

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 21 • NO. 4

MONTHLY



HOW TO PLAY
JOHN MAYER'S
"GRAVITY"

UNDERSTANDING
OBBLIGATO

TOURING THE
ROCK & ROLL
HALL OF FAME

MAJID JORDAN

10 Years Ago, Two College Students Formed An R&B Duo And Signed To Drake's Label. Their Stars Have Been Rising Ever Since.

- ◆ Artificial Intelligence in Music Education
- ◆ **Games We Love to Play**
- ◆ The Premiere Music Suite: A Vision Realized
- ◆ **Notes for Notes® Goes To School**

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

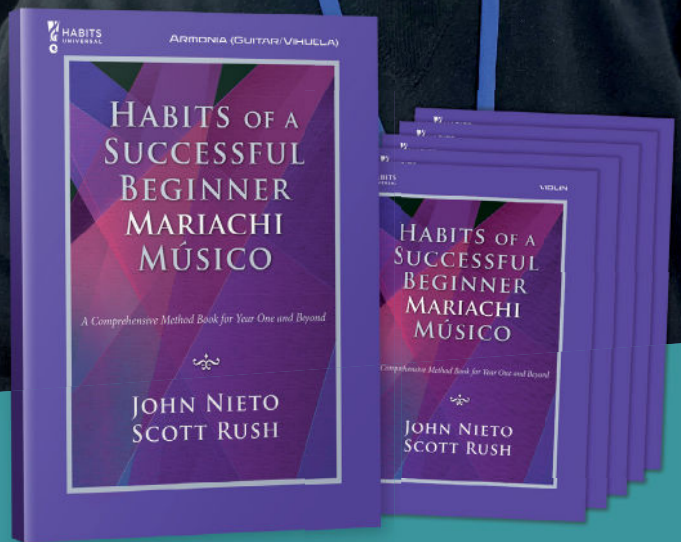
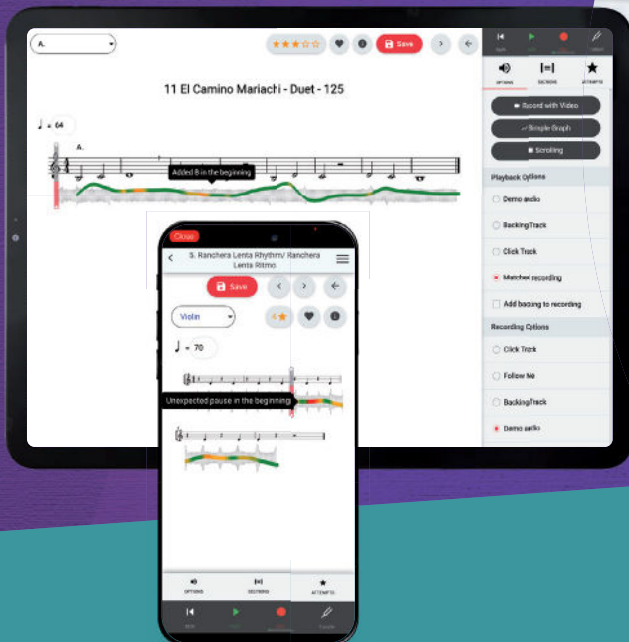
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MusicFirst Classroom and PracticeFirst now include **Habits of a Successful Beginner Mariachi Músico**. This method, developed over many years by expert mariachi educator John Nieto, includes over 100 sequenced exercises to build fundamentals in a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

MISSMINIMALIST.COM reminds us that French composer Claude Debussy said, “Music is the space between the notes,” commenting that “beauty needs a certain amount of emptiness to be appreciated. The space between notes allows them to resonate, reverberate, and reach their full measure of expression.” Yes, it is time for a rest (after cleaning up from holiday festivities). Congratulations to us, everyone, on making it through to the winter break.

How to spend that time? Those who are able might want to ski, or take some sun, or tend to childcare (or all of the above). Some who must, or choose to, will work a temp job. However, as the system dictates, music teachers will take a break from teaching in school; the rest between the notes, as it were. The point here is that with all of the holiday goings on, perhaps there might be a moment for personal music.

To quote the lyric from Mama Cass’ “Make Your Own Kind Of Music,” (recently used in the main trailer for the “Barbie” movie), “But you gotta make your own kind of music/Sing your own special song/Make your own kind of music/Even if nobody else sings along”. That last part is essential.

Perhaps there’s an unfinished composition you could revisit – or, maybe a melody that could use a lyric. Caroling is fun. As long as there’s some active creation or performance, you’ll likely come out of the break feeling just a little bit more musical. “For we need a little music/right this very minute/need a little singing/carols at the spinet...” (with apologies to Jerry Herman).

So, in the spirit of the season and the start of a new year, we raise a toast to you, the music educator, doing some of the most important work on earth. ●

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



Majid Jordan

Canadian R&B duo Majid Jordan is a made up of a singer and producer. They’ve been steadily releasing

hit music for almost a decade but have also found time to collaborate or perform with other artists while keeping a focus on “staying human,” not always easy in the high-powered world of celebrity. Their new album *Good People* is fresh and is soaring on social media.



Exploring Obligato

This month’s column explores counterlines (aka obbligato parts). While they

can have any density or level of interaction with a main melody, our writer focuses on parts that could stand on their own. Writing and playing these kinds of parts is a good way to expand the scope of songs and compositions and “thicken the plot.”



How To Play “Gravity”

In this month’s column our record producer and In Tune writer examines the song

“Gravity” by John Mayer. It’s a great example of a recent song with a unique meter that when added to a performance can help an ensemble shift gears and engage an audience.



Jamming On The Harp

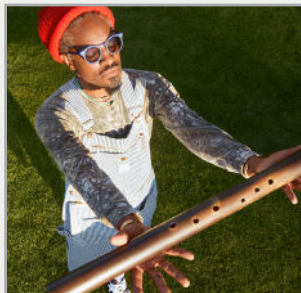
Hohner harmonica’s artist endorser Isaac Corbitt is helping the company promote its

joint venture with Jamzone, an app filled with background tracks that lets musicians play along with a collection of instruments, thereby practicing and learning to play popular songs.

QUIZ ANSWERS: 1A, 2D, 3D, 4C, 5B, 6C, 7A, 8B, 9C, 10 (TRUE)

The Tao of In Tune

THE STUDENT EDITION OF IN TUNE'S JANUARY ISSUE IS CUSTOMARILY DIVERSE; producers on the cover, beat making in the songwriting column, a music theory feature on obbligato, a “how to” on a playing a down tempo pop song featuring a lead vocalist, and so much more. There’s quite a mix to the stories in this teacher’s edition as well. Notes for Notes tells of their first school studio creation, Wenger recounts the making of the ultimate music education suite, and the incomparable Marcia Neel writes about “fun and meaningful games and activities which enhance student leadership.” We hope you’ll put another log on the fire (or grab another iced tea and re-apply some sunscreen) and peruse.



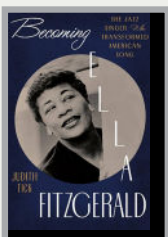
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue’s vignettes include “The 40th Anniversary of the Playlist,” “Music and Dementia,” “The Great AI Music Experiment,” “*Florencia en el Amazonas* Gets to The Met,” “Longest-Ever Song Charts on the *Hot 100*,” and more.



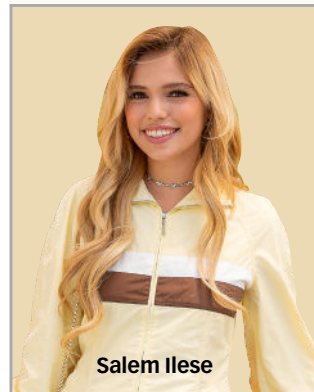
INFLUENCES

Here’s how the inspirations of singer/songwriter/guitarist Courtney Barnett connect through time to jazz legend Miles Davis.

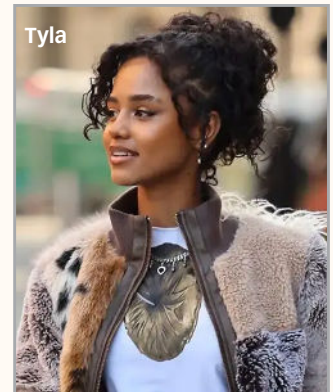


MEDIA

Our monthly collection of music media features the new book *Becoming Ella Fitzgerald: The Jazz Singer Who Transformed American Song* - by Judith Tick, a podcast series called “Being In A Band,” with Monica Strut, about dealing with the music business, a new sheet music collection *Really Easy Piano: 40 ABBA Songs*, and more.



Salem Ilese



Tyla

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 “Mad At Disney” writer Salem Ilese, international hitmaker from South Africa Tyla, pop singer/songwriter Lauv, social media sensation Ryan Nealon, and Brenn! who modestly refers to himself as “King of the South.”



WHAT DO YOU DO?

We profile the career of award-winning Boston-based music journalist Victoria Wasylak.

MEMORABLE MUSIC MUSEUMS

The iconic pyramid-shaped Rock & Roll Hall of Fame building in Cleveland, OH, houses six floors of exhibits, giving visitors a comprehensive and interactive tour through the history of rock ‘n’ roll. In addition to the museum’s in-person exhibits, there are also several online programs available.



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Games We Love to Play

Ideas for promoting leadership, instilling shared values, and creating team identity.

STUDENTS WHO PARTICIPATE in ensembles know that they are part of a team and although this is generally a good thing, we also know that some teams skyrocket to greatness while others struggle continuously. One of the primary reasons that successful programs continue to flourish year after year is because of their shared values which also provide a unique team identity. This is true in sports, in business and of course, in our ensembles.

A renowned cadre of educators has provided fun and meaningful games and activities which enhance student leadership as well as define those values from within the team itself. In each case, the personal growth of the student and the process of adding value to another serve as the pinnacle priorities. These esteemed educators understand that shared values influence and guide the team's behavior in the same way that their personal values guide their individual behavior.

I. Two Games to Get Them Moving/Ice-breakers

from Daniel Berard, Director of Bands, Chatfield Senior High School, Littleton, CO. Yamaha Master Educator.

a. SEE, RUN, DO develops teamwork and communication skills in a high-energy game. It can be played in any multiple of three students per team. The “seer” looks at a picture then describes the picture to the “runner.” The runner then runs to the “doer” (in another room or separated from the seer) and describes the picture to the “doer” who then tries to re-draw the picture as accurately as possible. <https://tinyurl.com/it214mm1>

b. TEAM TIC-TAC-TOE is a great way to energize any group. Divide into teams and have each play tic-tac-toe on any large surface (gymnasium, cafeteria) against the other. Make the tic-tac-toe board out of nine hula hoops placed appropriately. <https://youtu.be/IRDp5HcZyVA>



II. Creating Cultures of Leadership from Drew Dudley, Founder, Day One Leadership, Author of Lollipop Moments

a. THE LEADERSHIP GAME provides a framework for decision-making. When presented with a situation where one is unsure of what to do, ask, “what would the person I want to be, do” then do exactly that. This is easy enough unless there is uncertainty in terms of who we want to be.

Provide student leaders with situations they might encounter during the year that would require difficult decision-making. One example might be that a friend of the leader has asked the leader to not report something that would get him in trouble—this could be everything from reporting late to rehearsals or reporting a bullying situation. Ask student leaders to describe how they would respond and who they were emulating in forming that response. What values did they use in forming their response?

For those who are unsure of who they want to emulate, there are three steps that can be taken to help.

1. Ask them to identify their three fundamental values—

2. Have them define those values. In other words, ask them to describe how they would explain their identified values to someone else. This will provide a set of criteria that can be used to help them make decisions that are consistent with their values. It is vital to be able to define those values that define us.

3. Have them work toward creating opportunities to live those values each day. Ask student leaders to list what they might do to create these situations.

b. THE DAILY LEADERSHIP GAME guides Dudley's reason d'être. Each day, he asks himself the following six questions:

1. What have I done today to recognize someone else's leadership? That embodies the value of impact.

2. What have I done to make it more likely that I will learn something? Embodies the value of continuous improvement.

3. What have I done to make it more likely that someone else will learn something to embody the value of mentorship? We all have something to teach others that will make their lives better.

4. What positive thing have I said to someone's face today? It's empowering.

5. What positive things have I said about someone who is not even in the room today. This embodies recognition. People we admire don't speak poorly about others.

6. How have I been good to myself today? This embodies self-respect.

Answers to four of the above questions are about adding value to others while two are about adding value to oneself.

c. LOLLIPOP MOMENTS. Students take up the challenge to identify and express gratitude for "lollipop moments" as a class activity. They would write a "Lollipop Letter" to someone who has changed their lives for the better and acknowledge what the person did and say thank you.

Dudley asks us to remember that "good leaders live their values every time a situation presents itself, but great leaders create opportunities to live those values. They take deliberate steps every day to make sure that they live the values that they want to stand for."

III. Developing Leadership from ANY Place Within the Group

from Fran Kick, Professional Speaker, Author, and Leadership Programs Coordinator for Music for All

The idea of this game is to illustrate that in any organization or situation, there are those who make things happen, those who watch things happen and those who wonder what's happening. Playing it interactively points this out and challenges participants to think for themselves as they learn to "take the initiative".

The **ABC Game** illustrates to all participants that they don't need a title or position to make things happen within the group. In an appropriately large enough space, ask all of

the team members to form a circle with nothing in the center. Next, ask the team members to form a specific letter in the center without speaking a single word. Watch as students lead by:

1. Paying attention and responding appropriately.
2. Leading by example.
3. Problem solving as individuals within a group and as a group.
4. Demonstrating three different ways individuals respond within a group.
5. Increasing awareness individually and collectively as a group.

This game also illustrates the power that each participant has to help build a team to make something better. By paying attention, responding appropriately, and getting involved, all participants are, by default, leading. Everyone can step up to the plate to make things happen at the level where they are most comfortable. <https://youtu.be/qag8yBxoCnw>

IV. A Competition to Motivate Excellence

from Travis Pardee, Director of Bands, Foothill High School, Henderson, NV

The **Blue Shoe Competition** is held annually at the end of a band camp and attribution is conferred upon the section that demonstrates the highest level of achievement in marching/movement fundamentals. Each section performs a series of marching drill commands and a four-minute "band dance" comprised of box drills and dance fundamentals taught by staff members on the first few days of camp. One hour is allotted daily during the two-week band camp for student leaders to rehearse their sections on these fundamentals.

On the last day of camp, the sections perform the routines for each other with band alumni serving as the adjudicators. Winners are announced that night at the demonstration show in the stadium for the parents with the winning section performing their routine for the crowd. The highly coveted "Blue Shoe" is awarded to the section that wins the competition. Additionally, their names appear for one year on the Blue Shoe Trophy displayed prominently in the band room. (*Stolen from my Alma Mater in Ponca City, OK*) This could take the form of any object so long as it is associated with the school in some fashion. . . school colors, mascot, etc. **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.



Unveiling the Transformative Power of Artificial Intelligence in Music Education

AI IN EDU

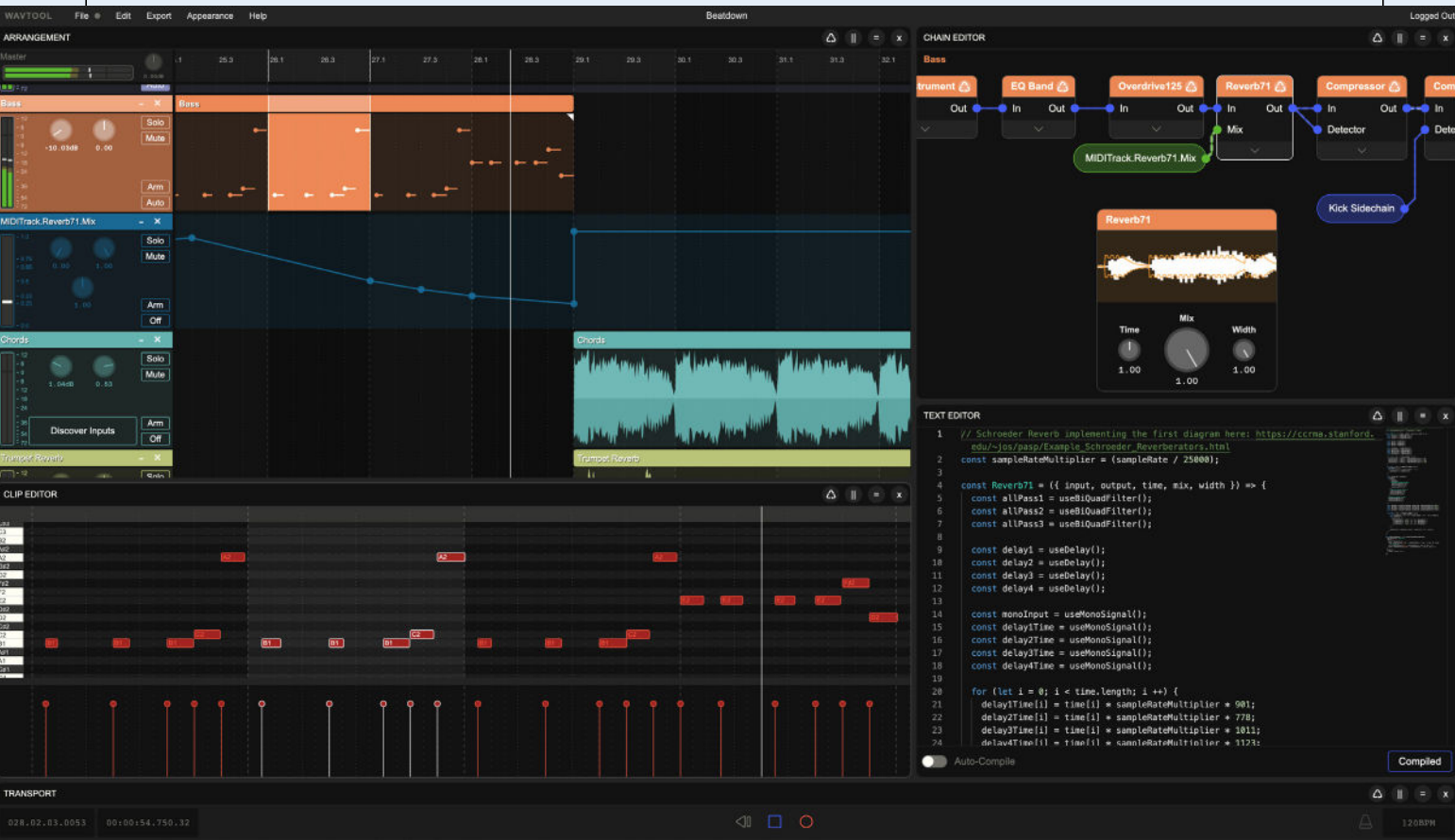
IN THE EVER-EVOLVING LANDSCAPE of music education, technological advancements are continuously shaping how we approach creativity and composition. The integration of artificial intelligence (AI) promises to revolutionize the way students learn and engage with music. This article explores the future of AI in music education, drawing insights from the scholarly work of Dr. Jim Frankel, founder of MusicFirst and a renowned expert in music education technology. MusicFirst offers music teachers and their students cloud-based solutions that enable music learning, creation, assessment, sharing, and exploration on any device.

By examining his blog posts and synthesizing scholarly sources, we unravel the transformative potential of AI and its impact on shaping the next generation of musicians and music educators. Frankel emphasizes that AI is not designed to replace teachers but rather to enhance their capabilities. AI in music education offers additional resources, providing opportunities for personalized learning, authentic assessment, and detailed

data analysis. While AI becomes a valuable ally in the educational journey, the role of the teacher remains central. Teachers are positioned to leverage AI tools to tailor lessons, guide students, and enrich the learning experience. The collaborative synergy between AI and teachers is poised to bring about a new era in music education, where technology augments the human touch, offering unparalleled possibilities for both educators and students.

PERSONALIZED LEARNING AND AI

A key theme in Dr. Frankel's writings is the concept of personalized learning through AI in music education. The ability of AI algorithms to analyze individual learning styles and adapt instructional content accordingly is a game-changer. Research by Barbour and Mulcahy (2004) in the *Journal of Educational Technology Systems* supports this notion, indicating that personalized learning leads to increased engagement, improved outcomes, and a deeper connection to the subject matter. As AI continues to evolve, the promise

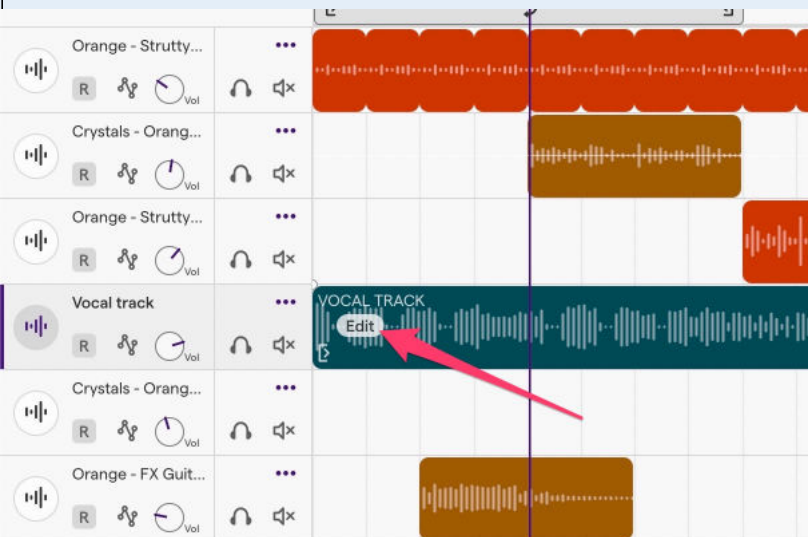


of tailoring music education to the unique needs of each student becomes increasingly achievable.

In addition to the advancements in personalized learning, Frankel introduces an intriguing AI-powered tool called Songtell. This tool delves into the analysis of song lyrics, providing users with an AI interpretation of their meaning. Songtell allows users to enter a song title into the

WavTool, an AI-assisted online Digital Audio Workstation (DAW). It functions as an AI-assisted music production tool, using ChatGPT to generate musical ideas based on user descriptions.

search bar, and the AI swiftly generates an interpretation of the lyrics. While not always completely accurate, Songtell excels in analyzing the literal meaning of lyrics, devoid of nuanced references. Examples, including the analysis of “Cassidy” by The Grateful Dead and “Blackbird” by The Beatles, showcases Songtell’s capability to unravel the deeper meanings of songs. The tool proves particularly effective for folk, patriotic, and pop songs, offering teachers a valuable resource for lyric analysis in the classroom. Despite its simplicity, Songtell exemplifies the swift and accurate capabilities of AI in analyzing text, providing an engaging and efficient way to explore the meaning behind song lyrics.



teachers a valuable resource for lyric analysis in the classroom. Despite its simplicity, Songtell exemplifies the swift and accurate capabilities of AI in analyzing text, providing an engaging and efficient way to explore the meaning behind song lyrics.

AI AND SKILL DEVELOPMENT IN MUSIC

The development of musical skills is a cru-

Soundtrap’s Vocal Cleanup feature exemplifies how AI is enhancing the music production process. By intelligently detecting and removing background noise from vocal recordings without affecting the vocal content

cial aspect of music education, and AI has the potential to significantly impact this facet. Research by Hwang, Wu, and Ke (2011) in the *Journal of Educational Technology & Society* suggests that immediate feedback is instrumental in skill acquisition, and AI tools can serve as invaluable companions in the journey of mastering musical techniques. In alignment with this, WavTool, an AI-assisted online Digital Audio Workstation (DAW), incorporates impressive features. It functions as an AI-assisted music production tool, using ChatGPT to generate musical ideas based on user descriptions. Users can input their preferences for various instruments, and WavTool generates musical clips accordingly, offering an innovative approach to music composition. The platform's AI integration, including features like the "Conductor" for guidance and a "Chatbot" for compositional assistance, showcases the potential of AI in aiding music production. Although currently more suitable for individual use than classroom settings, WavTool stands as a compelling example of how AI can enhance the creative process in music education.

AI AND CREATIVITY IN MUSIC EDUCATION

Contrary to concerns about AI stifling creativity, AI can be a catalyst for innovation in music education. AI-generated compositions, collaborative platforms, and interactive tools empower students to explore their creative boundaries. A study by Ariza-Montes et al. (2020) in the *International Journal of Environmental Research and Public Health* highlights the positive impact of integrating technology, including AI, in fostering creativity among students. The fusion of human intuition with AI-driven possibilities opens up new avenues for musical expression, encouraging students to experiment and leading to a richer and more diverse musical landscape. Furthermore, recent advancements in AI technology, such as Soundtrap's Vocal Cleanup feature, exemplify how AI is enhancing the music production process. By intelligently detecting and removing background noise from vocal recordings without affecting the vocal content, AI tools like Vocal Cleanup contribute to a seamless and enhanced music creation experience. Such innovations showcase the harmonious collaboration between human creativity and AI-driven solutions, propelling music education into a future marked by technological.

CHALLENGES AND CONSIDERATIONS

While the potential benefits of AI in music education are immense, challenges and considerations must be ad-

ressed including ethical considerations, data privacy, and the need for ongoing professional development for educators (Westermann, 2015). Balancing the integration of AI without losing the essence of human connection remains a critical challenge that requires careful navigation.

In a recent lecture at Montclair State University, Dr. Frankel delves into the intricate intersection of AI, music composition, and copyright law. The evolving landscape of AI in music creation raises multifaceted questions about the protection of AI-generated content under copyright law. Frankel's exploration includes a



AI-generated song "Heart On My Sleeve," attributed to Ghostwriter on TikTok initially was considered for a GRAMMY Award with vocals generated by AI made to sound like Drake (left) and The Weeknd (right).

case study involving the AI-generated song "Heart On My Sleeve," attributed to Ghostwriter on TikTok. The song, initially considered for a GRAMMY Award, faced disqualification due to its lack of commercial availability, showcasing the evolving standards and challenges in recognizing AI-generated content. Frankel highlights ongoing initiatives by the U.S. Copyright Office to examine the complexities surrounding AI and copyright, with a current Notice of Inquiry extending until November 29, 2023. As legal frameworks struggle to keep pace with AI advancements, questions persist about AI-generated content's eligibility for copyright protection, Fair Use laws, and liability for infringement. Despite the legal uncertainties, it is evident that AI's impact on copyright issues in music extends beyond speculation, shaping a complex landscape that demands attention and regulatory clarity.

The future of AI in music education is a harmonious blend of tradition and innovation. By leveraging the transformative power of AI, music education stands on the precipice of a new era, where personalized learning, skill development, and creativity converge to shape a generation of musicians like never before. ¶

NOTES FOR



Students at Penn-Griffin School for the Arts in High Point, NC.

NOTES[®] Goes To School



FOUNDED IN 2006, Notes for Notes[®] (N4N) was created as a response to the lack of modern instruments and music programs in public schools. N4N serves thousands of youths annually through 25 audio production and music creation studios nationally, now including their first studio created in partnership with a public school in High Point, NC. They provide music and production instruction that nurtures social-emotional and creative development in young people from various racial, cultural, and socioeconomic backgrounds, completely free of charge.

N4N studios are innovative and welcoming spaces that contain a multitude of instruments, DJ turntables, podcasting spaces, beat-making stations, vocal booths, and high-quality recording gear. N4N provides these safe and inclusive studio spaces where youth from all backgrounds are able to collaborate, create, and record music while gaining valuable skills that will assist them in becoming vibrant members of their communities. N4N music recording process is designed for both one-on-one and group mentorship, utilizing music as a medium for enhancing personal and artistic development. Participants learn how to play, write, and produce while building their confidence, aptitude, and passion for music with each song they produce. A young person's catalog of songs is a representation of their artistic, educational, and emotional journey. N4N's scaffolded approach is designed to support the development of 21st century skills as well as instilling N4N's core pillars: confidence, creativity, compassion, and community.

While the majority of participants come from families living at or below the poverty guidelines in their respective locations, N4N serves youths from 6-18 from various backgrounds, socioeconomic status, and learning styles. N4N maintains that everyone learns in different ways, and because of that they strive to teach in a participant's unique learning style. N4N's overall goal is to provide young people with access, opportunities, and empowerment, while gaining valuable musical skills and have the ability to freely express themselves creatively and emotionally.

NOTES FOR NOTES COMES TO PENN-GRIFFIN

For eighth grader DeCarlo Crowell, there are so many things to appreciate in the new recording studio at Penn-Griffin School for the Arts in High Point. He loves the big speakers, the drum kit that's available for students to play, and all the high-tech recording technology at his fingertips. "It's like you can experiment with anything," he said. The recording studio, which opened in the latter part of the last school year, is a collaboration between Guilford County Schools and Notes for Notes and the organization's first recording studio in a public school in the United States.

Penn-Griffin is an arts magnet school for students in grades 6-12 that resulted from the merger of Penn High School and Griffin Middle School in 2003. According to the school's website, students at Penn-Griffin get to explore multiple arts areas in sixth grade and then choose an area as their arts concentration in seventh and eighth grade. Penn-Griffin offers fewer slots for high school students, and there's a required audition to get in or stay in.

Philip Gilley, N4N's CEO and co-founder, said the Country Music Association helped connect Guilford County Schools with Notes for Notes after the district came to them looking for help in creating a recording studio, and music production and engineering program. Gilley said Guilford County Schools was, to his memory, the first school district to approach the group. "People don't think an organization like ours exists unless they stumble across us," he said.

Gilley said they were further impressed after district leaders introduced them to Howard Stimpson, Penn-Griffin's principal, who they realized was up for empowering a different sort of learning model. Learning that the school was the alma mater of John Coltrane was icing on the cake.

It was a school that N4N realized "we were really going to mesh and jell with." For now, it's the students at Penn-Griffin getting to use the studio, but the eventual plan is to open it, potentially some time in 2024, after school to any teenagers with a need for a record-

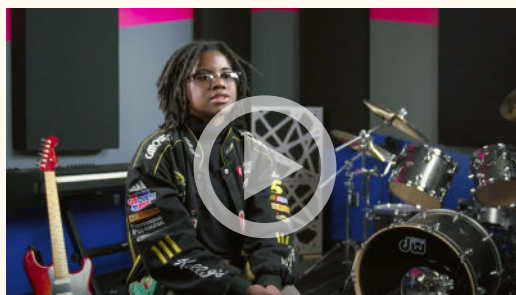
ing studio. Gilley said that because even the most affluent school in the district doesn't have this resource, the recording studio's after-school availability should help bring together teenagers of all different backgrounds. At Penn-Griffin, about 150 students are getting to use the studio as part of the school's modern music class, but there've also been some students making use of it from other departments.

"We've got some great singers that are from the theater department and from the band program that come and do the jam band," said Jordan Lee, Penn-Griffin's Entertainment Technology Curator. "There are some orchestra students that really love to learn how to engineer ... so it just provides an extra access." Since the middle school at Penn-Griffin is bigger than the high school, middle school students make up the majority of students taking modern music. The idea is for them to get a taste of it, but the group that's expected to use it the most is the high school modern music class, which has 11 students.

Lee said that the modern music class started as an online-only course during the pandemic, then in-person, but without the studio, and now finally integrated with the new studio. Max Miller, a Notes For Notes senior producer and educator, is embedded at Penn-Griffin, helping Lee with the classes, and serves as studio manager at the school. Recently, Miller had a couple students give presentations on beat making for the high school class.

One of those students was Camryn Hannah, a ninth grader, who shared a short composition that she edited together by combining various electronic music elements in a computer software program. Hannah told the class that she listened to Michael Jackson's music to become inspired. Students in the class fill all sorts of roles, such as sound engineers, beat makers, producers and recording artists. It all depends on where they gravitate. Upcoming assignments include recording a cover song and writing an original song.

For those assignments, Lee said, they'll be pulling together various skills and knowledge from the modern music class, like chords they've learned and gear that they've learned how to use. However, one high schooler who attended a gathering in the lounge area of the studio raised a concern, saying that it seemed like many of the adults they met were assuming that the students were all going to be going into the music industry, even though something like half the group isn't planning on that. Lee and Miller reassured the students that preparing students who want to be music industry professionals is far from



Click here to see the studio at Penn Griffin School for the Arts in High Point North Carolina

For more info on Notes4Notes visit:



Setting up a simple recording station in the classroom


Setting up a recording station in your classroom can be relatively simple. We recommend a few things for beginners

- Sign up for a Soundtrap account. Soundtrap has EDU options where you can invite your students, group them and learn about simple recording techniques inside a user friendly, web based DAW (Digital Audio Workstation)
- Purchase a simple interface that can communicate with your computer. For beginner setups, the Focusrite Scarlett is a user-friendly interface which will allow you to plug in a condenser microphone and capture audio recordings.
- You will need a microphone to capture recordings. We recommend the Audio-Technica AT2020 as a great place to start.
- While it's not totally necessary, we also recommend a MIDI keyboard to create and record with. Akai makes an affordable version that will provide a lot of flexibility and room to grow.

With this simple set-up you will be ready to record everything from cover songs to original music and student podcasts! ●

the sole point of the having the class and giving them access to the recording studio. In the studio, students are learning skills like planning, sequencing and problem solving, as well as artistic perspective. And they are getting a chance to let their creativity shine. "There's a power of walking into a space that makes you excited to be in it," Lee said. "I hope that that even though the high schoolers are coming

here only for the last quarter of their day, they are excited to be at school because of this."

To learn more about Notes for Notes check out our website <https://www.notesfornotes.org/> and socials which are listed below. If you are interested in supporting a new build in your community or adopting a current studio please email Erland Wanberg at erland@notesfornotes.org. 

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Wenger Performing Arts Center, a Diva® Acoustical Shell with Lieto™, LED light fixtures illuminates the stage.



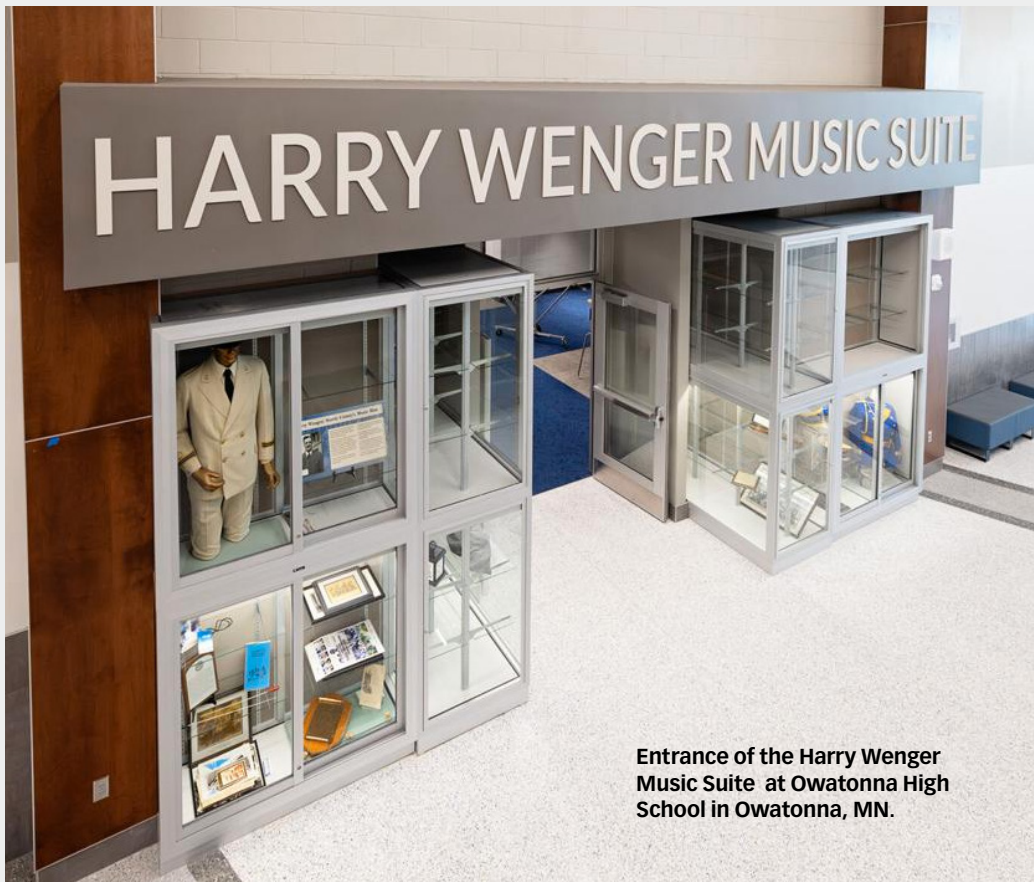
The Premiere MUSIC SUITE

By Tina Wood
Marketing and Social Media
Coordinator, Wenger Corporation

A Vision Realized



Close up view of the Wenger Performing Arts Center, a Diva® Acoustical Shell.



Entrance of the Harry Wenger Music Suite at Owatonna High School in Owatonna, MN.

THE NEW HIGH SCHOOL in Owatonna, Minnesota welcomed students and staff this fall with a premiere music education suite outfitted with everything a director might want. Much of the equipment was provided by Wenger Corporation, which is headquartered in Owatonna. The “Harry Wenger Music Suite” and “Wenger Performing Arts Center” proudly reference the company’s founder, Harry Wenger, who started his career as the local band director more than 75 years ago.

“Wenger’s contributions to Owatonna High School are the latest chapter in our company’s proud history in Owatonna,” said Dave Thomas, President & CEO of Wenger Corporation. “As always, our focus is improving opportunities and resources for students and educators.”

“Our community embraced this project in an incredible way,” said Kory Kath, OHS Principal. “Businesses supported us financially, community members served on our study and design teams, and our students and staff were fully committed.”

Designed to accommodate 1,600 students with ample space for future growth, the school sits on an 88-acre campus. Beyond academic areas, the school also features new athletic facilities and practice fields. Wenger Corporation joined with other Owatonna businesses and organizations in making this new school possible.

AUDITORIUM

In the new Wenger Performing Arts Center, a Diva® Acoustical Shell with Lieto™ LED light fixtures illuminates the stage. The Diva shell beautifully enhances sound projection to the audience while also improving acoustic responsiveness for the performers. The orchestra pit features STRATA® Pit Filler, which is designed to ensure the safety of performers, while also providing a maximum amount of room for pit musicians.

“The new auditorium is a thing of beauty. We now have an orchestra pit that will make performing musicals far easier, rigging with line sets that will make loading in shows much easier, and easy-to-use control systems,” said Erik Eitheim, Language Arts Teacher, Theater Department Director, and Manager of the Wenger Performing Arts Center at OHS. “The students, local public schools, and the community as a whole will get a lot of use out of this space.”

MUSIC SUITE

In the Harry Wenger Music Suite, Wenger’s revolutionary Virtual Acoustic Environment (VAE) technology was installed in the choir and ensemble rooms to improve acoustics and accelerate learning. These innovative systems use an array of microphones and speakers, along with digital signal processing technology, to mimic the acoustics of different



venues, including a cathedral, stadium, and even the school’s own auditorium.

Lining the hallways in the music suite are UltraStor® Instrument Cabinets, Folio Cabinets for music storage and SoundLok® Sound-Isolating Practice Rooms, with built-in VAE Technology. Each of the band, orchestra and choir directors is set-up with a Wenger Conductor’s Podium and Conductor’s Chair, along with a Flex Conductor’s Stand that has storage for scores built in. Each classroom also features a Wenger Music Library System, which allows directors to access music and scores without having to leave the room during a rehearsal.

“When we began the process of planning this space, I was asked to provide a wish list of products that would enhance student learning. From the beautiful cherry floors to the chairs, stands, risers and the storage lockers that keep the clutter of cases out of the rehearsal rooms, to the natural light and high ceilings in our teaching spaces, these are all things that create a vibrant and positive environment for music making, which is why we’re here,” said Pete Guenther, OHS Band Director.

“In the first week of the music suite being ‘live,’ we had multiple students come to our area to use the practice rooms and ensemble rooms. Students are accessing the practice rooms when they have completed their work, during study hall, or when their ensemble has shared time,” stated Sandra Justice, OHS Orchestra Director. “My heart is full seeing kids using the space as it is intended.”

If you are looking to build a music suite for your school, click here to download this free and comprehensive **Planning Guide from Wenger.**

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By Dr. Frederick Burrack

How Music Is Learned

MUSIC IS LEARNED THROUGH EXPERIENCE. While many disciplines primarily focus on content learning, music is less defined by attainment of content knowledge but is defined by sensitivity to the expressive nature of sound and its connection to the feeling nature of self and others.

THE FOUR ARTISTIC PROCESSES

The experiences to which music education is centered are creating, performing, and responding. Within each of these artistic processes, deeper understandings are cultivated through connecting the feelingful nature of music with enhanced understandings of the world around us and of ourselves as feeling human beings connected to the world and culture around us. Connecting gives meaning to musical experience and guides interaction with the organized sound we recognize as music. Sensitivity to the expressive nature of music elicits feelings which act as the foundation for all musical experience, and thus is the foundation for music learning.

- **Creating** - Creating is defined as conceiving and developing new musical ideas and works as well as reimagining music of others. This is accomplished through composing, improvising, arranging, and producing.
- **Performing** - The artistic process of performing is the act of realizing artistic ideas and works of others through interpretation and presentation. This is accomplished and experienced by developing performance skills increasing proficiency toward literacy, persistence toward excellence, enhancement of self-confidence, and engendering leadership skills.
- **Responding** - The artistic process of responding is understanding and evaluating how music conveys meaning. This is accomplished through enhanced sensitivity of listening skills, recognizing the compositional and performance elements to better understand the expressive potential of the music that is experienced, and using knowledge and understandings to make aesthetic decisions relating to the music that they hear.
- **Connecting** - The artistic process of connecting, which is involved in all of the other three is relating musical ideas and words with personal meaning and external context



such as historical, cultural, societal, and environmental. It also helps in understanding our own viewpoints and understandings of all of the other artistic processes.

DISPOSITIONS OF AN EDUCATED MUSICIAN

Educated musicians embody dispositions aligning with the four artistic processes. Their skills in communication, collaboration, and flexibility are honed through creating and improvisation. Performance skills enhance their motivation and success. Responding develops their empathy and inquisitiveness, understanding music's meaning. The connecting process, interwoven with all, fosters leadership, responsible risk-taking, and self-reflection. **T**



ABOUT DR. FREDERICK BURRACK

Director of Assessment
at Kansas State University

Dr. Frederick 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.

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 Frontrunner artist has written for major artists such as Demi Lovato and Charli XCX.

- A. Lauv
- B. Ryan Nealon
- C. Tyla
- D. Salem Ilese

2. Stanley Turrentine received formal music education when he became a member of which group?

- A. Al Cooper's Savoy Sultans
- B. Benny Goodman and His Orchestra
- C. The Marching Marines
- D. The 158th Army Band

3. Which of the following is a way to create a lo-fi beat?

- A. Listen to lo-fi hip-hop music.
- B. Structure your song in at least two distinct sections.
- C. Learn to use electronic effects.
- D. All of the above

4. This artist was kicked out of their high school band for improvising.

- A. Courtney Barnett
- B. Lou Reed
- C. Ornette Coleman
- D. Miles Davis

5. The term *obbligato* has become an umbrella term for what?

- A. Different dynamics
- B. Counterlines
- C. Melodies
- D. Performance markings

6. Majid Jordan's first EP came out through this record label?

- A. Sun Studios
- B. Columbia Records
- C. OVO Sound
- D. Maverick

7. Majid Jordan's latest album *Good People* is an homage to what?

- A. Life and Art
- B. Travel and Learning
- C. Religion and Faith
- D. Love and Despair

8. John Mayer's "Gravity" is in which primary meter?

- A. Duple
- B. Triple
- C. Quadruple
- D. Quintuple

9. Why did The Rock & Roll Hall of Fame Foundation choose Cleveland to build their museum?

- A. It is home to the earliest days of rock 'n' roll.
- B. The term "rock 'n' roll" was coined in Cleveland.
- C. Both A&B
- D. Neither A nor B

10. **TRUE OR FALSE:** If a counterline exists to support the melody it should be less rhythmic than that melody.