

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 21 • NO. 5

MONTHLY

ALL ABOUT
**CALL AND
RESPONSE**



HOW TO PLAY
THE WALLFLOWERS'
"THE DIFFERENCE"

ALEC BENJAMIN

He's an inspirational talent who's fought his way to success,
playing in parking lots and on any stage he could

- ◆ Music Room "Overhaul"
- ◆ **Twelve Tips for New Teachers, part 1**
- ◆ Exploring Diverse Music Careers
- ◆ **Identifying Challenges in Student Retention**

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



In Tune's "Best Music Schools"



IN TUNE WAS CREATED TO “expand the four walls of the music room” and supply enrichment content for music students. We sought, and still seek, to supplement the music curricula with media about the broadest array of music subjects including songwriting, popular music genres, music business, music technology, instruments and equipment, and so much more. However, one subject to which middle and high school music education is connected, but in many cases not seen as curriculum, is “studying music in college.”

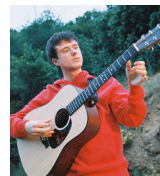
These days, the diversity of available college music programs and offerings makes getting one’s hands around the subject a challenge, complicated by a lack of comprehensive and up-to-date information about it. For that reason, In Tune decided to create our “Best Music Schools” feature each October. Some years back, the feature’s popularity caused us to add a second BMS story each February.

The first thing to know about our BMS features is that we have, and always will, disclaim the notion of “best”. There are no “best music schools; only the best school for the student,” the criteria adjusting in relation to the individual’s needs.

Preparing and teaching a lesson or segment for middle or high school students about studying music in college – as a major, minor or via elective course work - doesn’t have to segregate those students who study music in high school but clearly will not major in music or pursue careers in music. Throughout the school year, we teach subjects to students who won’t major in those subjects or use their studies in their careers. We do so to enlighten, enrich and expand their educational experience.

We recommend that every high school music program include a lesson, or lessons, on the burgeoning world of college music programs, and the use of In Tune’s Best Music Schools stories. The October issue of In Tune (in the In Tune archive) has one, and this February issue has another. They should make for good background for a launch into the subject and might even change a few students’ paths. ●

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



Alec Benjamin

Singer/songwriter Alec Benjamin fought his way to success, playing in parking lots outside of concerts by artists with whom he might share an audience. When he was dropped by his label, he played open mic nights, and on any stage he could. Then, during COVID, even though he’d broken out with a smash single, he thought he might need to take a day job. Here’s an inspirational talent, now releasing new music.



Call and Response

In this month’s column, our writer discusses a variety of call and response techniques

for instrumental and vocal passages and provides examples of the concepts profiled.



How To Play “The Difference” by The Wallflowers

In this month’s “Learning New Songs” column, our In Tune writer and record producer Seth Glassman dissects “The Difference” by The Wallflowers, led by Jakob Dylan, Bob Dylan’s son. It’s a playable rock song, perfect for a small ensemble of intermediate development.



Dory Lobel – Lead Guitarist for “The Voice” House Band

Dory Lobel is a songwriter, composer, and producer, but he’s best known for playing lead guitar in the house band on NBC’s “The Voice.” He’s also the musical director, producer and mix engineer for The Voice Comeback Stage series.



"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

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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

TAO IN MANDARIN CHINESE MEANS “the way,” sometimes defined as “the road,” or “path,” or even “the method.” We use it here to offer “our way of thinking,” or perhaps “the why” of In Tune. Considering the limited time you have with your students and the core goals of your program, how, much less why augment the curriculum with the kinds of content supplied by In Tune? The answer is, because every student is different in their needs, interests, and abilities, by offering more content, there’s a better chance of “tuning in” on more students. While that may not be your primary objective, revealing a wider array of musical opportunities could have a profound impact. How to fit In Tune into your program? Sure, it’d be great, we think, if you would send your students the In Tune link and then carve out a little time each week to highlight our stories, but if you simply get them the link and ask them to read, we’re confident, many will take it from there.



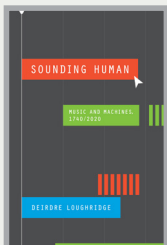
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue’s vignettes include “Latin Music Hits The Hot 100,” “The Big Band Theory,” “TikTok’s New Afro-Appalachian Star,” “The Piano Shines A Light On Lucy,” and more.

INFLUENCES



Here’s how the inspirations of jazz-influenced pop-folk singer/songwriter Lizzy McAlpine connects through time to blues artist Willie Brown.



MEDIA

Our monthly collection of music media features the new book *Sounding Human: Music and Machines* – by Deirdre Loughridge, a podcast called “The Bulletproof Musician,” about effective practicing and the inner workings of the musician’s mind, a new sheet music collection *Songs from Barbie, The Little Mermaid, The Super Mario Bros. Movie*, 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 profiles writer Kenya Grace whose song “Strangers” has become a global hit, singer/songwriter/producer Alexander 23, 20-year-old newcomer charlieonafriday, Van Cliburn winner Yunchan Lim, and Belgian hip-hop artist Dina Ayada.



WHAT DO YOU DO?

We profile the career of Kate Richardson, partner at the Richlynn Group, a full-service marketing and digital agency offering artist relations, social media, PR, and digital promotions.



MEMORABLE MUSIC MUSEUMS

We profile the Phoenix, AZ Musical Instrument Museum which explores the history of global musical instrument craftsmanship and design to show the connections across cultures and space.

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Twelve Tips for New Teachers

(Part 1 of 2)

ONE OF MY GREATEST PLEASURES is working collegiate music education majors. They are eager to start their careers yet a little skittish about what is to come. Each year at Bands of America Grand Nationals, I get the opportunity to visit with a number of music education majors who choose to attend this pinnacle event. Through a highly organized “meet the experts” speed-dating type of experience, these students get the opportunity to spend time “up-close-and-personal” with highly regarded music education professionals who are there to answer questions and provide advice as requested by individual students.

At this year’s event, I was able to address the full cadre of participants to share what has come to be known as “Marcia’s Twelve Tips for New Teachers” so I thought it might be helpful to share the first half of them in this month’s publication.



1. Don’t make assumptions about what your newly inherited students know and are able to do. Esteemed educator, Herman Knoll, shares that his first rule is to “take students from where they are.” When exiting from college, we often assume that we can simply ask students to play a Bb scale on day one and that they will know what that means. If they don’t, this is where you would start. Don’t view this as a bad thing, simply think of it as an opportunity to set a standard.

2. Be prepared and be competent. Make and keep professional development a priority. This is *your* career, and *you* are the only person responsible for learning how to make more of an impact on your students. Knoll also shares that, “If you want to drive 500 miles to get to a clinic, do it! You’re only going to get better or get worse so choose to make yourself better.” No truer words were ever spoken!

3. Set a routine so that every student knows what the formalities are at the beginning of each class/rehearsal. It’s either a routine or it’s chaos. Learning will take place in an organized setting where students know the expectations of the instructor no matter the subject taught. One of the best middle school directors I know required all of his beginners

to come into class and take their seats by the tardy bell. Students were expected to sit quietly while the director stood in front to give very specific instructions. He would use a three-step procedure to start class by dismissing them one row at a time to get their instruments (in their cases); put them on the floor in front of them unopened; then finally assemble them. Thus, row one would be instructed to get their cased instruments and place them in front of their chairs (unopened) while the rest of the class set quietly. He would then dismiss row two to do the same while row one was opening their cases. When row three was dismissed to go get their instruments from their lockers, row one was instructed to assemble their instruments and row two was instructed to open their cases, and so on. It may seem a bit controlling; however, this is how it begins. The reins can be loosened down the path but it is important to set the course at the beginning of each and every year.

4. Recruit and retain for your program 24/7. Retention starts on the first day—the students are in your class and now it’s your job to keep them by providing experiences that they cannot get elsewhere. Music-making is exactly that! Build a culture where the students feel they belong and are appreciated. Empower your beginners to take an active role in the recruiting activities for the subsequent class of beginners that is to follow. They can put up posters with personal quotes explaining why new students should sign up for a music class.

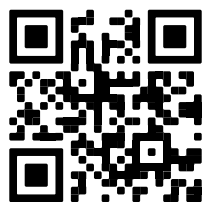
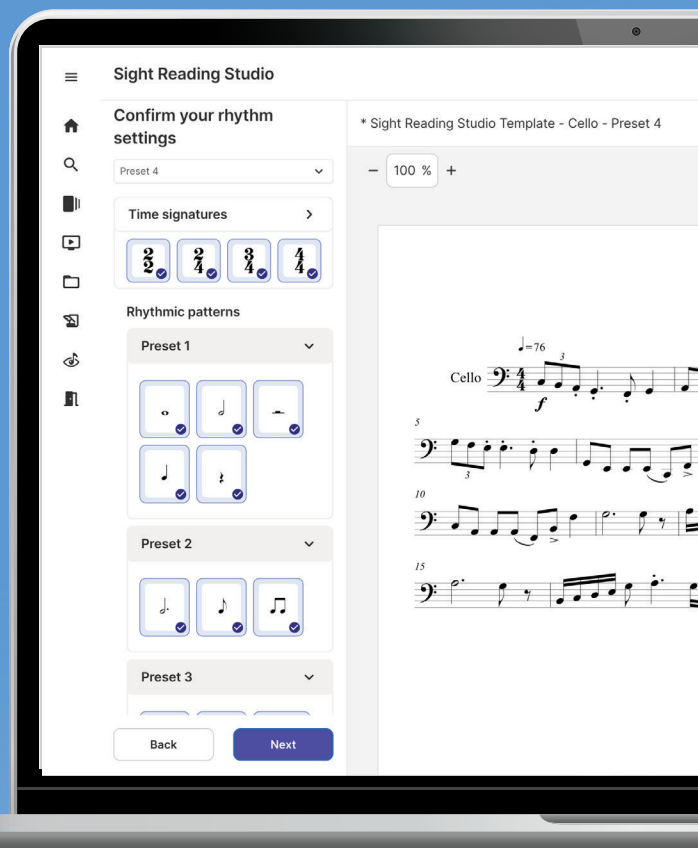
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Quotes like “It’s fun to perform for my family and friends!” come from the heart and express the type of personal message that we would want them to share! Get to know your local school music dealer. They can be of great assistance with program-building.

5. Invest in your beginners. They are the seeds of the music education program. Have your first concert within the first 6-7 weeks of school to fire up the parents and allow the students to experience the thrill of performing for a live audience. The applause is infectious! The more they perform, the better they get. The easiest way to get started is to use the *First Performance Day of Celebration Concert* materials which can be downloaded for free from NammFoundation.org/fpndoc. A script, modifiable certificates and letters are provided!

6. Keep your supervisors in the loop by making them an invaluable part of your program. Invite your supervisor to help give out instruments to your “newbies.” They need to see the expressions on the faces of the students. Ask your principal to emcee your *First Performance Day of Celebration Concert*. Since it’s a scripted event, it’s easy to implement and lots of fun for your administrator! Be sure to offer to serve on any committees and

keep your supervisor informed of all of your performances and achievements (i.e., Solo & Ensemble ratings, etc.) Ask for their input if in doubt about any school procedures, particularly if they have to do with finances—both in terms of collecting money (student generated funds) as well as understanding budget requests. Finally, new teachers often are faced with classroom management challenges. Reach out to your supervisor to learn about progressive discipline measures *before* you need to implement them. There are many times that an administrator needs to be consulted for one reason or another so know that this is normal. The best advice is “when in doubt, visit with your supervisor.” **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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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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EXPLORING DIVERSE

MUSIC CLASSROOM



BY RACHEL NICASTRO
Director of Marketing for
MusicFirst and a freelance vocalist

K-12 MUSIC TEACHERS play a pivotal role in shaping the musical journeys of their students. Often, students have a limited awareness of music careers, primarily focusing on teaching and performing. However, the music industry offers a myriad of opportunities beyond these traditional paths. In this article, we will delve into how music teachers can guide their students in discovering and building skills for a wide variety of music-related careers.

Expanding Horizons: Uncovering the Spectrum of Music Careers

One of the first steps in helping students explore diverse music careers is to broaden their horizons. Many students may not realize the abundance of roles involved in bringing music to life. To achieve this, consider a class activity where you begin with a simple prompt—a popular song, a musical instrument, or even a performance venue. Then, collaborate with your students to brainstorm every individual who contributed to bringing that musical product to life. For example, if the prompt is a choral octavo, the list might include a composer, lyricist, editor, engraver, graphic designer, marketer, salesperson, publicist, printer, and many more. This engaging activity helps students recognize the wide range of opportunities within the music industry, expanding their horizons beyond the familiar.

RSE

A Guide for K-12 Teachers

AREERS

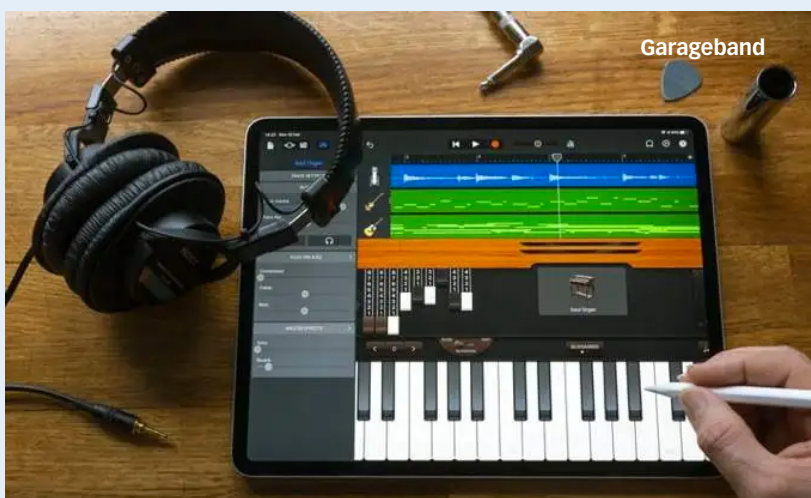
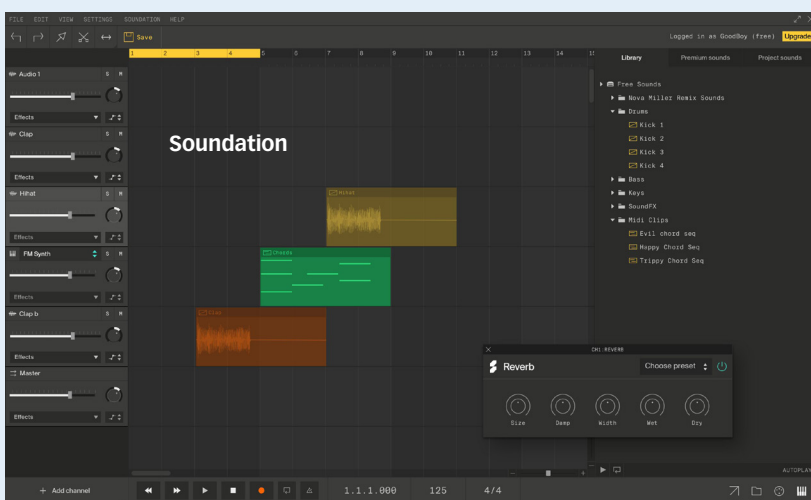
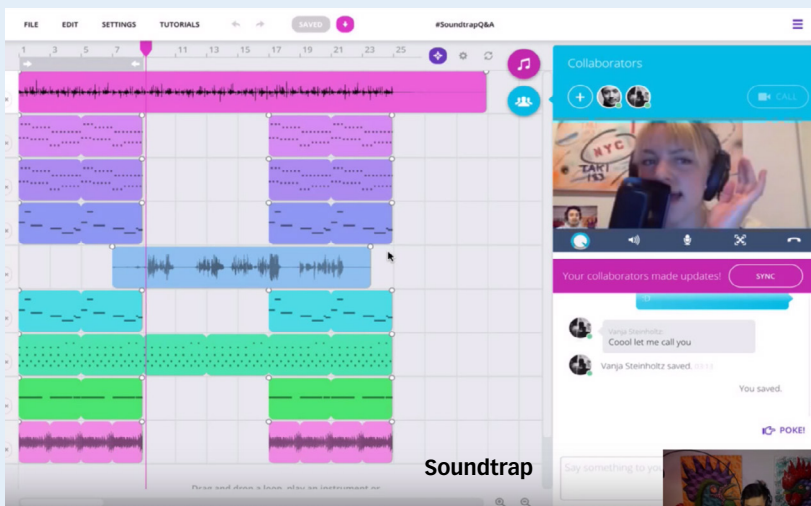
Connecting Students with Valuable Resources

Music teachers may possess expertise in specific areas, but it benefits students to connect with resources beyond the scope of their teacher’s knowledge. Encourage students to become members of professional and academic organiza-

tions that align with their interests. For instance, students can join the Association for Popular Music Education or the Jazz Education Network. In addition, it’s essential to emphasize that opportunities in the music industry often transcend the confines of a traditional music classroom. Music education can seamlessly integrate with other academic disciplines, offering students a

cross-curricular approach to learning. By showcasing the interconnectedness of music with subjects like mathematics, technology, science, and even entrepreneurship, music teachers can ignite students’ curiosity and passion for diverse music careers.

Collaboration among educators is key to unlocking these cross-curricular opportunities. By sharing resources such as the NAMM Foundation’s Careers in Music or Berklee Career Communities with your students and fellow teachers, you can create a collaborative network that benefits both students and educators alike. These resources not only provide valuable insights into different music career paths but also offer a wealth of information on how music intersects with other fields of study. Encourage interdisciplinary projects that fuse music with science experiments, mathematics calculations, or technology innovations. By doing so, you not only broaden students’ horizons but also demonstrate the real-world applications of music education. In this way, you empower students to see music as a dynamic and versatile field that can enrich their lives and open doors to diverse and exciting career possibilities.



Technology: A Necessity for Future Music Careers

Steven Lipman, founder and CEO/President college consulting firm Inside Music Schools, highlights the significance of music technology in the future of music careers. He asserts, “There’s no doubt that [knowledge of] technology will be a requirement.” Therefore, it is crucial to incorporate technology into music education. In the digital age, technology opens doors to a plethora of possibilities for music students. Let’s

explore some of the valuable tools and resources that can help students build essential skills for music careers:

1. **Digital Audio Workstations (DAWs):**

Digital Audio Workstations (DAWs) have revolutionized music production, making it more accessible and versatile than ever before. These software applications empower students to create, edit, and produce music with ease.

Soundtrap for Education: Soundtrap offers a collaborative online music studio that enables students to create music and podcasts together. It provides an accessible way for students to work on audio recording and editing projects.

Soundation Education: Soundation is another online DAW that allows students to compose and produce music. It offers a user-friendly interface for music creation and editing.

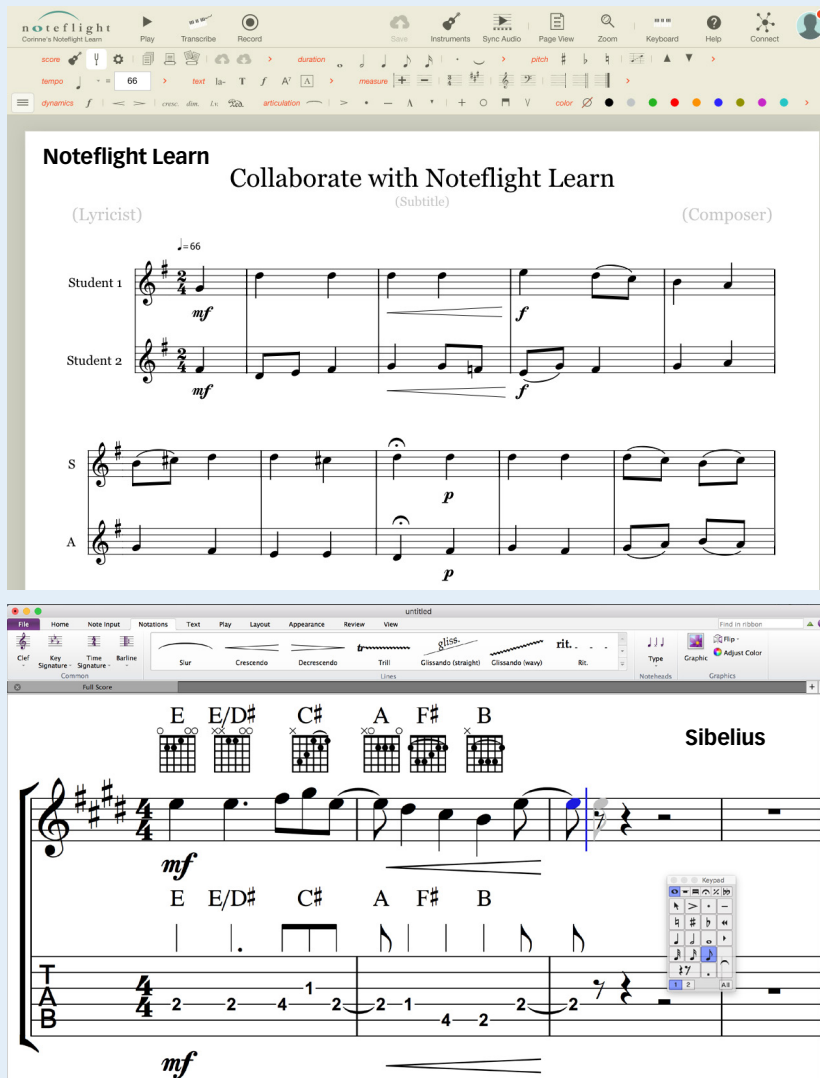
Garageband: Garageband is a versatile DAW for Mac users that offers a range of tools for music composition, recording, and mixing.

2. Notation Software: Notation software plays a crucial role in music composition, arrangement, engraving, and orchestration. These tools enable students to notate their musical ideas and share them with others.

Flat for Education: Flat is a web-based music notation software that makes it easy for students to compose and arrange music. It's a valuable tool for teaching skills related to notation, arrangement, and orchestration.

Noteflight Learn: Noteflight is an online notation software that allows students to compose, edit, and share music scores. It's a fantastic resource for teaching music composition and theory.

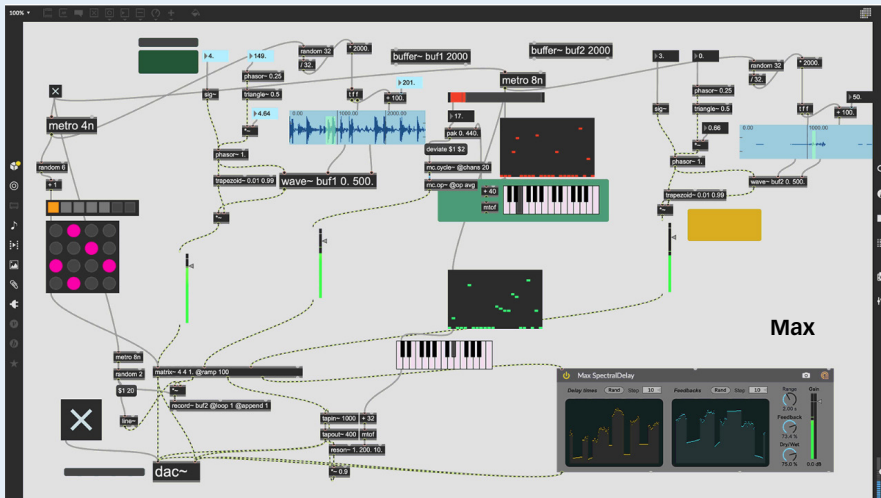
Sibelius: Sibelius is a well-established music notation software widely used by students, composers, and educators. It provides a versatile platform for creating and editing music scores, aiding in composition, arrangement, and orchestration tasks.



MuseScore: MuseScore is a free, open-source notation software popular among music educators. Its active user community makes it a robust resource for accessing public domain and original compositions. These technology tools not only enhance students' understanding of music but also prepare them for careers that require proficiency in music technology. Whether they aspire to be music producers, composers, arrangers, or sound engineers, familiarity with these tools will be invaluable.

A Modern Musician's Perspective

Marcel Pusey, co-creator of O-Generator music software, provides further valuable insight: "The modern musician usually has a mixed portfolio. Meaning, they work on different musical projects which in turn creates different revenue streams. Essentially, to make a living, you look to pursue your interests and maximize your skill set. The other skills are non-musical but just as important. Collaboration and



communication are essential.” Marcel, a performer, producer, and educators, underscores the importance of diversifying one’s skill set and embracing a multidimensional approach to a music career. The modern musician wears multiple hats, from composer to marketer, and from performer to audio engineer. Collaboration and communication skills are as vital as musical prowess.

Building Skills for Music Careers through Instruction

Music teachers can play a significant role in equipping students with skills essential for music careers as part of their regular instruction. By incorporating technology into their teaching methods, educators can empower students to explore various facets of the music industry. Though certainly not an exhaustive list, examples include:

Beat-Making and Music Production: Software tools like O-Generator, Soundtrap for Education, Soundation Education, YuStudio, and Garageband allow students to build skills in beatmaking, audio recording, editing, and even film scoring. These tools enable students to produce their music and experiment with different genres and styles.

Composition and Arrangement: Notation software such as Flat for Education and Noteflight Learn empowers students to explore the art of composition, arrangement, and orchestration. They can create original compositions, arrange existing pieces, and develop a deep understanding of musical structure.

Music Journalism: Through post-concert reflections as part of their performance experience, students can build skills to work in music journalism. They can analyze performances, write critical reviews, and contribute to music publications, blogs, or school newsletters.

Intellectual Property and Music Licensing: When you’re involved in distributing sheet music, choosing repertoire, or sharing audio/video recordings online, it’s a chance to delve into discussions about copyright and intellectual property. This can serve as a gateway to exploring careers related to licensing and law. Imadeit.org provides readily available lesson plans that focus on intellectual property for further exploration.

Concert Promotion and Social Media Marketing:

Inviting students to participate in creating content for school-sanctioned social media profiles for ensembles allows them to learn about concert promotion and social media marketing. These skills are valuable for musicians seeking to promote their work and engage with their audience effectively.

Coding: Max (cycling74.com/products/max), a visual programming language especially useful for building audio and MIDI applications, and the platform Scratch (scratch.mit.edu) offer students the opportunity to learn coding while working on music projects. Delving into music software development presents significant career prospects for those interested in this field.

Inviting Music Professionals for Masterclasses:

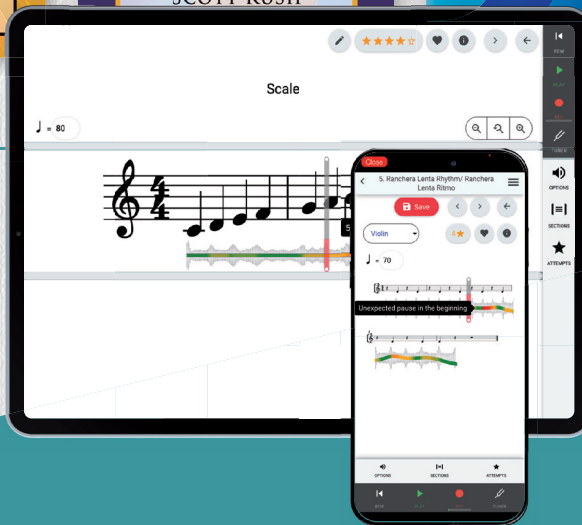
One effective way to expose students to diverse music careers is to invite music professionals to conduct masterclasses. These professionals can share their experiences and insights, giving students a glimpse into the real-world applications of their music education. Masterclasses can be conducted in person or virtually, making it easier to connect with experts from various fields of the music industry. Marcel Pusey adds, “Over the years, I continue to be open to new experiences and look for different ways of working. I still work-shadow (i.e., sit in and watch colleagues working to see what I can learn).” This approach emphasizes the value of ongoing learning and seeking inspiration from experienced professionals. Music teachers are uniquely equipped to recognize and support students who are passionate about music but may not envision traditional music careers for themselves. By connecting them with career resources, encouraging them to explore diverse opportunities, and fostering their skills, they can be empowered to pursue their dreams in the music industry, both on and off the stage. **T**

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Scott Corley rehearsing a Watertown (TN) High School ensemble.

MUSIC ROOM

BY MICHAEL STEWART

“OVERHAUL”

A S REFERENCED IN THE HOME STUDIO story featured in this month’s InTune Student Edition, Hercules Stands has embarked on a series of “overhauls,” putting their products into real world situations to show what they can do. In the case of their project to improve the music room in Watertown High School, in Watertown, TN (a suburb of Nashville), working to improve the school’s music room provided two-fold benefits. Besides creating a showcase for their products, Hercules was able to help WHS prepare for their future in that durability of the products used will prevent the school from having to purchase replacements for the foreseeable future.

Hercules collaborated on the project with Scott Corley, who has directed Watertown High School’s band and choir for the past 11 years. Recent coverage of Mr. Corley in the local *Wilson Post* noted, “it’s his background as a military veteran that inspires excellence in his students and connects the program with the

community.” Mr. Corley started with a fledgling program and has since worked to increase both the band and choir in numbers and honors. Hercules approached him through a personal contact in the Nashville music community and collaborated with him, and the district, to outfit the entire music room with music and instrument stands, percussion tables and PA speaker stands (see video below).

The Hercules “Overhaul” series is designed to make a difference wherever musicians practice and perform. “We certainly want to showcase our products and create installations that we can photograph and capture on video, but we’ve chosen our overhauls with an eye to making a difference,” says Hercules’ Brent Barnett. “Whether it’s a professional musician scratching their head trying to figure out how to maximize a dream home studio, or a school with a finite budget that could use an upgrade for their music room, it feels good to be problem solvers, and offer meaningful solutions.” ●



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- Percussion tables
- PA speaker stands

[CLICK HERE](#) to watch the Video



ABOUT HERCULES STANDS

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By Joseph (Joe) Pappas

Identifying Challenges in Student Retention

ONE OF THE PRIMARY reasons students leave music programs is finding an instrument unsuitable for them. It's your responsibility to assist them in this aspect. Additionally, students today have various options for spending their time. Many prefer socializing with friends or engaging in video games. Your challenge is to present activities that keep them actively involved.

Sports play a significant role in students' lives, and some directors force a choice between music and sports. I advocate for a well-rounded approach, allowing students to participate in diverse interests. Acceptance and peer pressure, especially outside the band, can influence students to quit. Stay vigilant about these dynamics and be proactive in addressing them.

Strategies for Student Retention and Engagement

When students start leaving, their friends often follow. Stemming this tide requires effective communication with parents and perhaps consulting classroom teachers or even the students' friends. Reflecting on my experience, a robust program can both maintain and retain students, creating a self-sustaining environment. However, be prepared for student dropouts. Avoid blame; instead, investigate the root cause. Is it related to you, the music, or another factor? Identifying and resolving these issues is crucial.

Your enthusiasm is infectious. If you're not enjoying yourself, it likely reflects in your students' engagement. Balancing hard work with enjoyment is essential for success and student retention. Treat every student equally, regardless of their abilities, temperament, or personal challenges. Your approach should be uniform yet responsive to their diverse needs. Incorporate music that resonates with students. While pop tunes are an option, focus on pieces that are both enjoyable and educational. Allow student input but make the final decision.



Building a Supportive and Fun Learning Environment

As students age, retention becomes more challenging. Engage them early with enjoyable activities. For instance, I introduced "Concert Fridays" for beginners, where they could showcase any piece from their book, fostering pride and ownership.

Parental involvement is also crucial for a successful and sustained music program. Regular communication, including progress reports and positive feedback, is key. Addressing behavioral issues, like poor

posture, can also involve positive reinforcement from parents, setting an example for others. Engage students with varied activities like class trips, pep bands, and solo or ensemble performances. The more they play, the more confident and skilled they become. Maintain a professional boundary. While you can be a confidant, avoid blurring the lines into friendship. Exercise caution with social media interactions with students and parents.

Remember, fun is contagious. If your students aren't having fun, it's likely because you aren't either. A joyful environment is fundamental for both your and your students' success in the music program. **T**



ABOUT JOSEPH (JOE) PAPPAS

Composer/owner/publisher of JPM Music Publications
Joseph (Joe) Pappas is a retired music educator with over fifty years of teaching experience from beginning band through the collegiate/professional level. His passion is working with young students and directors in hopes of developing an understanding of music and providing ideas for creating memorable moments.



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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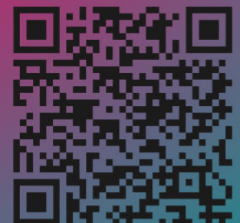
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POP QUIZ

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 frontrunner has already worked with artists like Olivia Rodrigo, Selena Gomez, and Charlie Puth.

- A. Kenya Grace
- B. Crash Adams
- C. Alexander 23
- D. Lucky Daye

2. In what year did Crosby, Stills, and Nash officially form as a group?

- A. 1968
- B. 1969
- C. 1970
- D. 1974

3. Which musical term began being used in electronic dance music and feels like the music is riding an escalator to the top?

- A. Element
- B. Rise
- C. Fall
- D. Reverb

4. John Mayer attributes most of his musical influence to which artist?

- A. Charley Patton
- B. Willie Lee Brown
- C. Robert Johnson
- D. Michael J. Fox

5. Which musical technique is considered the backbone of many musical forms throughout the world?

- A. Call and Response
- B. Pop and Lock
- C. Twist and Shout
- D. Pop Beat Drop

6. In a disappointing turn, Alec Benjamin was dropped by which music label?

- A. Capitol Records
- B. Sun Records
- C. Warner Music Group
- D. Columbia Records

7. This can be done by a guitar to give a track or album a meatier, heavier rock sound.

- A. Play in octaves
- B. Simplify the rhythm
- C. Tune the instrument down a half step from the key
- D. Tune the instrument up a half step from the key

8. T/F: The Musical Instrument Museum contains instruments from over 100 countries.

9. Alec Benjamin's work ethic caught the eye of which record label, finally landing a record deal?

- A. Capital Records
- B. Atlantic Records
- C. Sun Records
- D. Disney Studios

10. Which artist was the youngest person to win the Van Cliburn International Piano Competition?

- A. Yunchan Lim
- B. Mathis Picard
- C. Dina Ayada
- D. Aaron Diehl



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