

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 21 • NO. 2

MONTHLY

ON BECOMING A
**MODERN
MUSICIAN**

HOW TO PLAY
**"PUT YOUR
RECORDS ON"**

LEARNING TO RIDE
CHORD CYCLES

LUKE COMBS

This country star proves that while success may take longer for some, with hard work and perseverance, anything is possible.

- ◆ Let's Give Credit Where Credit is Due
- ◆ **Mariachi in Schools: Everything's Bigger in Texas**
- ◆ Tips for Successful Grant Applications
- ◆ **Assessing Knowledge of Musical Elements**

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

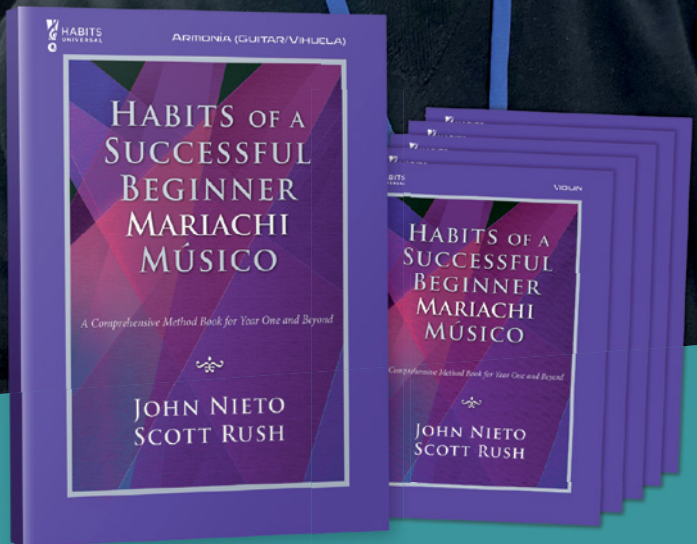
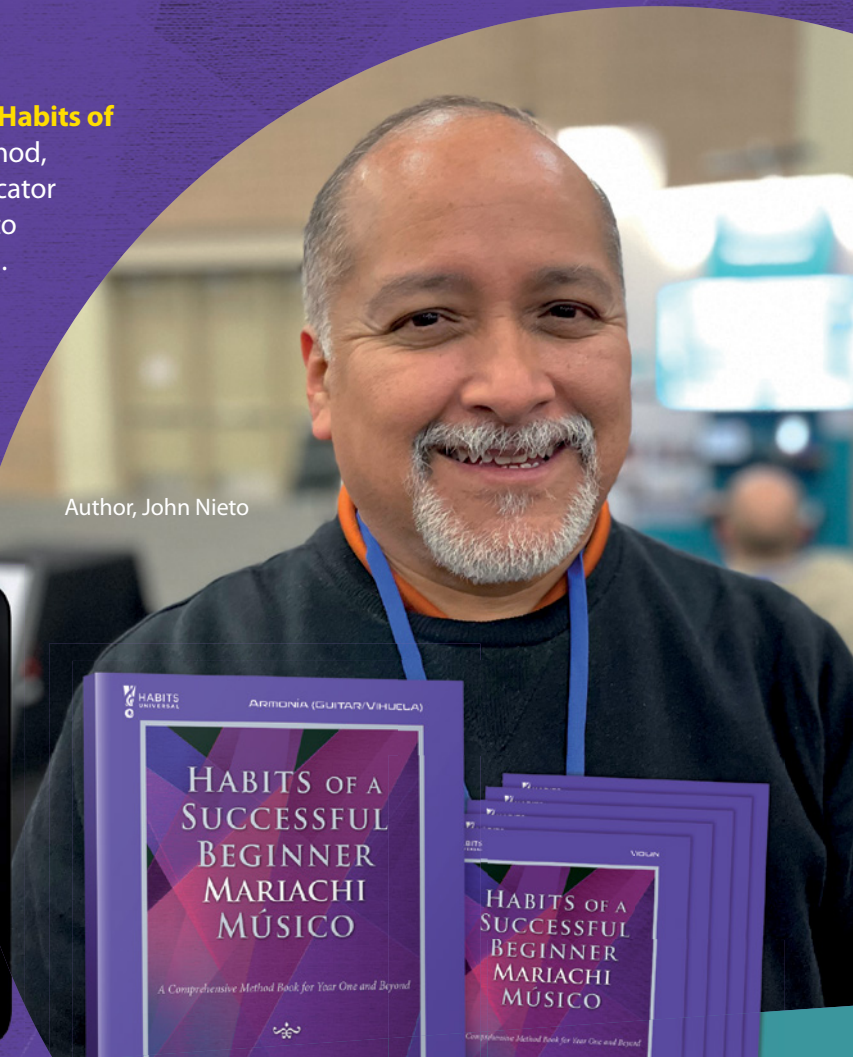
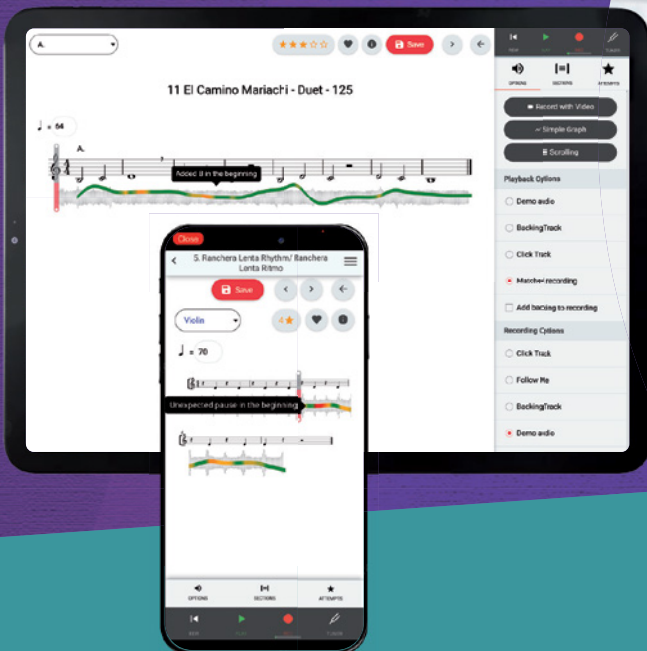
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MusicFirst Classroom and PracticeFirst now include **Habits of a Successful Beginner Mariachi Músico**. This method, developed over many years by expert mariachi educator John Nieto, includes over 100 sequenced exercises to build fundamentals in a 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



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Music Education for Life



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Get Your Kids In Tune

ONCE EACH SCHOOL YEAR, in this space, we make the following pitch: Whether you teach band, orchestra, chorus, drama or general music, or anything else really, you should regularly assign readings from In Tune. Assessment is up to you but get and share the open link to *In Tune Monthly*, our digital platform supplying text, images, videos, and audio tracks meant to expand students' musical horizons. We'd actually like you to share the link with your entire school population, but that's also up to you.

There are no accounts to open, we don't collect email addresses, In Tune is available on any device that can get to the internet, and we carefully screen our content to make sure that our musical selections pass the lyrics test; we feature artists who, for the most part, are solid citizens (excepting Mozart, who everyone knows was a scamp...)

But seriously, the potpourri, or smorgasbord, as we referenced in our student edition's editor's letter, of musical content is incredibly diverse by design. We don't know who in your class will end up a radio DJ, or sound engineer, or music journalist...you get the idea, and which of them will be inspired by something they've read because you got them In Tune. The common thread is that many students have chosen to learn from you not because they hope to become a professional singer or to get a job with a symphony orchestra. They picked you because it was a way of getting closer to the music. Whatever style or stripe you have to offer will work!

In compensation, get them In Tune. Our array of musical musings is sure to include something of interest. Be the conduit. Yes, the winter concert is critical for all the good reasons, however inspiration is a random and fickle thing. We never know what paths our kids will walk. But rest assured, they will walk better with a song in their hearts; one that you can provide. ●

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



Luke Combs
With 15 consecutive No. 1 singles on the country charts, family man Luke Combs' hard work has finally paid off and turned him into an enduring star singer/songwriter.

Chord Cycles

Repeating sets of chords are used by creators in dependable and accessible ways, and are the basis of popular songs. Our writer explains how these cycles are formed and used to construct memorable music.



How To Play "Put Your Records On"
Upon breaking down the aughts classic "Put Your Records On," music producer and In Tune contributor Seth Glassman finds the keys to performing this familiar and popular anthem for ensembles of any size.

The Modern Musician

Creative musicians have long stumbled into alternate musical careers, but today's music colleges and their students aren't leaving career diversity to chance. Instead, they're making sure that the modern musician enters the working world prepared to master multiple roles.





"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.

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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.

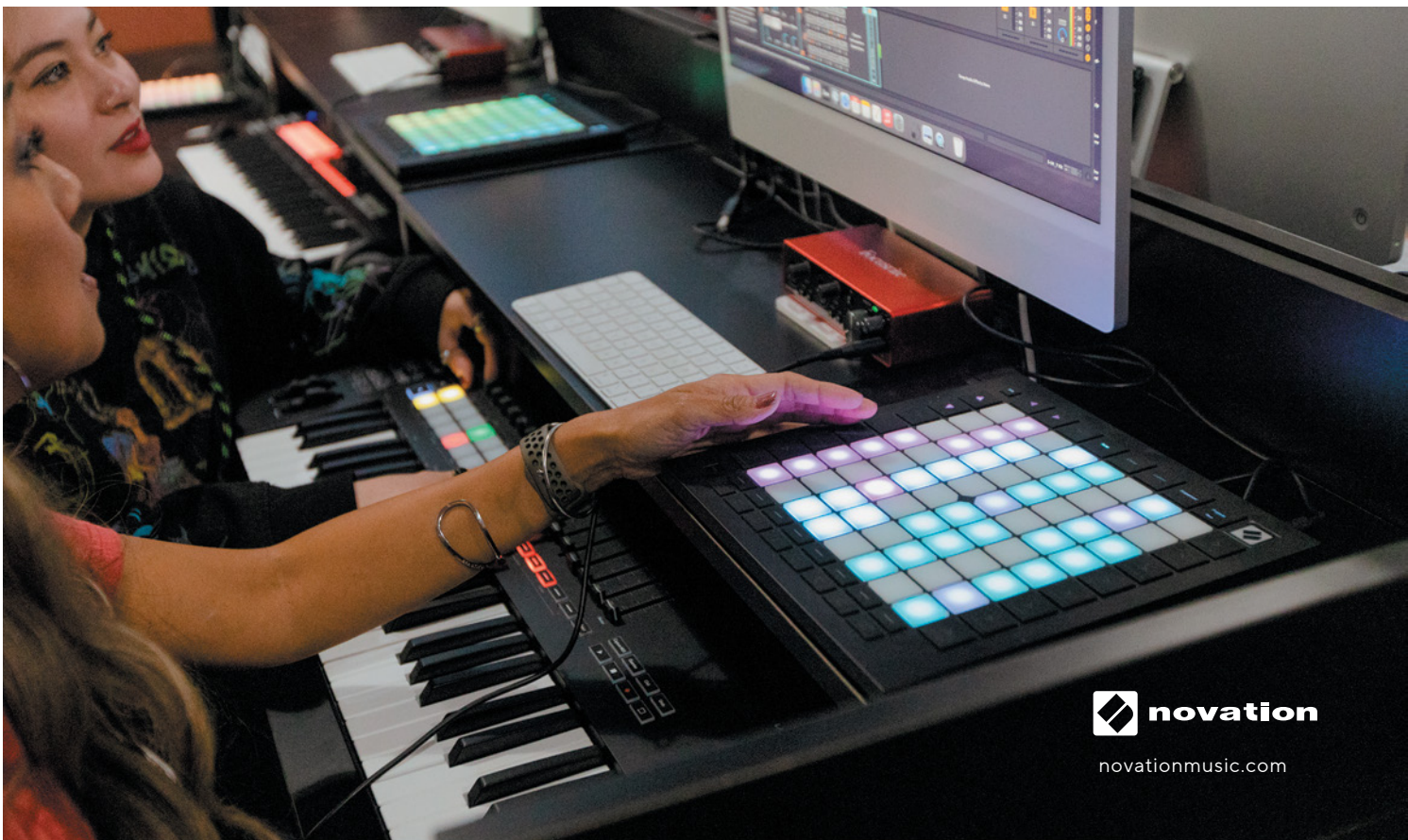
“They can handle the abuse!”

- 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

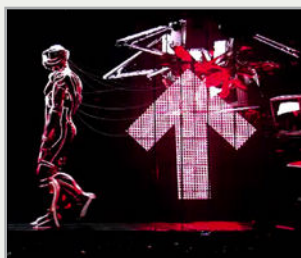
or extended projects, Launchkey and Launchpad will continue to support your students through their academic careers. All Novation interfaces come with the reassurance of 24/7/365 real time technical support and an industry-leading 3-year product warranty.



The Tao of In Tune

THERE'S AN EXTRA DASH OF COUNTRY MUSIC IN THIS ISSUE OF IN TUNE –

The CMA Awards show is on November 8th, and, despite the debate about “traditional country vs. country pop or rock,” et al, the popularity of the genre only seems to expand. So, since we usually feature a country artist on our cover once or twice each season, we chose one for this November issue. We chose a country “Icon” and the Country Music Hall of Fame and Museum as our “Memorable Music Museums” closing column, too. It was an iconic recording studio and label turned museum last month, and something different next time, but for now, its three chords and truth. We hope y’all will enjoy...



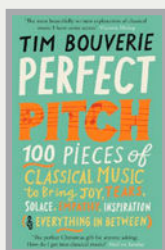
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's vignettes include “Orchestra Performs Mozart in Protest,” “Spotify ‘Showcases’ Artist Control,” “Sevilla Hosts The Latin Grammys,” “Mesmerizing HOLO Show To Illuminate NYC,” “Ed Sheeran Crashes A Wedding,” and more.



INFLUENCES

Here's how the inspirations of Yeah Yeah Yeahs leader Karen O connect through time, back to “the reluctant Beatle,” George Harrison.



MEDIA

Our monthly collection of music media features the new book “Perfect Pitch: 100 pieces of classical music to bring joy, tears, solace, empathy, inspiration (& everything in between)” by Tim Bouverie, a viral video about the phenomenon of TikTok trends sending songs to the top of the charts, a video lesson on dissecting time signatures, 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 the anonymous South-Korean pop artist Boy With Uke, UK singer/songwriter Mae Muller, British/Jamaican R&B/pop artist Äyanna, Japanese girl group (based in South Korea) XG and Viennese techno/pop artist James Hersey.

WHAT DO YOU DO?

We profile the career of celebrity piano tuner, composer and author Jeff Baker.



MEMORABLE MUSIC MUSEUMS

Originally opened in 1967 in a former location, the Country Music Hall of Fame and Museum opened at its current site in 2001 with a mission of collecting, preserving, and interpreting the rich history of country music. Constantly evolving with new expansions, the museum is a center of education, performance and tradition for the country music and Nashville communities.



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Let's Give Credit Where Credit is Due

Students should receive "independent study" credit on their transcripts for after-school lessons.

MANY OF OUR MUSIC STUDENTS are fortunate enough to study music by way of private lessons. This takes an enormous amount of time beyond the school day when accounting for practice time, lesson time, and travel time getting to and from lessons. Students should therefore be provided with the opportunity to receive "independent study" type of credit on their transcripts for their extended academic efforts.

Many districts offer what is termed an Equivalent Credit Program where students can receive up to two full credits for private study on their high school transcripts. Generally, these are accrued at .5 credit annually over their four years of study. If this is something that is not offered in your local school district, you might consider inquiring as to the possibility.

The first step would be to reach out to the school principal or district music administrator to see if such a program already exists and if not, to see about how to get one underway. Below are some of the items required by districts that offer such programs.

1. A district process ensuring that the private instructor is fully qualified. This would involve researching the teacher's credentials or resume through some sort of instructor application process.

2. A district process ensuring that a quality curriculum is provided. This could take the form of a student application form that would identify objectives and timelines. Some

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examples might include objectives in music theory (e.g. note recognition, intervals, triads, scales, etc.); technique (e.g. scales, warm-ups, etc.); and performance (e.g. repertoire). This application would generally be submitted to the school counselor at the beginning of the school year.

3. A statement by the district specifying the term requirement for the credit. In many cases, the instruction must be completed on a weekly basis over a period of not less than 28 weeks with the minimum instructional period being 30 minutes.

4. An assessment process where the student is evaluated by an educator with expertise on that specific instrument or course. This requires those educators to observe the student in one of the final lessons for the year. A pass/fail grade is provided to the school and counselors then apply the credit to the student's transcript.

We know that admissions counselors at post-secondary institutions often look beyond students' GPAs when considering them for college admission, and having these types of

CLICK HERE to view a sample student application form and procedures for an existing Equivalent Credit Program.

credits appearing on the transcript demonstrates that these students have taken extra initiative.

Let's give our students the "credits" they deserve for all of the hard work they do over the course of the school year—not only during the school day, but before and after school hours as well. It's a matter of making that first inquiry which can result in making a critical difference for our students. **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.

NAMM
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**CONSIDER
A CAREER
IN MUSIC!**

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.

NAMMFOUNDATION.ORG/CAREERS-IN-MUSIC



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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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AND MUCH MORE!

MARIACHI IN Everything's Bigger



Mariachi Nuevo Santander,
Roma High School, Roma TX

BY RAMON NIÑO III

N SCHOOLS:

in Texas

This article is the second in a series on mariachi for music educators who may not have had experience performing or teaching mariachi. In this article, Ramon Niño paints a vivid picture of the growth and strength of mariachi education in Texas. His insights may provide a roadmap for other advocates of the art form. To explore more about mariachi with your students, check out the “Introduction to Mariachi” course available in the MusicFirst Library. – ed

TACO TUESDAY! In Texas, tacos are serious business, and many local patrons are willing to defend “their taco spot” to the death. But what about Mariachi Monday? While this is not such a common saying, the competition between favorite mariachi ensembles throughout Texas is a very heated topic, and the wonderful world of mariachi education grows by leaps and bounds every year.

Everything’s bigger in Texas, including competitions of all kinds. Competition has become the driving force for many public-school mariachi programs. Winning competitions and accumulating trophies have become the center of some directors’ goals and the sole purpose of their program’s existence. While winning is one measurement of success and external validation, it is, of course, not the only measure of success. It’s the process in the classroom or rehearsal where the real magic happens. At the end of a competition, there can only be one winner, but the competitive spirit in Texas has fostered many championship-quality public school mariachi ensembles.

Mariachi education in Texas can be traced back to Mrs. Belle Ortiz, the godmother of mariachi in Texas. Mrs. Ortiz is credited with creating the first public school mariachi course in Texas. In 1970, Lanier High School (San Antonio) offered mariachi class, and in 1974 Mrs. Ortiz introduced mariachi to San Antonio College. Since that time, hundreds of programs have been created and offered in middle school, high school, and university levels throughout Texas. Mrs. Ortiz believed that students needed to have a way to express themselves freely through music. Through her vision, mariachi education spread to all corners of Texas.





In 1979, Mrs. Ortiz and her husband Juan Ortiz established the first official mariachi conference in San Antonio. And, as more programs were established, the couple shaped and guided the competition process currently in place in Texas. They created the Texas Association of Mariachi Educators (TAME) and with it, the first Texas state-level mariachi competition. With the assistance and support of the Mexican American School Board Members Association, a highly competitive festival was created and continues today. Sponsors of this competition and Mrs. Ortiz influenced the University Interscholastic League to create the current UIL State Mariachi Festival. With so much creation and influence, it is easy to see why Mrs. Ortiz is known as the godmother of mariachi education.

MARIACHI EXTRAVAGANZA

It is quite difficult to accurately count how many mariachi festivals and competitions there are in Texas throughout the year. What is known is that there are three main competitions held every school year, each with a different purpose. Competition season usually starts in November/December with the Mariachi Extravaganza in San Antonio, Texas., which has become a national event.

Cynthia Muñoz and her PR Firm, Muñoz Public Relations produce this competition. Professional members of Mariachi Nuevo Tecalitlán judge the competition and are tasked with selecting the top middle school, high school and university mariachi ensembles in the U.S.

This year’s national competition featured 32 ensembles from Texas and Nevada, with 20 of those ensembles competing for the national title in the high school category. Since there are so many high school ensembles, the competition has a preliminary round on the first day, with finals on the second day. In the finals round, the top five ensembles from the prelims compete before a separate panel of judges

who select the grand champion of the high school division. This year’s first place high school mariachi was Mariachi Nuevo Santander from Roma High School in Roma, Texas. If you have not heard this group of young musicians, take a moment to look them up. Directors Eloy Garza, Jose Antonio Delgadillo, and Abiel Hinojosa run an amazing program at the middle school and high school levels. They provide great examples of excellence in mariachi education and performance.

UNIVERSITY INTERSCHOLASTIC LEAGUE (UIL)

Each February, the University Interscholastic League hosts the UIL State Mariachi Festival. The UIL (University Interscholastic League) exists to provide educational extracurricular academic, athletic, and music contests. Like the Mariachi Extravaganza, this contest is a two-part series. High school ensembles compete at their regional level before a panel of judges and are given a rating based on a rubric created by the UIL. The ensembles must receive an overall first division rating to advance to the state mariachi festival in Seguin, Texas. The UIL State Mariachi Festival is by far the largest mariachi festival/competition in Texas, and perhaps in the United States.

77 high school ensembles travel from all parts of Texas to



be judged and participate in a masterclass style clinic led by professional mariachi musicians and university level mariachi instructors. This state level contest also uses a rating system and judging rubric established by the UIL to determine a highly sought-after first division rating. The ultimate goal is to receive “sweepstakes” status, which is a first division rating from each judge. To make the festival more exciting, the judges may select outstanding musicians and award medals to multiple individuals who exemplify excellence in their performance on stage. A very small number of ensembles achieve first division status, and an even smaller number receive the “sweepstakes” status of their ratings.

TEXAS ASSOCIATION OF MARIACHI EDUCATORS (TAME)

The third state-level competition that takes place during the school year is the Texas Association of Mariachi Educators State Mariachi Contest. This event occurs in April at a venue nominated and voted on by the members of the association. The 2023 event was held in Bryan, Texas and welcomed 34 ensembles from various parts of the state. This competition works to place the top mariachi ensembles in each of their respective UIL Classifications, which are based on school population. Five judges award points based on stage performance and musical ability. The point totals are used to rank each ensemble within their specific category. At the end of the two-day contest, seven state champions are selected within 1A – 6A and JV categories. This year’s state champions were as follows:

2A – Palito Blanco HS

3A – Cotulla HS

4A – La Grulla HS

5A – Roma HS,

6A – Grand Prairie Fine Arts Academy

JV – Roma HS JV.

These schools provide excellent examples of successful mariachi programs in Texas, but they are not the only high-level performing ensembles. There are many great programs within each category that could win the title of state champion in any given year.

TEXAS MUSIC EDUCATORS ASSOCIATION (TMEA) ALL-STATE MARIACHI

In 2021, the TMEA debuted the inaugural all-state mariachi ensemble. Students recorded vocal and instrumental etudes which were evaluated much like any all-state ensemble, to select the top mariachi students in Texas. Due to COVID restrictions, the TMEA Convention was held virtually and the mariachi ensemble, like all other ensembles, was not able to perform the inaugural concert. In 2022, Maestro Jose Hernandez conducted the second TMEA all-state mariachi ensemble at the yearly convention in San Antonio. The ensemble performed a completely memorized 50-minute concert, brought a sense of pride to the music educators in attendance and treated the audience to a performance that will long be remembered.

CHAMPIONS VS. WINNERS

Winning isn’t everything. Creating connections and teaching life-long skills have more value in the eyes of many teachers, students and their families. In ranked competitions, there can only be one “winner”, but there can be an infinite number of “champions” participating in great musical



experiences created by great mariachi educators. Be a champion for your program and make your students feel like champions. Directors and students have done more for mariachi education simply by performing for audiences than by being named competition winners. Be a champion in your support for mariachi education because the competition world is already full of criticism, negativity, and defeat for too many. Mariachi continues to gain acceptance and popularity as a vital, joyful, inclusive way of learning music in more and more places throughout the country.

In the world of education, the student should always be the focus. The process of teaching and the process of learning should be the measure of how educators see themselves. A great, and well-known band director from Texas, Mr. Bryce Taylor, once said, “Teach in such a manner that the awards are a pleasant byproduct of your method, not the end that justifies whatever means you choose to employ.” There are many, many talented mariachi educators in the great state of Texas but very few will have the honor of leading a state competition-winning ensemble. This does not mean that great teaching is not happening in their classroom.

With the intense emphasis on competition in Texas, is there truly a way to say one teacher or ensemble is the best in Texas? As with tacos, everyone has his or her own opinion. What can be said is that the state of mariachi education is always growing and getting stronger every year. **T**

RAMON NIÑO III has been Director of Mariachi at North Side High School since 2004. Through his service on the Texas UIL Ad-Hoc Mariachi and TMEA All-State Mariachi Committees, Ramon helped initiate the first Texas UIL State Mariachi Festival and the first all-state mariachi ensemble for the state of Texas.

To learn more about Ramon’s work click here.

By Tina Wood
Marketing and Social Media
Coordinator, Wenger Corporation.

WRITE IT RIGHT

Tips for Successful Grant Applications

GOVERNMENT AGENCIES, FOUNDATIONS and even corporations award grants for a variety of purposes, including music programs. It takes time and energy to apply for them, but the rewards are well worth the effort. Instruments, sheet music, and audio equipment can be expensive, but they are essential tools for a robust music program. Grants can provide the financial boost needed to acquire these resources, ensuring your students have access to the best musical instruments and materials.

With limited school budgets, music programs are often the first to suffer cutbacks. Grants offer the opportunity to expand existing music programs or start new ones, giving more students the chance to experience the joy of music. Grants can fund professional development opportunities for music teachers, allowing them to attend workshops, conferences, and training programs. This investment in educators leads to improved teaching techniques and a better learning experience for students. There are also grants that focus on projects that promote community engagement and collaboration. As a music teacher, you can use grants to organize

concerts, workshops, and events that involve parents, local musicians, and other community members.

TIPS FOR SUCCESSFUL GRANT WRITING

A successful grant proposal demonstrates the value and impact of a project and persuades the grantor that your music classroom is a worthy investment. Here are some things to keep in mind when making your case.

Research Thoroughly: Before writing a grant proposal, thoroughly research the granting organization to understand their mission and funding priorities. Tailor your proposal to align with their values.

Clearly Define Your Project: Be specific about the project you wish to fund and the impact it will have on your students and the community. Provide clear goals, objectives, and a detailed budget.

Tell a Compelling Story: Use storytelling techniques to





engage the reader and convey the importance of music education in the lives of your students.

Collaborate and Involve the Community: Highlight how your project will involve parents, other teachers, local artists, or musicians, showcasing the potential for community engagement.

Show Sustainability: Explain how you plan to sustain the program or initiative beyond the grant period, demonstrating that your efforts will have a lasting impact.

Edit and Review: Proofread your proposal multiple times and seek feedback from colleagues or mentors before submitting it.

The journey to securing funding through grants often requires persistence and dedication, but your passion for music and



teaching will undoubtedly resonate with potential grantors. Here is a partial list of additional resources:

1.) National Endowment for the Arts (NEA): The NEA offers various grants to support arts education, including music programs. Their website is a valuable resource for music teachers seeking financial assistance for classroom projects and community-based initiatives. <https://www.arts.gov/>

2.) GrantWatch: GrantWatch is a comprehensive database that allows educators to search for grants by category, including music and arts education. Their user-friendly platform makes it easy to find relevant funding opportunities. <https://www.grantwatch.com/grants-for-nonprofits>

3.) The NAMM Foundation: The NAMM Foundation provides grants to support music education in schools and communities. Their funding supports various aspects of music programs, from buying instruments to training teachers. <https://www.nammfoundation.org/>

4.) DonorsChoose: DonorsChoose is a crowdfunding platform specifically designed for teachers. Music educators can create projects, detailing their needs, and donors can choose which projects to support. <https://www.donorschoose.org/>

5.) Grants.gov: This is the official government website for finding federal grants. Music teachers can explore various funding opportunities that may be available through government agencies supporting education and the arts. <https://www.grants.gov/>

6.) The CMA Foundation: “The CMA Foundation for the last decade has been working to make sure all students have access to music, and aims to partner with the local community, teachers, school board, and government leaders to keep our students thriving with music.”

<https://cmafoundation.org/>

7.) Student Success and Academic Enrichment

Program: The Student Success and Academic Enrichment Grant Program (SSAE) offers music educators a government-funded opportunity to enhance their resources. The distribution of SSAE funds to states is done individually, with each state responsible for allocating the funds based on the Title I funding formula. Before applying for this grant, be sure to review the district allocations from your state’s Department of Education.

<https://www2.ed.gov/programs/ssae/index.html>

8.) The VH1 Save the Music Foundation: Save the Music offers specialized grants targeting specific academic levels. For educators teaching students from pre-kindergarten to fifth grade, the Intro to Music Grant is available, offering potential funding of up to \$22,000. High school-level students can benefit from the J. Dilla Tech Grant, an educational initiative that explores how technology is transforming the music landscape. <https://www.savethemusic.org/>

9.) The D’Addario Foundation: “We annually support over 200 non-profit organizations bringing music back into our communities and schools by getting kids to play as early and as frequently as possible. Through monetary and product support, we’re proud to serve those who are serving their communities.” <https://foundation.daddario.com/>

10.) The Mockingbird Foundation:

“The Mockingbird Foundation provides funding for music education for children, through competitive grants, emergency-related grants, and tour-related grants – more than a million dollars and counting. Competitive grants are awarded through a two-tiered grant application process that is among the most competitive.” <https://mbird.org/grants/>

11.) We Are All Music Foundation (WAAM):

“WAAM provides grants to the most impactful music nonprofits that help improve lives and benefit society in the areas of Education and Health and Wellness, primarily in underserved communities.”

<https://weareallmusic.org/apply-for-funding/>

12.) The BMI Foundation: “BMI Foundation will award annual grants to further the creation, performance, and



study of contemporary music. There is an emphasis on classical, jazz, and musical theatre genres and a preference for programs which directly involve living American composers and music education.”

https://bmifoundation.org/programs/info/general_grants

13.) ASCAP Foundation Grants: “The ASCAP Foundation funds many music education, talent development and humanitarian programs that serve the entire music community. Our support of these programs is in keeping with The ASCAP Foundation’s commitment to support music creators, provide music education opportunities and community access to music.”

<https://www.ascapfoundation.org/programs/outreach>

14.) Local Arts Councils and Community Giving

Foundations: Check with your local arts councils and community foundations for regional grant opportunities that focus on supporting arts and music education. Some communities also have private philanthropic groups that are looking for recipients for one-time funding projects. Lastly, don’t discount your local civic groups such as Lions Club, Rotary Club, or even United Way. Their application process is usually simple and straightforward, and they are looking for local projects to fund.

15.) School District Foundations: Many school districts have a non-profit partner organization that works to provide funding for extra projects across the district. Find out if your district has one and how you can apply for funds. It’s generally a shorter and easier application than a full-blown grant proposal and they will often fund equipment expenditures and short-term projects (like travel) where grants want long-term projects. ¶

Assessing Knowledge of Musical Elements

By Dr. Frederick Burrack

Each experience with music, whether through listening, responding, or creating, provides the opportunity to observe students developing and enhancing their knowledge of and sensitivities to the component parts of music, which are the elements.

How to identify student learning

Learning is dependent upon how students understand and apply what has been taught. The best way to identify learning is to find ways for the students to demonstrate how they are making sense of and applying what has been taught. Expectations of learning are then compared to the student response from the assessment to determine the extent to which the student has made musical decisions.

Why an understanding of musical elements is important

While it is important to assess if students know about the musical elements, the goal is for students to move beyond knowing about music, to the point where individuals are able to concentrate on the musical feeling they are expressing rather than on the means of expression, which is the feeling component of music.

Developing student understanding

As students develop a deeper understanding of the elements and can manipulate them in their performing, composing, or listening, the best form of assessment is through observing their interaction with the musical artistic processes. It's when the students demonstrate an applied understanding of the musical elements that confirmation of literacy can most effectively be assessed.

Assessing student understanding of musical elements

Assessment is often accomplished through the use of a scoring rubric that clearly defines the musical elements to be demonstrated, and descriptions that define indications of the quality of student understanding. It is important to recognize that all assessments of knowledge and understanding and musical development need to be reflected in the music that the students are studying. It is the connection to students' interaction with musical sound that is most valuable in music learning. Assessments need to be directly related to what and how the students are experiencing and applying the elements.

The Model Cornerstone Assessments

The model cornerstone assessments that were created for the 2014 updated national standards for music have valid and reliable assess-



ment rubrics for each process component of the national standards and are aligned with the grade level and developmental level of students' achievement for the performance standards. These rubrics are easily attained through download from the NAFME website and found within the category of the national standards, and many are seamlessly integrated into www.practicingmusician.com.

Conclusion

In essence, a comprehensive grasp of musical elements is the linchpin of a genuine music education. By skillfully assessing this understanding, you can unlock a student's true potential and pave the way for a deeper, more visceral appreciation of music. **T**



ABOUT DR. FREDERICK BURRACK

**Director of Assessment
at Kansas State University**

Dr. Burrack spent 20 years as a K-12 concert band director and another 20 years as a University professor. He has served as the Chair of the NAFME Assessment Special Research Interest Group and as Co-Chair for their work in developing Model Cornerstone Assessments that accompany the National K-12 Music Standards.



ABOUT JAKE DOUGLASS

CEO, Practicing Musician

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

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POP QUIZ

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

1. This song from the In Tune Listening List is reminiscent of the 1950s crooner style.

- A. "Cupid"
- B. "Evangeline"
- C. Luccica"
- D. "Feel Alive"

2. The world knew Merle Haggard as "The Poet" of _____.

- A. Astronauts
- B. The Planet
- C. The Mountains
- D. The Common Man

3. The following are good ways to promote your music on social media EXCEPT:

- A. Create a new trend
- B. Make a mini video
- C. Hire an agent
- D. Show behind-the-scenes footage

4. Bob Dylan has stated his musical inspiration as which Beatle?

- A. Ringo Starr
- B. George Harrison
- C. Paul McCartney
- D. John Lennon

5. Which of the following is the best definition for the term chord cycling?

- A. Short set of chords repeated over and over
- B. Any set of pitches that are played simultaneously
- C. Any group of notes played in a pattern singularly
- D. A random note cluster played in long tones

6. How many singles has Luke Combs had that have consecutively gone to No. 1 on country charts?

- A. 5
- B. 10
- C. 15
- D. 20

7. Where did Luke Combs learn to sing?

- A. School chorus
- B. Private lessons
- C. Singing in the shower
- D. YouTube videos

8. True/False: Diversified skills are key to becoming a modern musician.

9. Which guitar effect is often confused with vibrato?

- A. Phaser
- B. Wah wah
- C. Tremolo
- D. Gain

10. The Country Music Hall of Fame is in which Southern city?

- A. Nashville
- B. Knoxville
- C. Atlanta
- D. Memphis



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