

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 21 • NO. 1

MONTHLY

EXPAND YOUR
PLAYING WITH
**DIMINISHED
SCALES**

**GETTING
AMPED UP
ON TUBES**



HOW TO PLAY
(WHAT'S SO FUNNY 'BOUT)
PEACE, LOVE AND
UNDERSTANDING

LEA MICHELE

After A Boffo Broadway Bye-Bye,
Michele Says She'll Stay on the Great White Way

- ◆ Insights for Music Teachers – from Music Teachers
- ◆ **In Tune Special Feature: Creative Fundraising**
- ◆ **Mariachi: Traditions, Celebrations and Evolution**
- ◆ **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 newsletter helps music teachers engage in professional development, music teacher tips, program health information, advocacy resources and more. The Yamaha Educator newsletter is delivered biweekly to over 15,000 music teachers who choose to invest in themselves. Let us help you raise the bar. Sign up. Go to Yamaha.io/educators



A Word About Normal

THERE ARE PLACES in America where the impact of the pandemic on schools lasted for a few months. There are places where it lasted for a few years. Regardless, we've now entered the first cycle where we can all say with reasonable confidence that the pandemic era is finally in the rearview mirror. Barring an unlikely return, or some permutation of societal scourge, it would now seem appropriate to finally utter the word "normal." Except, of course, it isn't entirely.

In some places, political extremism has roared into the educational conversation, technology continues to challenge scholastic systems and recent test scores have identified an urgent need to play catch up. However, depending on one's point of view, all of this could be seen as "normal." It's always something, and it has always been...something.

Education has been under financial pressure and affected by economic recessions. We've lived through eras where parents went off to war. We've had to contend with natural disasters. Crime, addiction. What's normal is that times, and therefore school, have never been normal.

So, we begin again. A new school year is underway, and with it the normal challenges that won't ever go away...entirely. Against that background though, there are opportunities. There are always opportunities, to make the curricula we teach as relevant to the lives of our students and the community as possible. There are more new teaching tools than ever, and as many new musical ideas to explore and convey as well. That's where we come in.

We at In Tune have been preparing all summer to continue creating a music education resource like no other. We've added some new functionality to our digital platform and added a few new editorial concepts while bolstering our core offerings: always be learning, practice, perform and record. Anyone can be a music creator and should try their hand at being one. Collaborate. Using music to advance hate is bad. Otherwise, all styles and musical forms are good.

Starting with this October issue of In Tune, we look forward to supplying you with our normally diverse musical content in the hope that we can make a positive contribution to your work and the success of your students, and we wish you all well this school year. ●

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



Lea Michele

The "Glee" star has become the toast of Broadway, closing a successful run of the "Funny Girl" revival with seven standing ovations on closing night. It's been a long road and sometimes bumpy road since she played Cossette in "Les Miserable" at eight, but she's hitting the heights right now.



Diminished Scales

The vagaries of the unique diminished scale have led songwriters to new creative horizons. In this installment of In Tune's "Techniques" column, our writer helps student readers learn its ins and outs.



How To Play "(What's So Funny 'Bout) Peace, Love and Understanding"

Songwriter Nick Lowe's originally version of his track "(What's So Funny 'Bout) Peace, Love and Understanding" flopped, but when Elvis Costello put his spin on it, the song became a timeless classic. Here's how a small ensemble can play it, and make it their own.



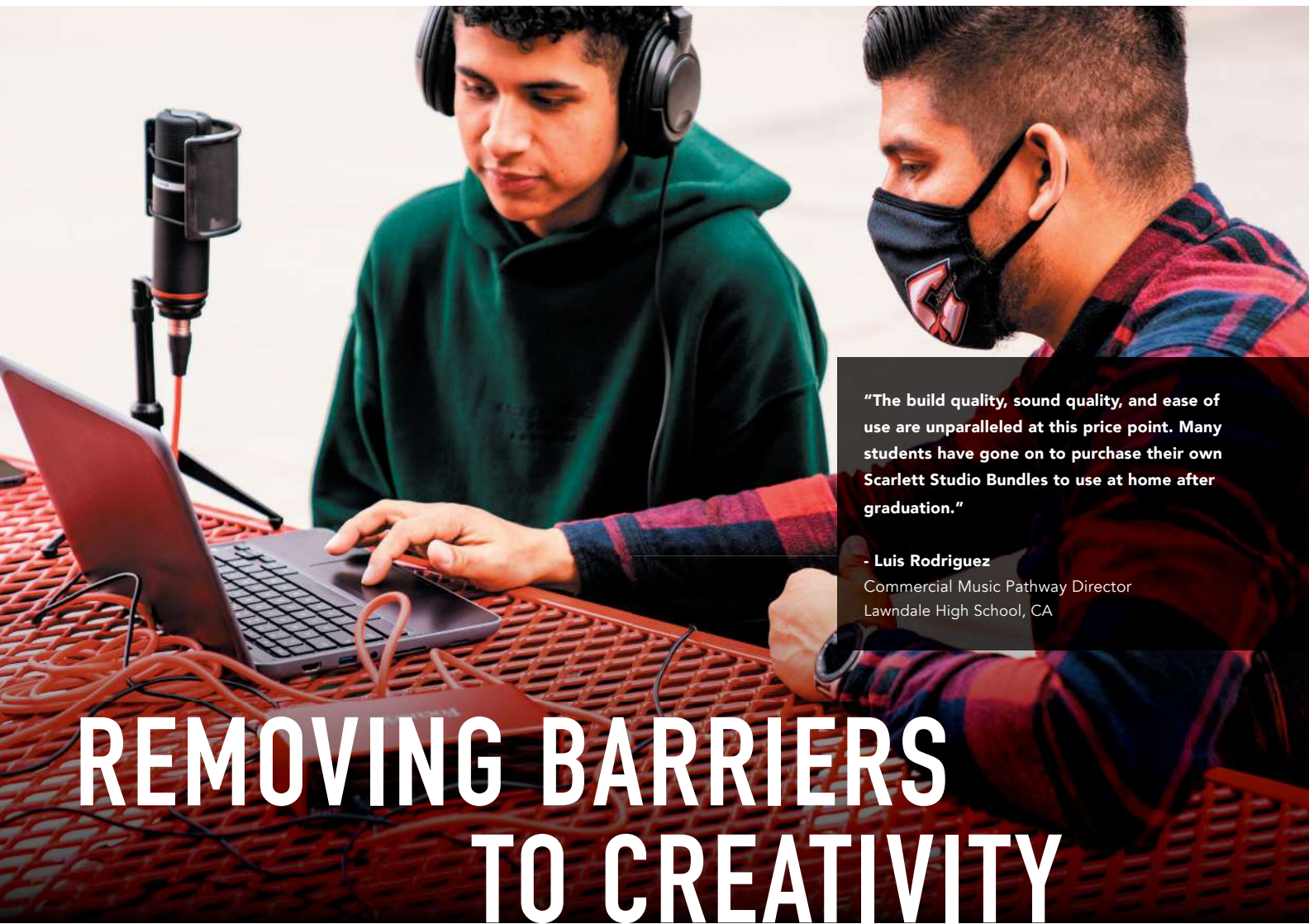
Getting Amped Up On Tubes

One notable demographic has retained its preference for a particular piece of vintage technology: electric guitarists and their beloved tube amplifiers.



In Tune's 2024 "Best Music Schools"

College music curriculum creators have been hard at work diversifying their programs in an effort to keep pace with the rapidly evolving music industry. In Tune's semi-annual special report explores the new array of relevant and valuable course and degree options.



"The build quality, sound quality, and ease of use are unparalleled at this price point. Many students have gone on to purchase their own Scarlett Studio Bundles to use at home after graduation."

- Luis Rodriguez
Commercial Music Pathway Director
Lawndale High School, CA

REMOVING BARRIERS TO CREATIVITY

Focusrite's Scarlett USB audio interfaces provide your students with everything they need to get started recording studio-quality audio, easily and quickly. With six configurations of inputs/outputs (I/O) and two studio bundles that include a Scarlett interface, mic, and headphones, there's a Scarlett interface that's perfect for your classroom needs. Whether your students are working on solo projects, or recording a full band, the Scarlett range offers the flexibility to accommodate all their projects.

Scarlett interfaces are very easy to set up. There's an Easy Start Tool

included, which gives you step-by-step instructions as soon as you connect your interface to a Mac or Windows computer.

“ WHEN STUDENTS SOUND THEIR BEST, THEY'RE MORE LIKELY TO BE INSPIRED TO LEARN, WRITE, AND PERFORM AT THEIR PEAK. ”

Once you're set up, operation is simple. With instant visual feedback from the Gain Halos, students will know immediately if their input level is good (green) or clipping (orange to red).

The Scarlett range of interfaces is one of the most widely used in educational settings worldwide. When students sound their best, they're more likely to be inspired to learn, write, and perform at their peak. To aid their creative flow, all Focusrite audio interfaces come bundled with industry-standard recording software needed for students to compose, record, edit, save and export their music.

All Focusrite interfaces also come with the reassurance of 24/7/365 real time technical support and an industry-leading 3-year product warranty.

Focusrite®

focusrite.com/solutions/education

Made to Create

“Novation gear keeps students in the creative moment from the time they arrive to class to the moment the bell rings.”

- Richard McCready,

Music Technology Teacher, River Hill High School, Howard County Public Schools, MD

Outfitting your classrooms with top quality keyboard and pad controllers can be wildly expensive. Novation’s Launchkey and Launchpad ranges of USB MIDI controllers bridge the gap between quality and price, making them an indispensable addition to any classroom setup. Launchkey and Launchpad are the quickest and easiest tools students can use to produce and perform their music, especially in Ableton Live, an industry standard recording program. Students just plug in to a computer via USB and the keys, faders, knobs and pads immediately spring to life, giving them hands-on control of their instruments, effects, and mixer. Of course, if they don’t use Ableton Live, it’ll map to other major music software too.

“Novation Launchpads are helping make music classes more exciting and relevant to students’ interests.”

- Ryan Van Bibber,

Technology Institute of Music Educators (TI:ME) Teacher of the year 2022

Music production becomes a more engaging learning experience for your students with Launchpad. Brightly colored velocity-sensitive pads provide the perfect tactile visual aid to music projects produced in Ableton Live, with clip color-matched feedback in to enhance your student’s workflow.

“ With Novation, you can have confidence that you’ve purchased controllers that will stand the test of time. ”

This innovative range of three 8x8 grid-based MIDI controllers spans from the compact and portable Launchpad Mini, to the iconic Launchpad X, through to the more advanced and powerful Launchpad Pro featuring a sequencer and hardware control.

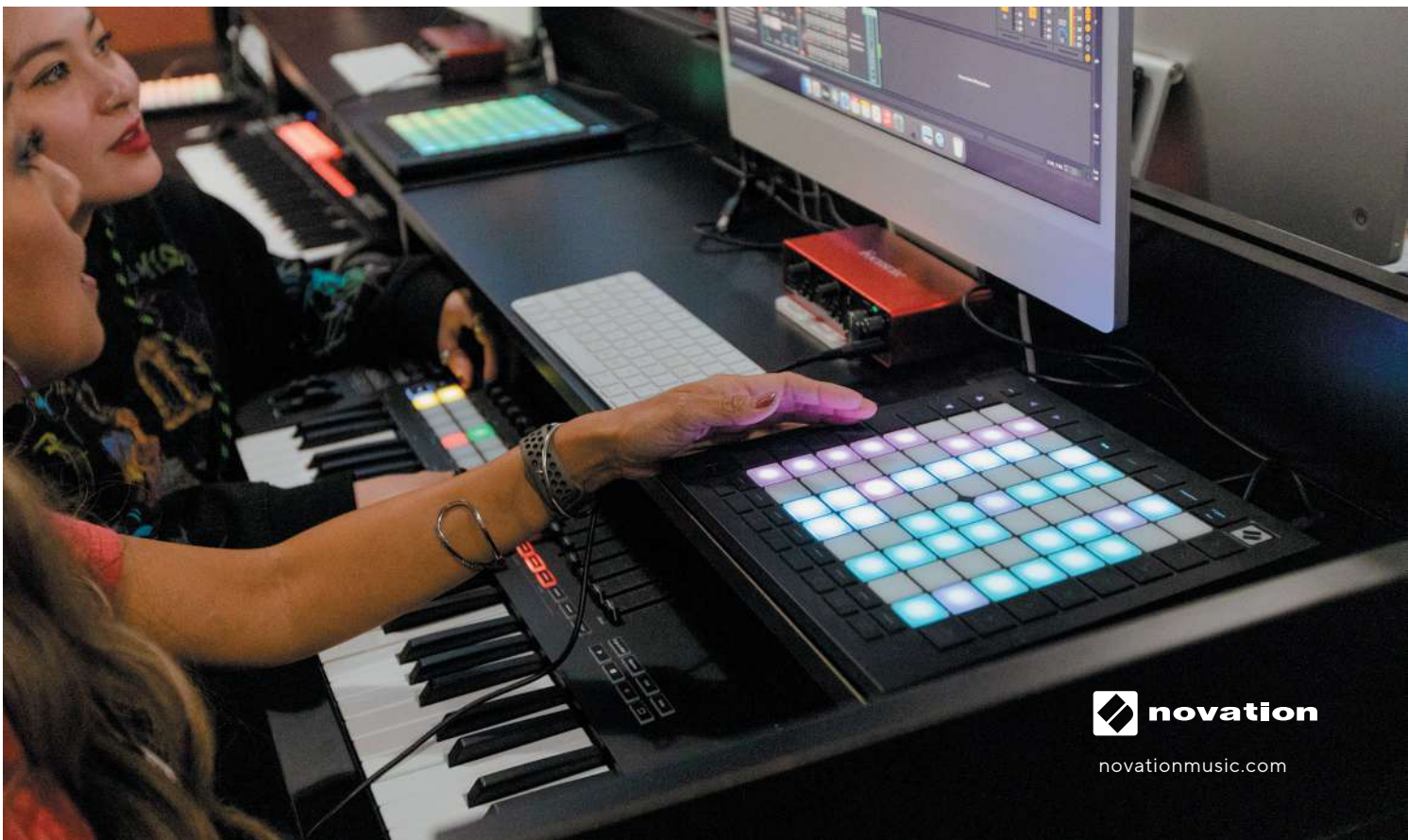
“They can handle the abuse!”

- Luis Rodriguez,

Commercial Music Pathway Director, Lawndale High School, CA

Launchkey 25, Mini, and the Launchpad range are lightweight and portable, but strong enough to endure repeated use, semester after semester. The Launchkey 37 model has the compact size of the 25-key, but with an extra octave. If your students need more keys, Launchkey also comes in 49, 61, or 88 key models. You can trust that, when they are thrown in a backpack for homework assignments

or extended projects, Launchkey and Launchpad will continue to support your students through their academic careers. All Novation interfaces come with the reassurance of 24/7/365 real time technical support and an industry-leading 3-year product warranty.



The Tao of In Tune

CONGRATULATIONS! If you are reading this, you are likely one of those progressive music educators who believes that a well-rounded music education includes exposure, if not curricula, on a wide variety of musical topics, including a broad array of genres and instruments, music creation, music business, higher music education, and music technology. In other words, you've decided to get your students In Tune. Welcome to the start of our 21st publishing season, and to another volume of our unique blend of information on it all.



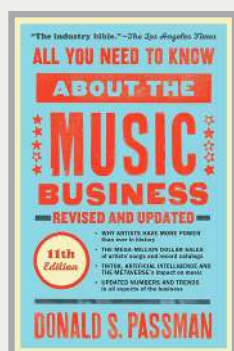
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's vignettes include "Grammy U Opens Doors to Diverse Music Paths," "Mountain Melodies Take Center Stage," "Neuroscientists Decode Pink Floyd," "Swift Inspired College Course," "Guitar Accessory of the Month: Compressors," and more.



INFLUENCES

Here's how the inspirations of indie sensation Lucy Dacus connect through time, back to the genius of jazz master Miles Davis.



MEDIA

Our monthly collection of music media features the new book "All You Need to Know About the Music Business: Eleventh Edition" by Don Passman, a video interview from 2016 with the late Robbie Robertson, a video lesson called "Ear Training for Beginners," 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 K-pop act NewJeans, Puerto Rican reggaeton record producer/songwriter/artist Tainy, country singer/songwriter Brittney Spencer, the rock band Geese, and the band of brothers Greensky Bluegrass.



WHAT DO YOU DO?

We profile the career of music supervisor Sarah Chapeck and explain her work finding music for film, TV, video game and advertising projects.

MEMORABLE MUSIC MUSEUMS

Founded by a group of Memphis businesspeople, anonymous philanthropists, and former Stax Records artists, the Stax Museum of American Soul Music in Memphis Tennessee is a shrine to the Stax Records label and recording studio. The museum is celebrating its 20th anniversary of ensuring that the history and legacy of American soul music are never forgotten.



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PROOF**
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- ✓ Strong and durable
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When you have outdoor events, poor weather is always a possibility. Stop worrying about damage to your portable stage. Wenger's new StageTek Outdoor Staging Platforms can "weather" the elements. Plus, their durability, versatility and long life make them a smart investment for all of your events.



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Right From The Start

Suggestions for Lighting a Fire under Beginning Musicians ...and Getting Your Procedures in Place

No matter what grade or genre of music-making, we all get to work with beginners; those lovely kiddos who come to us with a blank slate of music-making experiences. Keeping our “newbies” enthused about their new adventures in music-making is paramount, so consider these action-oriented tips for starting off on the right foot.

1. Put up a photo of every new student with their instrument on a bulletin board or video screen welcoming them to the program. Perhaps a quote from the student like, “I love being in choir with the new friends I’ve made” could be incorporated into a poster of each. Then create one blank space with the message: “We still have a place for YOU!” Let the students who have joined know there is still room for their friends to join. These little efforts are the ones that culminate in the biggest results.

2. Personal communication with parents cannot be overemphasized. Send five “Success Grams” each day to the parents of each of your beginners. Yes, it takes time, but it establishes positive parent relationships right off the bat. It’s as easy as making up a standard email format and choosing several specific positive comments that you can write about each student:

Subject: SuccessGram from Mrs. (Music Teacher name here)

Dear Mr. and Mrs. (Parent last name here)

I wanted to send a quick note to let you know how well (Student name) is progressing in (music subject here). She is well organized and always shows up ready to learn at each rehearsal. Her playing skills are developing nicely and we are looking forward to showcasing the talents of all of our new students at the First Performance Concert on October 11th at 7:00 PM.

Thanks for your support of our program. My contact information is just below. Please feel free to reach out if you have any questions or if I may be of assistance.

3. Give the parents a list of free performances that beginning students can attend where they will see and hear a live performance of someone performing on their instrument. Check your local library for a list of upcoming concerts or the local university where recital performances are being presented. Encourage the parents to sit close to the front and ensure that they take their young musi-



cian backstage to meet the artist afterward. The vast majority of these performers started as a beginner in their own public school music program. These post-concert conversations will certainly serve to motivate your young musicians as well as allow them to hear how the instrument they have chosen to play sounds in the hands of a professional.

4. Schedule a “First Performance National Day of Celebration Demonstration Concert” right away so that your beginners can experience the joy of playing in an ensemble in the first 6-7 weeks of school. The [First Performance National Day of Celebration Toolkit](#) has all of the materials needed for a successful 25-minute program that advances the students from “beginner” to “band / orchestra member,” etc. It even has a script that can be read by the principal. Downloadable certificates are also available to present to each participant. They will love the applause of an appreciative crowd!

5. Challenge your beginners to teach their instrument to a family member over the course of the school year so that person can perform a selection or two from the method book in the final concert of the year while standing next to their child. This serves several purposes. First, teaching something to someone else helps us learn. Students will benefit immensely from that experience. Second, it helps the parent understand what their student is going

Habits of a Successful Beginner Mariachi Músico is now available in MusicFirst Classroom & PracticeFirst

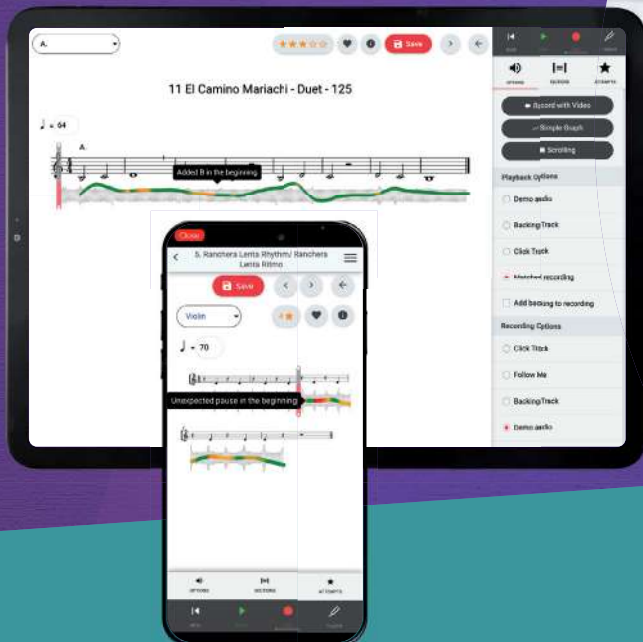
Try MusicFirst
FREE
FOR 30 DAYS
to access these
materials



MusicFirst Classroom and PracticeFirst now include **Habits of a Successful Beginner Mariachi Músico**. This method, developed over many years by expert mariachi educator John Nieto, includes over 100 sequenced exercises to build fundamentals in a beginner mariachi program. As a teacher, you can easily access, assign, and automatically assess exercises from this method.

Our platform is designed to make teaching music easy and fun, and with the addition of **Habits of a Successful Beginner Mariachi Músico**, you'll have everything you need to help your students succeed.

Author, John Nieto



GIA Publications, Inc.
Music Education for Life



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practicefirst.com

through, particularly in these early days. Third, it's fun and the parents enjoy it!

Organizing the office can make the year run much more smoothly and getting on auto-pilot with systemic procedures will definitely help music educators from becoming overwhelmed as a result of the many responsibilities that come with our particular chosen profession. Here are a few tips from those who have found them to be helpful.

1. Stay on top of paperwork by having a regular time each day to attend to emails, complete and sign paperwork to return to the office, and return calls. If possible, try to get a daily office aide assigned who can help you with filing and other office tasks.

2. Keep a notebook by your desk or in your classroom and write down any and all ideas you have as the year progresses. A "Notes" page on your phone (for those who operate using such devices) can serve the same purpose. Capture the things that went well, or things you will do differently next time. Log those moments where students really excelled. We all have so many wonderful thoughts and ideas that get away because we simply forget to remember. Also, this will serve you well as next September rolls around.

3. Keep a list of instruments or equipment you may need when budget time rolls around and keep it in a budget folder in your

desk drawer (or on another "Notes" page). Put anything in this folder that you would want to purchase in the future. You'd be surprised how often extra budget resources suddenly become available around April or May each year. Here are some items you might want to save in other folders.

- Concert programs with selections circled that you want to add to your music library.
- Book titles that have been recommended by a friend or colleague.
- Information gathered at a conference session.
- Ads from programs/catalogues for supplies or equipment you need.

Best wishes for a great start to the school 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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A Career in Music is a Viable Career Choice!

The NAMM Foundation's Consider a Career in Music initiative supports students, parents, teachers, school administrators and counselors and education professionals in their efforts to support student career planning and explore the many fulfilling and sustainable careers in music and the creative field.

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GET YOUR STUDENTS RECORDING IN 2023

These days it may be more challenging than ever to keep your students focused and engaged in your 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.

With our new 4th Gen Scarlett 2i2 Studio bundle, your students can create and record music all year round, wherever they are. By developing professional recording skills, they'll come to class with confidence that their music is ready to be heard by you, their teacher, and their classmates.

EVERYTHING THEY NEED IS INCLUDED

Students get everything they need to get started recording studio-quality audio quickly and easily with a Scarlett 2i2 Studio bundle. A mic, mic cable, studio headphones, and Scarlett 2i2 - Focusrite's compact and easy to use audio interface, are all included as well as free multi-track recording software and effects from industry leading developers. They'll get up and running quickly with Focusrite's Easy Start tool and there is no need to worry about the technical aspects, you and the school administrators will have peace of mind with Focusrite's 3-year warranty and award-winning support.

Don't wait, plan to buy Focusrite's Scarlett 2i2 Studio bundle for the new year and get your students recording!

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THIS IS A MOMENT FOR MUSIC education funding. While we won't go so far as to say that the war against the arts in education is over, it's no longer making headlines the way it has in the past. There's some budget money out there, but more importantly, a recognition of the value of the arts in education. That said, for many programs, fundraising is still needed, but a new, modern approach is in order. The world has changed since the bake sale reigned as the driver of the band trip. There are things that we, and our students don't want to be doing. School admins are also conscious of all sorts of new societal norms and are more cautious when it comes to allowing certain activities.

Today, the greatest tool that exists for raising funds outside of non-institutional sources is communication, communication among peers and with administrators. Good communication provides safety for all and can pave the way for creativity. The second greatest tool is planning, which takes time and effort but is the secret sauce for any successful endeavor. In that way, communicating a well thought out, well-planned fundraising initiative to all stakeholders begins with a significant advantage. Forming a committee or working with a parent group can add a challenge as there will be a variety of perspectives to be accommodated. But, there's strength in numbers, and having the support of a motivated and engaged team should provide power and help with the heavy lifts.

The experts we contacted for this story agree that fundraising in the modern era focuses on four distinct activities: product sales and auctions, for-pay performances, dona-

tions or "work for hire," each which can be adapted for current constraints. Can't send kids door-to-door? Use the internet. Already using available bandwidth for in-school showcases? Go out into the community. Tired of the car wash (and getting blowback from local car wash companies?) See what other tasks students might be able to safely perform. This is where the creativity can come into play.

It's also important to carefully evaluate the latest from the professional fundraising companies. These enterprises wouldn't exist if their products weren't of interest to buyers, or if their programs didn't produce the desired result. Their employees are trained to help and have at their disposal, information about how to best accomplish your goals, as well as how others have done so in the past. It's their job to make you successful, so don't overlook the popcorn, cookies, and other professional programs.

A FUNDRAISING CHECKLIST

Before getting started, consider the following:

- Know how much money you need or want to raise and, specifically, and how that money will be used. If you are fundraising for a trip, talk about the educational benefits for the students taking the trip and also show appropriate high-resolution photos of the destinations, if you can on your website. Be prepared for answering how you will handle need-based students who may require supplemental financial help for part or all of the trip cost.
- Before proposing an independent fundraising project, first check to see



CREATIVE FUNDRAISING



String quartet: Students providing music at a fundraiser for local charity Hope and Light, in return for a donation to our program at Westlake High School (Westlake Village, CA)

FUNDRAISING

'Cinco de Mayo Celebration' at Roosevelt Elementary, where Mariachi and Folklorico ensembles perform



if there are any funds available at the school or the district level. There are many different accounts and budgets you might access with the support of your administrators.

- Be clear about what is allowed and what isn't allowed in your school district when it comes to fundraising activities.
- The health and safety of your students is critical when planning these activities, (which should be outlined in your district policies on fundraising). Make this information central to your plan.
- And, because something works in one community does not mean it will work in another. The opposite is also true. Consider the unique elements and qualities of your community and its members as these may enable uncommon opportunities for a local fundraising project.

PASSING THE HAT

That said, one of the easiest ways to raise money is to simply ask for donations. The catch is, how do you ask? One idea is to find something to celebrate, like the anniversary of an ensemble, or a drive for a specific goal, like a new tuba, or band room makeover. Asking for “per mile” donations for a walkathon could work. There are silent auctions and raffles where everything can be donated by parents, community members, and local businesses.

Karrie Willett, Music Director at Richardson MS in Torrance, CA works in a more affluent district where parents are

more than happy to just write a check instead of fundraising, but still has to organize the outreach and carefully orchestrate her program. “Fundraising is a necessary part of my yearly teaching. My fundraising has been most successful when the students want to participate towards meeting a goal. Our goals are music competitions and amusement park trips. I make sure to check with my parent group each year on how the various fundraisers we did the previous year went and which ones we want to do for the coming year. Being flexible and willing to change fundraisers (even mid-year), is necessary to running a successful fundraiser,” says Willett. “(But) it’s all about where you’re teaching as to what kind of fundraiser will work. Every area is different. More urban locations with low-income families will be faced with different issues.”

Social media options like Kickstarter, GoFundMe and Donors Choose are worth exploring, and there’s likely a young online expert in your midst (or a bevy of them) who can be assigned this task. Tapping into your alumni network is another way to go. You likely have many students who have graduated and who remember the incredible experiences that they had in your program, and who are now in a financial position to give back. Ask for \$10, and you will likely find that many will give more. Sometimes all it takes is letting parents within your program know there is a need. There may be those who can afford to provide funding for families that can’t. Local businesses are sometimes willing to become sponsors, especially when receiving some acknowledgement in return.

Elizabeth Blake, Orchestra Director, Westlake High School, Thousand Oaks, CA, String Orchestra Director, Los

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**SCAN
ME!**



Three Questions for Mrs. Fields

Homemade bake sales are great, and there are other cookie fundraisers, but a Mrs. Fields fundraiser is in another league. We asked Mrs. Fields Fundraising Manager Bryce Simons a few questions about his program: (And let us know when get your fundraiser set up. We'll take a tub! Yum!) – ed.

IT: How should teachers prepare for a call with Mrs. Fields? What information is needed for an efficient call?

Teachers should have a good understanding of what they will be fundraising for, and how much they need to fundraise and have a rough idea for how they would like to accomplish their goal. This could include the dates they'd like to run the sale, who will be helping (i.e., other teachers, parent volunteers, etc.), the total number of sellers, etc. With this information, Mrs. Fields fundraising specialists will be able to help develop an in-depth plan to help each group meet and exceed their goals!

IT: What should teachers know about working on a Mrs. Fields fundraiser?

Mrs. Fields' is the best-known retail cookie brand in the fundraising space. We pride ourselves on our top-quality products that we know your customers will love. The brand sells itself and makes fundraising easy for everyone! Our data shows that groups that used non-branded products (or are constantly switching their fundraising products year after year) and have switched to Mrs. Fields' have seen increased sales in their fundraisers and more profit for their group! Every year that the group stays with Mrs. Fields' Fundraisers, they see more growth in their profits and their communities love it!

Mrs. Fields' Fundraising has several programs designed to maximize fundraising profits. Our specialists are experts in motivating students, providing the best options for your groups, and helping ensure your fundraiser is successful! Our programs can be as hands-on or hands-off as the group leaders wish. We have the ability to run sales entirely virtually with no physical money collection, in-hand with brochures, or a hybrid of both.

IT: What's the latest and greatest in your program?

Starting in 2022, Mrs. Fields' Fundraising launched a Ship to Home Fundraising line. This program was designed to allow groups to reach friends and family anywhere in the continental U.S. with our top six flavors of cookie dough. You can run a Ship to Home as a stand-alone program or even add it to your traditional fundraiser! •

Cerritos Middle School, Thousand Oaks, CA and CSUN Symphony Youth Orchestra, Northridge, CA says, "Don't be afraid to ask. Look around for people or businesses best positioned to support your program, and ask!"

Whatever you decide to do, getting the word out is key. Contact local newspapers, radio, and TV stations (after getting permission from administration) who may see a story in your project. You need to have a cause and be willing to set up an explanation page on your website, but you'll be surprised by how many people will read, see, or hear about something, and simply contribute.

QUALITY PRODUCTS

If you do decide to sell products to raise money for your program, there is evidence that shows better success selling premium products, or products that are less available otherwise, so as to make them special.

Since 1991, Country Maid, Inc. and Butter Braid® Pastries have helped raise over \$320 million for thousands of great causes. Today, the company's products are sold in 45 states with many of their products available only through local fundraisers. "Selling our hand-braided pastries has impacted the lives of so many children, communities, and causes by helping them reach their fundraising goals every year," said Lynn Bouska, Country Maid's VP of Fundraising. "Post Pandemic fundraising has created an urgency for more quality products, offered through an online store that involves fewer volunteers."

Jackie Hayslip, Director for Cash Cow Fundraising says, "Most of our customers have chosen to (stay with) the traditional quality products that have been successful for them year after year. We have had a lot of our groups raise more money than in the past and feel people are eager to help support arts education. We've seen a rise in donation-based fundraisers as well."

"Product-wise, the communities are generally wanting high-quality products due to the costs they are paying to

help support a fundraiser,” says Mrs. Fields’ Fundraising Manager Bryce Simons.

COVID AND FUNDRAISING

Further, and addressing COVID’s impact on fundraising, Simons continues, “The fundraising market has changed drastically since COVID. Due to the social distancing efforts during COVID, fundraising went nearly entirely digital or Ship to Consumer - it was a major adjustment for the large majority of the industry. Those practices have continued since, and fundraising companies are seeing a shift in their business to more Ship to End Customer programs rather than the traditional fundraiser that items ship to a location and the sellers distribute to whomever they sold to.”

In addition, “We have seen a shift (lately) in that communities are willing to support fundraising programs, but they now want something tangible for their money, rather than donating to the student’s fund. With the change in how consumers are purchasing (more online and desiring Ship to Home), products that can support home delivery have become the predominant sellers during fundraisers. These products have changed the music program’s ability to sell and market the fundraiser, allowing students to engage with family and friends around the country, rather than just their local community. When music teachers keep that concept in mind while planning and executing their fundraisers, they receive great community engagement and support.

Now that the country is transitioning back to a pre-COVID level, music teachers are getting much better responses from their communities to support fundraising efforts. Communities are beginning to accept that their students are going to travel again for events, competitions, etc. and are helping support those fundraising efforts.”



Kids having a great time at the annual Instrumental Music Lazertag Party, both fun and fundraiser for Westlake High School (Westlake Village, CA)

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RAISING THE CURTAIN

Your ensembles will perform in school concerts for friends and family, but performances in the community can raise funds, whether via hard ticket sales or requested donations. Samantha Theisen is Visual and Performing Arts Program Administrator in the San Gabriel Unified school district, San Gabriel, CA California. She was also a high school band director at Moorpark High School, so she sees the fundraising opportunity from both sides now, as an administrator and director. “Anything that enables students to perform or present their work in alignment with your curriculum, that also engages the community with a fun, valuable experience can be a fundraiser.”

At my former high school, we started a ‘Swing Night’, which was really a Jazz Band concert that we added dancing lessons and a spaghetti dinner to. Within a couple of years, the event became a tradition that the school community looked forward to and they’re still doing 10 years later.

In my current position, we do things like ‘Cinco de Mayo Celebration’ at Roosevelt Elementary, where our Mariachi and Folklorico ensembles perform, and volunteers help with food and festivities. We also have a dis-

trictwide Arts Fest, which features a lot of student artists and performers and brings in a large audience, along with sponsorships and donations. All of these things also provide easy ways to publicize our programs.”

So often community groups are looking for entertainment from local schools. These organizations may have budgets for donations or need a tax write-off. You just need to be willing to ask. If you’re asked to perform, say yes if you can, followed up with, “Is there any chance you could make some sort of a contribution to our program? We are currently trying to raise funds for (insert cause here).”

How about a concert with a big name or a performance by a magician? You’d need to build a budget and figure out what the event would cost, then sell tickets through one of the mobile ticket apps. A garage or rummage sale usually works. The key is always organization and PR/marketing. You need a place to store everything that is donated and then many tables and parents to help organize and work the event. Can you get hold of a pizza oven or two? Some of them are portable, or there could be parents with the skills (and hopefully materials) to build a couple. A local pizzeria might help kids make the pizzas, and a succession

of performances by small ensembles can make for a great pizza party with proceeds going to your program, of course.

Fundraising isn’t easy but you can make it enjoyable and create student excitement and teamwork along the way. It’s like that one good fundraiser each year can fit into your program, inevitably reaping long-term rewards for all involved. **T**

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DANIEL GREGERMAN, Choral Director/Vocal Jazz Director, Niles North High School, Skokie, IL (retired after 30 years) and also current Director of Vocal Jazz, Glenbrook High School, Glenview, IL. Founding Board Member of the Jazz Education Network (JEN) and co-author, *Rehearsing the Vocal Jazz Ensemble*, GIA Publications.

ANDREW SURMANI, Professor, Music Industry Studies, California State University, Northridge (CSUN) in Los Angeles. Founding Board Member and Past President of the Jazz Education Network (JEN). Co-author of *Essentials of Music Theory*, Alfred Music.

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MARIA

Traditions, Celebrations



A high school Mariachi from Starr County, Texas performs a concert in the Texas Capitol Rotunda in March 2023

CHI: and Evolution

BY JOHN NIETO



Welcome to the first in a series of three articles designed as an introduction to mariachi for those music educators who may not have personal experience performing or teaching mariachi. This first article provides foundational knowledge on mariachi as a musical genre. In subsequent issues, we'll provide an overview of school mariachi programs and competitions, then guidance from master teachers on how to start a mariachi program. To explore more about mariachi with your students, check out the "Introduction to Mariachi" course available in the MusicFirst Library.

— ed.

MARIACHI MUSIC ORIGINATED within several states surrounding Jalisco in western Mexico. Mariachis were romanticized in cinema during the golden age of Mexican music. Singers like Jorge Negrete, Pedro Infante and others brought their big personalities and voices to the big screen.

Nowadays, you can hear mariachi groups performing in Croatia and Japan, as well as in South and Central America. In the US, mariachi programs have existed in the Southwest for decades, from Texas to California. New mariachi programs are forming in the Midwest, especially in Iowa, Michigan, Illinois, and Wisconsin. There are also programs in Connecticut and New York. Outside the Southwest, most mariachi programs are affiliated with schools, though more community-based groups are forming.

MARIACHI INSTRUMENTATION

The original mariachi ensemble consisted of a harp, guitarra de golpe and two violins. Notice the absence of the vihuela, guitarrron and trumpets. The last instrument to be added to the mariachi was the trumpet, but not without controversy. Most patrons and group leaders did not want to include



Photos courtesy of the Musical Instrument Museum, Phoenix, AZ.



recordings and performances. Some of the more popular ones include flute, French horn and oboe. There are more instruments but they've had minimal impact. The three mentioned have been tastefully used in recordings.

MUSICAL CELEBRATION FOR ALL

One might hear all levels of mariachi playing at the same events—beginners and professionals share the spotlight. Mariachis perform at community events, business functions, at restaurants and at concerts where they are featured.

the trumpet, much less two trumpets, as we are accustomed to seeing today.

Over time, more violins were added until six violins became the standard. This evolution was not immediate, and this instrumentation is not universal. The number of violins is somewhat flexible.

The guitarrón was added in the late 1800's, and in some instances it took the place of the harp. The guitarrón went through some changes of its own. Early versions of the guitarrón only had four or five strings. The harp has gone through a renaissance and is becoming more popular among the school groups, even with middle schools.

Other instruments have had brief appearances in mariachi

Mariachis have been an integral part of the Mexican and Mexican American culture. The music has found its way into other cultures as well. Mariachis have performed at weddings for decades. Mariachi is not only for Hispanic celebrations, but commonly performed at events for people of all races and nationalities.

SPECIAL EVENTS

The most common mariachi performances are at birthdays, anniversaries and quinceañeras. The quinceañera is a celebration for a young girl signaling her entrance to womanhood. This happens on her 15th birthday. Some families may opt to celebrate the following year and call it a Sweet

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16 celebration. Some families celebrate a son turning 15 with the quinceañero, though this is less common.

Other celebrations include baptisms, Saints Days, Día De Los Muertos, and Mother’s Day. There are also many celebrations tied to the church. A song that is common for many celebrations is *Las Mañanitas*, which translates to “the mornings.” One line of the lyric has been edited to make the song playable for any occasion. What had been “*hoy por ser día de tu santo*” or “because today is that day of your patron saint” became “because today is your birthday” (or other special day, etc). Some people throw a party just because its Tuesday. For such an occasion, “*hoy por ser día de la fiesta*” will suffice-- “because today is the day of your fiesta.”



It’s hard to say how the genre will develop in the coming years, but it should be fun and exciting to listen and watch.

MARIACHI IN SCHOOL

In the San Antonio, TX school district, Belle San Miguel Ortiz started one of the first mariachi programs that occurred during the school day. The district now has eight high schools, 11 middle schools and one elementary school with mariachi programs. Mariachi ensembles have performed at pep rallies, football games, “open house”, and practically every other type of school event. The schools also perform a showcase at the Tobin Center, a local civic auditorium. During Fiesta Week in April, students assemble and walk in tempo (not march) in the Battle of Flowers Parade. This well-established program enjoys tremendous community support and includes approximately 130 students.

EVOLVING AND GROWING

Originally considered simple ranch music, Mariachi continues to evolve, and its growth is being influenced by other cultures. Today its *sones* (musical forms) have become very complex using any variety of rhythm patterns. The bolero and the fandango from Cuba and Spain had been an early influence. Around the 1960’s, mariachis started experimenting with rhythms from abroad, notably from Venezuela. Musical experimentation grew as more people from other parts of Central America, South America and other parts of the world began participating in mariachi.

Professional and school mariachis now perform a wide variety of musical styles including classical, jazz, pop and Latin. Mariachis have been recording classical music for decades. The top mariachis in the world are covering every musical style and making them sound great. The only difference is that they are using mariachi instruments.

A LIVING ART FORM

Many band directors are arranging, composing, and creat-

ing their own original mariachi charts with the use of music notation software. Most mariachi masters will argue that the written note is merely a guide. This is very true. A mariachi can look at the same group of notes and interpret them various ways. This is different from some other musical disciplines in which interpretation is usually close to the original intent. For mariachi, it is okay to interpret the music a different way.

WHAT DOES THE FUTURE HOLD?

It’s hard to say how the genre will develop in the coming years, but it should be fun and exciting to listen and watch. It had been predicted that all live music would someday be canned or prerecorded. That, of course has not become a reality. Some are predicting that AI is the end of original composition by humans. What is certain is that music is still flourishing and will continue to evolve. As for school mariachi, programs are being started in all areas of the country, and not just in those with large Hispanic populations. Mariachi music is for everyone. In Texas, mariachi now has a University Interscholastic League (UIL) contest. The music has come a long way. Viva El Mariachi! 🎸

JOHN NIETO is mariachi director for Brackenridge HS in San Antonio, Texas. His hobbies include composing, arranging and transcribing music as well as spending time with the family. John is author of *Habits of a Successful Mariachi Músico* (GIA Publications, 2023).



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Braving the

A Comprehensive Guide to Outdoor



By Tina Wood

Marketing and Social Media Coordinator,
Wenger Corporation

Elements: Outdoor Performance Preparedness



IN CREATING THIS GUIDE, we consulted Karen Lesser, an industry expert with over 40 years of experience in producing musical theatre and show choir performances at outdoor venues. With a portfolio that spans directing, teaching, and touring with ensembles across the U.S. and abroad, Karen brings a wealth of knowledge to the topic of outdoor performances. In this guide, Karen shares her invaluable expertise, offering tested tips and essential checklists that ensure your outdoor performance is poised for success.

We have organized this information into a timeline that will help you carefully consider each performance situation and plan for every potential pitfall.

For a more in-depth planning guide, [you can visit our blog post to download our Outdoor Performance Checklists.](#)

PLANNING FRAMEWORK: WHO, WHERE, WHAT, WHEN, AND HOW

WHO

An obvious first step in the planning process is to consider who will be performing and assess what needs your performers and

audience will have. Having clear numbers for these groups is a good start.

- How many performers will attend?
- How many audience members are expected?
- How many volunteers or “stagehands” will you need?

Getting an accurate count of these groups is critical before moving ahead in the planning process.

WHERE

Finding the best location for your performance will be one of the first opportunities to set your ensemble up for success. Be sure to thoroughly consider environmental factors when choosing where you’ll perform. Uneven terrain under the stage can pose a problem, unless you have a staging system with adjustable legs such as [Wenger’s StageTek Outdoor](#). Other potential challenges could include the following.

- Is there shelter available for performers and/or audience?
- Can the area accommodate a tent if you choose to set one up?
- Is there noise from nearby playgrounds or sports areas?
- Can you move to a nearby indoor location quickly in inclement weather?
- Does the location have easy access for load in and load out?

- What backstage or offstage areas will be required for the performance?
- Are there sufficient power sources at the location?
- What is the cost and permit process for the location?

Asking questions and keeping a detailed record of venue specifics can head off major problems during later steps in the planning process.

WHAT

Aside from a detailed program, the “type” of performance you’re producing will require you to consider factors such as staging, offstage storage areas, changing areas, etc. Here are a few questions to ask.

- How big does your stage need to be? (Karen recommends a 16’x20’ deck for 8-10 musicians, with dance requiring much more space)
- How will the acoustics of the space work with the performance?
- Will you need amplification and what equipment does that involve?
- Is lighting necessary and what solutions are available?
- Does the staging setup need to change during the course of the show?
- Will configuring the stage into multiple levels improve the audience experience?

If your show will include a variety of performance types, always tailor your stage setup to the one that requires the most space, and make sure to account for any set changes during transitions between acts.

WHEN

Some of your biggest variables when planning an outdoor concert come from the unpredictability of the weather. Considering those challenges when deciding the time of your performance can alleviate some of that stress. A visit to your venue on the same day of the week and at the same time of day you’d like to perform (provided it’s not more than 8 weeks away) will allow you to assess the location for factors such as the following:

- Consider the direction of the sunlight. It’s best if neither performers nor audience are facing directly into the sun.



StageTek Seated Risers_Outdoor

- Check to see if there are other weekly or monthly activities that take place at the same day and time that may present a sound or access issue.
- Confirm that indoor backup locations and nearby restrooms are unlocked during the duration of your show.
- Stay at the venue for the same amount of time your show will be taking place and watch for other potential problems.

Once you have the data from your site visit, it will be easier to decide on a suitable time for the performance.

HOW

Now that you’ve laid the groundwork for a successful outdoor performance, it’s time to get into the nitty gritty of detailed planning. It is a good idea to build your own checklists (start with ours as a reference) for the day of your show, especially if you are relying on volunteers or others who might not know all the ins and outs of the setup and program. A few initial items to consider are listed next:

- Transportation – how will performers, props, sound, lights, etc. get to the venue?
- Mobility – how will staging and equipment get from the parking lot to the performance location?



StageTek cart



StageTek Outdoor



- Timing – what are the call times for different groups such as stage crew, performers, and audience?
- Tech – is there time to have a full sound check and/or dress rehearsal?

An investment in high quality equipment, such as the [Gear-Boss® TranSport cart](#), can save you time and effort when trying to get props and gear to the performance location. The flexibility to use the cart as a durable table once you get to the staging area is an indispensable feature for any outdoor performance.

Adding a [moving cart specifically designed for your staging system](#) is another way to minimize the headache of getting staging from the truck to the performance location. Carts can be rolled onto a truck fully loaded and secured with ratchet straps for transport.

A NOTE ON WEATHER

According to Karen, wind is the biggest issue when it comes to bad weather. Unamplified voices and even some instruments will have a hard time being heard over wind. For amplified performances, wind noise from the microphones can also make performing difficult. Wind wreaks havoc with sheet music on stands, costumes, props, and set pieces. Having sandbags or stand weights for larger equipment such as elevated speakers is crucial for safety, even if you're not expecting wind. In an ideal situation, your venue would have a structure that offers shelter on at least three sides, as well as overhead.

Obviously, rain is another big issue, but Karen stated that it's easier to prepare for rain with tarps and tents, and if it's not a downpour, most audiences will stick it out through a light shower.

Karen noted that there are a lot of advantages to an outdoor performance if it's well planned. It gives you more space to spread out, outdoor venues are generally inexpensive or free to use, and it's fun for the performers and audience to experience the show outdoors. After 40 years and hundreds of shows (and a few horror stories) Karen has many happy memories of fantastic experiences with her students, and their audiences. **T**



TranSport Cart



For a more in-depth planning guide, you can visit our blog to download our Outdoor Performance Checklists.

Aligning Music Programs With School Goals

By Troy Peterson

MUSIC EDUCATION GOES beyond playing instruments or singing. It has the power to facilitate long-term success through supporting academic achievement, social and emotional development, and community engagement. By aligning music programs with school goals, we create a cohesive learning environment where every student can thrive.

How music education ensures long-term success.

Music enhances cognitive skills, improves concentration, and boosts academic performance. Music fosters social and emotional development by promoting self-expression, confidence, and empathy. Engaging in music programs also connects students with the community, promoting cultural understanding and appreciation. Through concerts, recitals, and community events, we highlight the achievements and talents of our music students.

Advocacy is the first step to successful implementation.

Advocating for music programs requires strategy and determination. Here are some tips for successful advocacy and overcoming common challenges:

1. One of the most effective strategies is to gather and share compelling data and research that highlight the positive impact of music education. By presenting evidence-backed arguments, we can make a strong case for the importance of music programs.
2. Engage with parents, students, and community members. Share personal stories that demonstrate the transformative power of music education. These personal anecdotes create an emotional connection and show the real-life impact of music programs.
3. Collaborate with other advocates, educators, and organizations. By working together, we can amplify our voices and create a stronger advocacy movement.
4. Build partnerships and alliances to strengthen our advocacy efforts.
5. Be persistent and resilient. Advocacy can face challenges and setbacks, but perseverance is key to driving change.
6. Continue to engage policymakers, school administrators, and decision-makers. Seek opportunities to discuss the value of music education.
7. Educate yourself about the educational policies and bud-



get processes. Understand how decisions are made and find strategic ways to influence them.

8. Stay informed and actively participate in the decision-making process.

Conclusion

By implementing these strategies, we can overcome challenges, advocate effectively, and ensure the preservation and growth of music programs for generations to come. Let's continue to align our music programs with school goals, recognizing the immense benefits music education brings to academic achievement, social and emotional development, and community engagement. **T**



ABOUT TROY PETERSON Director of Bands for Drury University

Troy Peterson is the Director of Bands for Drury University in Springfield, MO. Before his appointment at Drury, Mr. Peterson taught public schools for 31 years in California and Missouri. Mr. Peterson is an active guest conductor, clinician, conceptual designer for the pageantry arts, and adjudicator throughout the Midwest.

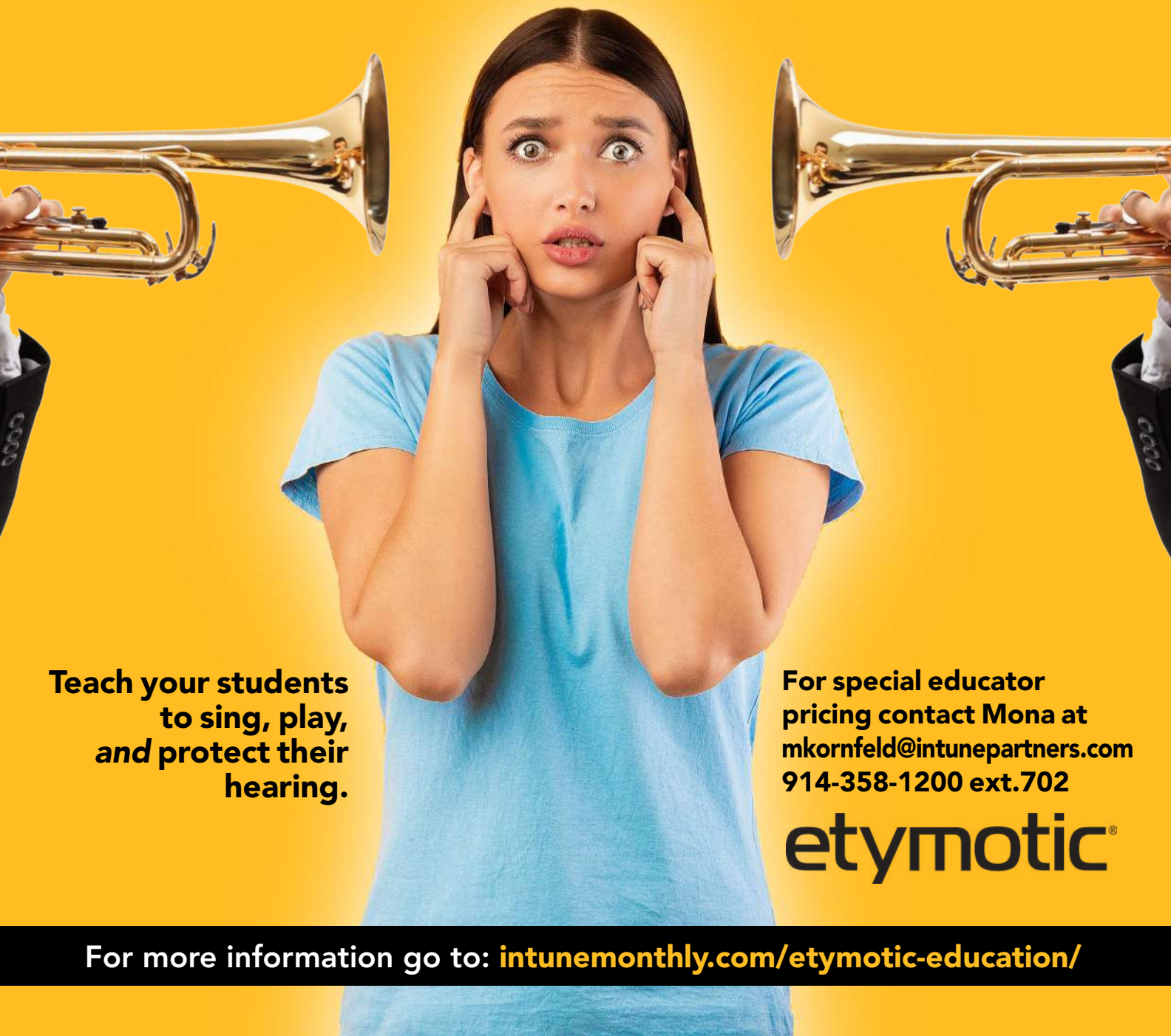


ABOUT JAKE DOUGLASS CEO, Practicing Musician

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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 group is considered the fourth generation of K-Pop.

- A. Blackpink
- B. BTS
- C. Venom
- D. NewJeans

2. This single took Booker T & the M.G.'s to No. 1 on the R&B charts.

- A. "Green Onions"
- B. "Fish Fry"
- C. "Strawberry Sun"
- D. "Corn Fields"

3. Which of the following is *not* a way to curate music?

- A. Create different playlists
- B. Study movie soundtracks you like
- C. Listen to your favorite songs more deeply
- D. Study symphonic scores

4. This is where Lucy Dacus found inspiration for her soulful sound.

- A. Pat Metheny
- B. Big Thief
- C. Pat Benetar
- D. Miles Davis

5. The diminished scale can also go by this other name.

- A. Pentatonic
- B. Septatonic
- C. Octatonic
- D. Third Inversion

6. Tubes became crucial to the development of the following electrical devices except:

- A. Radar
- B. Washing Machine
- C. Radio
- D. Television

7. Regardless of who covers the song, what is the key to playing the song right?

- A. Do not play the song too fast to get the lyrics out
- B. Do not play the song too slow to confuse the listener
- C. A and B
- D. Neither A or B

8. Stax Records was originally called by which name?

- A. Delta Records
- B. Soul Records
- C. Satellite Records
- D. Sun Records

9. Lea Michele began performing in musicals at what age?

- A. 8
- B. 9
- C. 10
- D. 11

10. Lea Michele got first big Broadway break by being cast in which Broadway musical?

- A. *Funny Girl*
- B. *Spring Awakening*
- C. *Glee*
- D. *Cats*

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