free for all. That's why we brought Scott and Andrew on board.

Helping the teacher equals helping the student. We can all get behind that!

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CUSTOMIZE YOUR BRANDS



Set your program's custom preferences from the widest selection of in-stock instruments and accessories.

CREATE CUSTOM SUPPLY LISTS



Create custom supply lists for every instrument and ensure students are ready from the downbeat.

"In the time that I've used Music & Arts, our program has obviously grown and changed. They've given me great service. When we had a small band with only 40 kids, I could depend on them to help with those needs. My needs are obviously very different in a program with almost a thousand students, and they're every bit as dependable now as they were then."

-Garrick Cheyne, Band Director at Cherokee High School in Canton, Georgia



Our Greatest Assets Are Local

Contact us to connect with one of our local, dedicated Educational Representatives and learn more.

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The Tao of In Tune

IT IS A TIME OF CHANGE. For many that means a change in the weather, but for all in the education community, it means the coming of graduations or matriculation and likely some new experiences during the hiatus between semesters. This brings to our mind the old saw saying “the only person who likes change is a wet baby,” highlighting the fear that can come when one set of activities ends, and new ones begin. We are also reminded that the antidote to that fear is confidence. “I have successfully met the challenge of change in the past, and it is likely I will be able to do so in the future.” Whether it’s the advance of celebrity for PinkPantheress, or our advice about “how to start a band this summer,” we encourage you and your students to heed the immortal words of David Bowie, to “turn and face the strange” with a song in your hearts. See you in September.



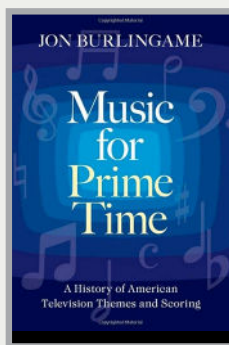
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue’s snippets include “Record Breaking Music,” “Venus Saves Nina’s Home,” “New Joni Mitchell Biopic,” “Can You Copyright A Beat?,” “Elmo Loves Taylor,” and more.



INFLUENCES

Here’s how indie poppers Lovelypeople relate through inspirations over time back to punk/rock icon Patti Smith.



MEDIA

Our monthly collection of music media features the new book “Music for Prime Time: A History of American Television Themes and Scoring, by Jon Burlingame,” a podcast called “The Ongoing History of New Music,” on Spotify, a video lesson on “Learning The ‘Nashville Number System,’” 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 rising country singer/songwriter Megan Moroney, young Mexican singer/songwriter Majo Aguilar, singer/songwriter/musician Sam MacPherson, and British pop trio New Hope Club.

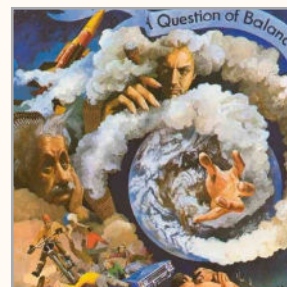


WHAT DO YOU DO?

We profile the career of composer, orchestrator, conductor for film and television and Artist & Education Relations Manager for KHS America, Rick DeJonge.

CLASSIC ALBUM COVERS

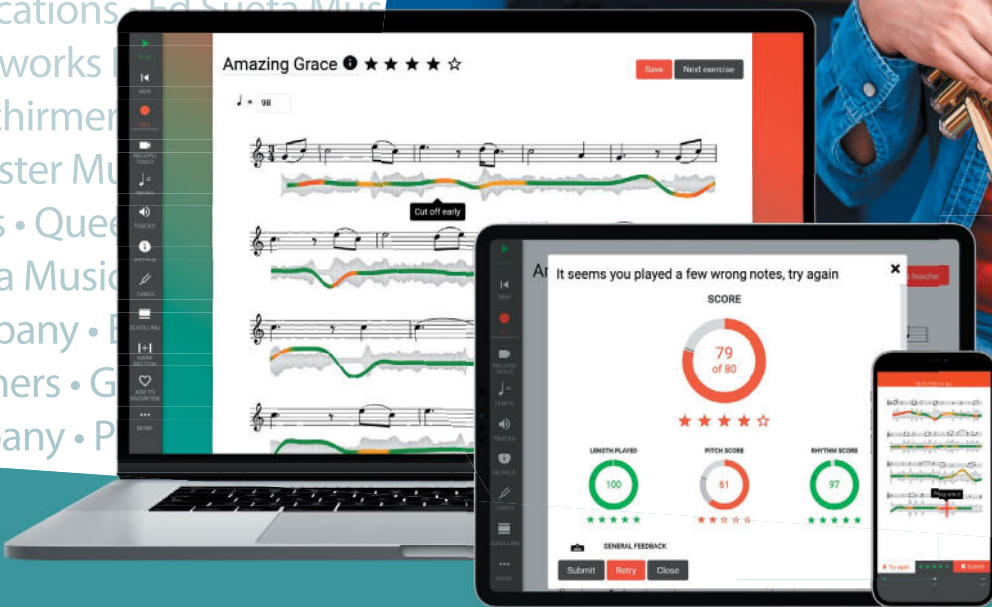
Released in 1970, *A Question of Balance* is the sixth album by the British progressive rock band The Moody Blues and one of their most successful. The album was an attempt to strip down their previously lush, psychedelic sound in order to better perform its songs in concert. Its cover sleeve folds out top to bottom with a painting of local folk enjoying a day at the beach, oblivious to the fantastic goings on above their heads.



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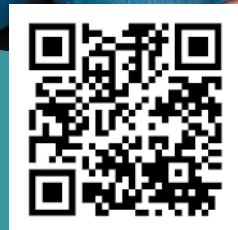
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Ode to Music Parents

ONE OF THE GREATEST JOYS OF being a music educator is getting to meet countless caring music parents—many who eventually become close, personal friends. As a young teacher, I was anxious about working with parents, but I turned the corner on “parent anxiety” when one of my mentor teachers helped me realize that music parents can be our greatest allies because they care so deeply about the success of their children. They simply become part of the music team.

Experienced directors know that the more that parents are involved, the more they enjoy it and eventually, they become the supportive backbone of the music program. They are advocates, assistants, friends, worker bees and financial planners to name a few of the roles they fill. Music for All once posted a video paying tribute to these hard-working volunteers with the caption, “Parents are the heart and soul of bands across the country!” One marching band director who was interviewed commended his “Pit Parents” for their tenacity and can-do attitude. Referring to them as the “unsung heroes,”



he credits his dedicated parents with finding a way to turn his “show vision” into “show reality” by planning then building all sorts of contraptions, helping with moving sets on and off the field, hauling equipment from one event to the next, and organizing fund-raising projects to make it all possible.

One of the parents commented that instead of “watching” the kids, he enjoys actually getting to participate “with” the kids. After four years of doing just that with his own son, he commented that he is “really sorry” to see it come to an end and that he will truly miss his weekly routine.

In October, 2015, an article called, “You Might Be a Band Parent If . . .” by Melinda Wentzel, was posted in Huff Post. It lists ten (10) finishing statements to the above referenced sentence stem. These qualifiers not only apply to parents of band students but also to parents of any music student who participates actively in one of their school’s performing ensembles.

Most are intended to be comedic, but the tenth comment sums up the author’s true feelings.

You witness something special every single day—namely the warmth and acceptance with which the band welcomes one and all into the fold. You recognize the band director and his associates as gifts from above and you look on with wonder as your child blossoms in an



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atmosphere of positivity and inspiration, ever so grateful that you heard the words, “Mom, I joined the marching band!”

So, in closing, music educators collectively want to acknowledge, thank, and pay tribute to music parents. We couldn't do this without YOU and we celebrate your boundless energy and enthusiasm for our programs. We know that you've become construction workers, public relations agents, sales professionals, and even psychologists to ensure success and “our” children are the better for it. How many sets have you helped build? How many times have you spoken to someone about the value that the program has provided in the life of your child? How many boxes of this or that have you sold to family and friends to support our fundraisers and, of course, how many times have you used your most creative abilities to ramp up your children when they really need a pep talk to stay motivated!

Here's to you—the exceptional, incredible, inspirational people who make up our many dedicated organizations of :

MANY
UNCOMPROMISING
SUPPORTERS

IN
COLLABORATION (to)
PROVIDE (the)
AMAZING,
RELENTLESS
ENERGY
NEEDED
TO
SUCCEED!

We'll see you next year! **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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Plus the **APME LIVE STUDENT FESTIVAL**

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- * industry experts
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For more information visit:

www.popularmusiceducation.org

PODCAST



TING

A Powerful Skill that Engages Students in Music and Audio

By Lee Whitmore



OVER THE COURSE OF MY more than thirty-year career in music and audio, I've had the privilege of teaching, training, and working with thousands of music educators. I have many fond memories, and with that much time in music classrooms, I've witnessed a lot of innovation in music education. From MIDI (it turns 40 this year!) enabling keyboards and synthesizers to new and affordable techniques for recording and playback of student performances in classrooms and at home, compositions in the classroom, there have been many powerful and accessible tools that have entered classrooms to deeply engage students in audio and music creation.

This year, thanks to MusicFirst, I've reconnected with Wayne Spletstoeszer, instrumental and music technology educator in Connecticut's Torrington High School. Long a music education innovator, Spletstoeszer started his audio and music tech journey in the 90's and has built exemplary programs at his high school. In his programs, Spletstoeszer has as many instrumental music students as music tech students, with technology being a surprisingly effective bridge to interdisciplinary collaboration and student recruitment. And the music tech students are developing invaluable career skills, often starting with podcasting! Podcasts are essentially spoken word recordings with theme music, musical interludes, and sometimes additional sound clips and effects.

How does podcasting fit into Torrington High School's music programs? Prominently! And it all started with Spletstoeszer's simple idea as he was scrambling

to find pandemic lockdown remote activities for his students. He simply asked students to “tell me about something” in a one-minute podcast recording. What developed from that assignment surprised Splettstoeszer and engaged more students than he ever imagined.

PODCASTING PROJECTS THAT WORK

From that simple, straightforward one-minute podcast about literally anything, the Torrington projects evolved and grew. Some of Splettstoeszer’s favorite student podcasts include:

- TED Talk-like podcasts on social issues after which one student creator reported, “I’ve never had so much fun before.”
- An incredibly entertaining and detailed recap of “The SpongeBob Musical,” that Splettstoeszer reports is the “most professionally produced and edited” podcast he can recall.
- Chemistry lab reports so detailed that the content captured Splettstoeszer’s attention and taught him things he didn’t know.

INTERDISCIPLINARY AND CAREER SUCCESS

The interdisciplinary crossovers are endless, and popular — a teacher came to Splettstoeszer and asked him to share how to create podcasts and integrate them into the English curriculum. A moment that really moved Splettstoeszer was dur-

ing a call from a speech paraprofessional at Torrington High School who explained the dramatic improvements in one of their special needs students whose diction improved dramatically because the student simply loved using technology to create podcasts and learning audio editing and production skills.

Splettstoeszer also emphasizes the value of career skills the Torrington students are developing, from knowledge of audio and audio editing, sound, technology, storytelling and narrative development, and more. He says, “These are skills every adult can use no matter their career later in life.”

CURRICULAR RESOURCES AND TOOLS

It’s not hard to get started teaching your students to create podcasts, and there are great resources and example projects to draw from all over the Internet. For example, MusicFirst, the leader in online music education and assessment solutions, offers a free curriculum, “Podcasting Across the Curriculum,” by Dr. Jim Frankel to MusicFirst subscribers. It includes 20 lessons and 20 detailed projects.

Frankel’s curriculum is optimized for Soundtrap, Spotify’s web-based digital audio workstation (DAW), and Focus-

Vocaster Two Bundle, you’ll get 2 quality microphones, 2 quality over-ear headsets, and an interface that’s easy to use and packed with features





Once you've created a great podcast, you want the world to hear it.

rite's new, affordable, and professional-quality audio recording interface, Vocaster, which comes in one and two person versions with kits that include microphones and headphones. Torrington High School was an early adopter of MusicFirst's "Podcasting Across the Curriculum" that has lessons and projects and is bundled with the Focusrite Vocaster and Soundtrap. Spletstoeser shared, "The kids absolutely love them," with one student saying, "I absolutely love this... it makes me sound like a pro!"

WHAT ABOUT GEAR?

You'll need microphones, headphones, an interface to connect them to a computer, and some recording software. Using quality equipment will produce better results, but you don't have to break the bank! The Vocaster Two is a fabulous solution. Why Vocaster Two? It has two mic inputs and two headphone connectors, making interviews a breeze. With the Vocaster Two Bundle, you'll get two quality microphones, two quality over-ear headsets, and an interface that's easy to use and packed with features. Students will be able to capture in-person conversations, even those had over the phone via Bluetooth or online. They can set levels, enhance the sound with "Audio Gain," or "Enhance" with one click, and start recording a podcast in seconds—no messing with lots of cables and settings.

RECORDING SOFTWARE

Podcasts can be recorded and edited with almost any audio

software. Programs like GarageBand and Mixcraft, or more advanced programs like Logic and Protools are great if they're installed on your computer and many student podcasters use online recording programs like Soundtrap. The beauty of online recording programs is that you can switch locations or devices, and everything is still there! Soundtrap has an intuitive interface with powerful tools. The collaboration and transcription functions are perfect for podcasters. Soundtrap is fundamentally a music creation tool,

but it's so well designed that no formal music composition training is needed to start making awesome new tracks. Create your own podcast theme music and record your episodes all in one place. In "Podcasting Across the Curriculum," Dr. Frankel gives step-by-step instructions along with lots of pictures and links to video tutorials.

PODCAST DISTRIBUTION

Once a student has created a podcast, they'll want the world to hear it. With student creators, there may be some privacy concerns, so teachers need to be certain that they have permission from parents and school officials before setting up distribution. School websites and online classrooms are a great starting places for sharing podcasts, but consider mainstream platforms like Soundcloud, Spotify, and Sticher too. All of the how-to's for distribution are included in Jim Frankel's "Podcasting Across the Curriculum."

NEXT STEPS

If you're a MusicFirst subscriber, "Podcasting Across the Curriculum" is already included in your subscription. If you aren't a subscriber, you can sign up for a free 30-day trial subscription here: <https://www.musicfirst.com/musicfirst-classroom-demo-request/>. And if you purchase a 50-seat or more Soundtrap license, or any Focusrite or Novation product, especially Vocaster from MusicFirst, you'll get a free login to the curriculum. **T**

ABOUT THE AUTHOR

DR. LEE WHITMORE is Americas Vice President, Education for Focusrite Group, and a recognized music and audio technology thought leader in education. He is also a MIDI Association executive board member and board member of Beats By Girlz.

Using COVID Funds to Elevate Education

Federal Funds Are Still Available. Know the Steps and Deadlines for Receiving ESSER Grants.

MONEY IS STILL AVAILABLE from the American Rescue Plan Elementary and Secondary School Emergency Relief (ARP ESSER) to use for your school's music education needs. As of today, there are still billions of dollars left in several funds. Wenger Corporation has been working with school administrators and music teachers to help them determine ways to elevate their music education programs by using these valuable funds. Here's one school's story.



School District of Palm Beach County, West Palm Beach, FL

Cleve A. Maloon - K-12 Arts Education Program Planner

Purchase: Instruments, choral risers, chairs/stands, instrument supplies, and sheet music

Why: We aim to create access to quality and equitable instrumental music education for all students in the school district of Palm Beach County. Additionally, purchases are made for the long-term sustainability of the music program. Our goals are to:

- Create viable elementary instrumental music programs that continue in perpetuity
- Support the elementary instrumental programs already in existence
- Replace old, unusable instruments in the district's bands, orchestras, and piano programs



- Replace worn, outdated choral risers throughout the district
- Buy/replace instrument supplies as needed
- Buy sheet music to add to our repository

How we received the funds:

The federal grant funds were passed through the Florida Department of Education to reopen and sustain the same operation of schools and address the impact of the coronavirus pandemic on the nation's students.

Note from Mr. Maloon -

Playing a musical instrument has (been shown) to improve a student's academic success and social-emotional well-being.

"The district used its ESSER dollars on a wide range of initiatives intended to mitigate learning losses exacerbated by the pandemic. One of those important initiatives is increasing access to musical instruments. Research shows that music increases language skills, aids literacy, and strengthens memory and attention. The ESSER funds allowed the district to expand access to musical instruments and teaching staff provided through other supplemental funds. The finance department worked collaboratively with the Arts Education Team to implement a sustainable plan. Principals and teachers followed standard purchasing and requisition protocols to (obtain) items that were allowed and needed." **T**

Learn more about how to apply for federal funds at www.wengercorp.com/esser.



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

Questions? Email advocacy@nafme.org



nafme.org

Discrimination and Memorization

By Stephen Nelson

DRILL DOESN'T KILL, and memorization begins on day one. But what do they have to do with one another? Let's redefine drill as purposeful and structured repetition. That would be the form of practice that produces daily, measurable progress - hopefully what we experienced in our woodshedding days, often leaving us feeling reinforced and exhilarated. These experiences stimulate motivation. They bring us back day after day.

Critical Element to Successful Practice

A critical element for successful practice is ensuring we provide students with a sequence of steps to use in their practice sessions, guaranteeing skill refinement. Our purpose as teachers is to provide a map to skill acquisition, not an invitation to throw darts in total darkness. We wish to eliminate the hit-or-miss syndrome.

Relevance of Memorization

Memorization is the student's most valuable ally for discriminating between successive and successful repetitions. Have you ever noticed how a student's hearing and tactile senses are duller when reading music? This is due to a cognitive overload that interferes with our aural and tactile senses. Over my 50 years of teaching, I estimated that students typically suffer a 20-30% loss of acuity in their discriminative ability when reading music. This is a big deal. Our tactile and aural skills are critical for judging our attempts to refine during practice sessions and rehearsals. So, teach students to memorize the passage or phrase containing the skill and allow their senses to be the sharpest for the desired nuances so often missed.

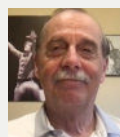
Conclusion

In conclusion, we must provide a sequence of steps or objectives that lead the student to master each skill. Then, we must challenge the student or ensemble to memorize an abbreviated section containing the skill. Upon memorizing the passage, the student is aurally and tactilely capable of discriminating each attempt at a significantly higher level of perception. This means that the students improve faster, can learn an increasing number of new skills over time, and, best of all, are involved in one of the



highest levels of learning - discriminating their product, artistry, and creativity.

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://practicingmusician.com/personalized-mentorship/> for more information. **T**



ABOUT STEPHEN NELSON

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

During Stephen Nelson's 35-year career as a K-12 orchestra director, his ensembles won over 50 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 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.

Plan Now To Get Your Students *Music Alive* This Fall!



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POP QUIZ

The following quiz questions can be used to test for comprehension or for general reading of this issue of *In Tune*.
(The answers are on page 3 of the Teacher's Edition.)

1. Which term refers to writing a song with other people?

- A. Syncing
- B. Co-Writing
- C. Composing
- D. Daunting

2. Which artist/band paved the way for punk and new wave artists?

- A. Patti Smith
- B. Sonic Youth
- C. Pixies
- D. Lovelytheband

3. The following are all ways to deliver unexpected twists and turns to phrases and songs EXCEPT:

- A. Make common musical phrases longer or shorter
- B. Add beats to extend a section
- C. Leave out a beat unexpectedly
- D. Include Kentucky fiddle style in the refrain

4. TRUE/FALSE:
Anonymity is a tactic used by artists to separate themselves from their fame.

5. PinkPantheress gained popularity by using which social media platform?

- A. Twitch
- B. Discord
- C. TikTok
- D. Snapchat

6. The Moody Blues were inducted into the Rock and Roll Hall of Fame in which year?

- A. 2002
- B. 1964
- C. 1970
- D. 2018

7. Barbra Streisand is one of a small group to have won what honor?

- A. Tony
- B. EGOT
- C. Rock and Roll Hall of Fame
- D. SAG Award

8. TRUE/FALSE:
Original music can be copyrighted.

9. When forming a band, which of the following are good ways to create your sound?

- A. Finding bandmates
- B. Deciding on Equipment
- C. Developing Repertoire
- D. All of the Above

10. Coldplay hails from which country?

- A. United States of America
- B. Finland
- C. Great Britain
- D. Sweden

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