

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

VOL. 21 • NO. 6

# intune

MONTHLY



HOW TO PLAY  
TAYLOR SWIFT'S  
"SHAKE  
IT OFF"

## METRIC MODULATION

TURN HEADS  
WITH TEMPO  
CHANGES

# JACOB COLLIER

A Musical Polyglot Steps Into The Limelight  
And Completes His Four-Album Masterwork

- ◆ Technology Marches Forward
- ◆ **Tips for New(er) Teachers**
- ◆ The Tao of In Tune
- ◆ **A Meeting of Music Education Minds**

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Student Needs  
to Get **In Tune!**  
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## A Meeting of Music Education Minds

**IN THE DAYS BEFORE THE START** of this January's NAMM Show in Anaheim, CA, In Tune attended a meeting jointly hosted by the National Association of Music Merchants (NAMM) and the National Federation of State High School Associations (NFHS). It was the second annual "Performing Arts Education and Creative Industry Meeting," this time with over 60 leaders representing 19 states and 57 state and national organizations. The gathering sought to provide "a dynamic platform for collaborative discussions and networking opportunities... (and to help the) educational and creative industry sides of music to work together to raise awareness, dive into data, and learn about trends industry wide."

Sessions dealt with the political realities of arts education in schools, how to prepare students for careers in music, teacher satisfaction data was presented, there was a discussion about school counselors; we even learned about new technology for creating equipment replacement plans. It was particularly interesting to be among a diverse array of people focused on music education outside of the teaching profession. Five instrument and equipment manufacturers were represented. The president of a research company addressed the group. There were educational charities and grants folk. The Association for Popular Music Education's executive director and NAFME's president were there, all together, voicing their unique perspectives and opinions, but all there talking about the thing you do every day.

There were no earth shaking revelations, and most heads were nodding that the information presented rang true, but there was a sense of hope when a number of speakers, including the recently appointed president and CEO of NAMM, would inject the idea that music education was critical to "the future of music," and that music education's goal was, or at least should be, to include all communities, all music and music makers, music production and creation, music technology, career guidance, the science of sound and the history and manufacture of instruments and equipment... just like In Tune!

We've known it for a long time but hearing it from so many in positions of music education power was, well,...inspiring. ●

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



### Jacob Collier

Musical wunderkind Jacob Collier plays many instruments, he sings, and he produces. He also creates music in a variety of genres, and his new album, likely released by the time you read this, is the fourth in a four album series started six years ago.



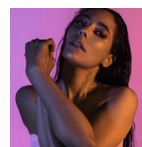
### Metric Modulation

In this month's column, our writer provides insights into how changing tempos within a composition, or "metric modulation," can add dramatic impact. Learning when and how to employ the technique helps young musician gain control of their performances.



### How To Play "Shake It Off" by Taylor Swift

In this month's column, our record producer and In Tune writer examines "Shake It Off," an early Taylor Swift song recorded with a horn section and ideal for a cover rendition performed either by a small ensemble or school band.



### AdELA – Triple Threat Indie Artist

AdELA is a singer, songwriter and rapper thriving as an independent artist. She earned her first RIAA "Gold" credit as a co-writer and performer on Meek Mill's 'Made It From Nothing' and also wrote and performed the trailer song 'Octane' for Rider's Republic, a Ubisoft video game. She also wrote and recorded the official song 'Champion' for the NHL's 2022 Stanley Cup and is featured in their official music video.

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



# The Tao of In Tune

THE WORKS OF JACOB COLLIER, THIS MONTH'S COVER SUBJECT, have to be the most diverse in commercial popular music today. He's constantly changing his sound, mixing genres, and collaborating with an ever changing array of artists. His output has attracted a growing and varied audiences as well. It shouldn't be surprising that when there are more options, more people are attracted and participate. Applying the concept to music education, there are kids who want to play Mariachi music. Some who want to be "producers" and make music with electronic tools. Some are learning "combo" instruments and music in "alternative" genres at home, and would love to do so at school. The music programs that can expand their offerings and accommodate these students get bigger and become more important to their schools and districts. The math, of course, makes sense. For decades now, In Tune has been trying to support those expanded efforts and is continuing its mission to provide a diversity of music education content for both students and teachers. This month it's the marching arts, the NAMM Show and a musical polyglot like Collier. Next month, we'll launch a new annual report on repertoire in this In Tune Teacher's Edition. If it's happening in music, we want to be there. You?



## 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 "Music Biopics Hit Hollywood," "First All Spanish Language Residency Comes to Vegas," "No Doubt Reunion Comes to Coachella," "The Environmental Impact of Concerts," and more.



## INFLUENCES

Here's how the influences of contemporary rock band Wallows connect back through time to iconic folk-rock band The Byrds.



## MEDIA

Our monthly collection of music media features the new book *My Black Country: A Journey Through Country Music's Black Past, Present, and Future* by Alice Randall, a podcast called "Bizarre Albums With Tony Thaxton," about the weirder side of music, celebrating and telling the story behind those strange albums that make you wonder how and why they exist, a new sheet music collection *Alfred's Basic Guitar Rock Songs Method 1*, 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 nu-regional Mexican sensation Peso Pluma, Canadian singer/songwriter Talk, UK's Nigerian R&B singer/rapper Shae Universe, country sisters act The Castellows, and Good Kid, a rock band that rocketed to fame after discovery by, and popularity with, video gamers.



## WHAT DO YOU DO?

We profile the career of Zach Pluer, Executive Director of the Wilson Center, a performance venue at Cape Fear Community College in Wilmington, NC.



## MUSEUMS

Located in Harlem, New York, the National Jazz Museum is dedicated to protecting and promoting the culture of jazz at the local, national, and global level.



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# Marcia's Top Twelve Tips for New(er) Teachers

*In last month's In Tune Teacher's Edition, columnist Marcia Neel began a two-part feature called "Marcia's Top Twelve Tips for New(er) Teachers." We then published the first six tips and include the second six here. (The first story is available in the In Tune Teacher's Edition archive. To find the archive, move your cursor to the upper left corner of this page and click the three short bars). Marcia started her "part one" article with this: - ed.*

**O**NE OF MY GREATEST PLEASURES is working with 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 large number of music ed 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 get up-close-and-personal with highly-regarded music education professionals who are there to answer questions and provide advice as requested by the 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 Baker's Dozen of Tips for New Teachers so I thought it might be helpful to share the first half of them in (last) month's publication. (Here are the rest.)

**7. Engage parents early** in the year by making them a part of the learning process. Unless they have been involved in music-making themselves, very few parents know how to help their child realize success in their chosen ensemble. Ask your parents to take the 15-minute **New Music Parent Course** available via NFHS (the National Federation of High School Associations). Share this link with your "newbie" parents at your first meeting: <https://bit.ly/NFHSNewMusicParent> You can also help them to discover the joy of music-making themselves by challenging your beginning students to teach their instrument to one of their parents. The parents will then perform several selections (exercises) from the method book in the Spring Concert. The parents love it and, of course, the students learn so much more about their instrument because they are having to teach what they know to someone else.

**8. Become the centerpiece of activity in your school** by creating a culture of giving. Every community has needs and the rewards of collaborative giving allow students



to experience the impact and benefit of servant leadership. Tap into the enthusiasm of the beginning students by having them participate in a music department food drive. Not only is this a worthy project that teaches empathy, but it also allows others to view the program as an organization that cares about others. Another idea is to ask students to write a note of appreciation to a favorite teacher during Teacher Appreciation Week. This is also a great way to teach young people how to express their feelings in writing. Another option would be to group students together according to the previous school they attended and have them prepare a musical video holiday card to send to their prior music teacher. (See Foothill High School example here: <https://www.youtube.com/watch?v=YvxSTvL3D0I>) Just imagine how much this would be appreciated! Once this type of giving becomes a regular part of the program, you can encourage your students to provide their own ideas of projects to undertake.

**9. Remember that mistakes = learning experiences.** You will make a lot of them, and you will feel terrible about each mistake you make. However, this also means that you will learn a great deal as well. In my first year of teaching, I put a 25-foot-long burn mark in the sacred high school gym floor when a cord caught fire and burned from the outlet all the way to the sound board during an evening rehearsal. I just knew that the basketball coach was going to serve me up for breakfast the next morning! The only thing I could think to do was to call my supervisor immediately to explain what had happened and to apologize profusely. The first thing on the next morning, that supervisor showed up to my classroom

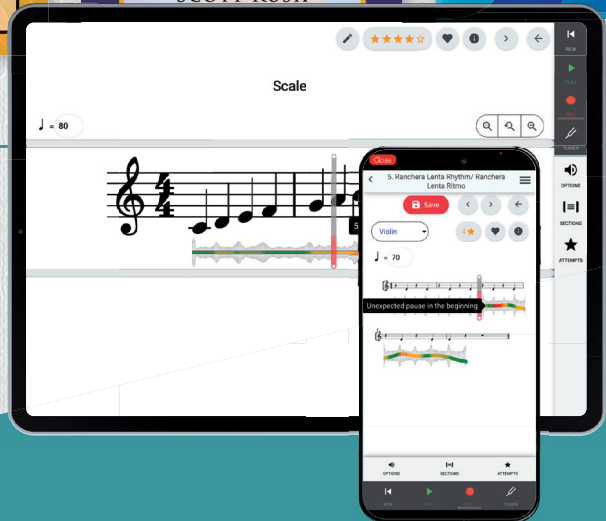


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with the basketball coach in tow. My boss totally had my back! As disappointed as the coach was (and I could tell), he assured me—in front of my supervisor—that he knew that this egregious black smudge on “his” floor was certainly beyond my control and not to worry. The burn had only gone through the finish and not into the wood itself. Was that true? To this day, I don’t know! Did my supervisor run interference for me and prep the coach prior to his coming into school that next day? Count on it! The last thing I wanted to do was call my supervisor that previous evening to tell him the bad news, but dealing with it right away was the best decision I could have made. Lesson learned? Listen to your gut! If something feels wrong, it probably is. If you make a mistake, apologize, forgive yourself, and do better the next time. So much of who we become is a result of what we learn along the way, so remember that unless you do something wrong intentionally, you’re going to survive and become a better person as a result.

**10. Be passionate about everything!** It will start a fire within those around you! Have you ever noticed that there are some people who lift you up when you are with them? No matter how you feel, you feel better when around them. You also feel safe and even cared for. That happens when we are *genuinely enthusiastic* about what we do. Ultimately, this comes to pass once we make a cognitive decision concerning our vision and mission in life. Everything stems from that personal decision to always advance toward our established ideals. If your *vision* (destination) is for a community where all are actively engaged in life-long music-making activities, then your path is clear. Being engaged in life-long music-making activities can take the form of performing in community groups, church ensembles or even becoming an active audience member. If your *mission* (purpose) is to enhance the overall quality of life for all children by inspiring in them the desire to experience the joy of music-making throughout life, then your vision will be realized! Keeping these BAGs (Big Audacious Goals) in mind will thus guide what you do and help you to remain focused on the big picture.

**11. SMILE!** Look at the people around you as they pass by in the hallway, on the sidewalk, or in the mall. So many are reading paperwork, looking at their phones, or just looking straight ahead with their minds obviously elsewhere. Adopt a “meet and greet” attitude and disposition. When walking through the school, smile at people and say “hello” or “good morning.” It makes others happy, and in return, it makes us happy too! The better we feel at school, the better we will perform as educators. When this happen, chances increase that people will view us as that person who always sports an upbeat attitude, is always willing to help, and always wants to be at their best. You’ll find that the students you serve will adopt this demeanor as well. There is just nothing better than smiling, so just get started!

**12. Find a mentor/confidant to talk to and share with.** This final tip may be the most important of all. Each of us has spent years preparing to be a great music educator. We’ve

spent hours upon hours in practice rooms, rehearsal halls, and a variety of classrooms and laboratories learning everything from how to be a better musician to composing string quartets. We hit student teaching with stars in our eyes as we finally got to put our “boots on the ground” while teaching under the guidance of a professional music educator that we hoped to emulate one day. Then it happens! We get our first job and suddenly, everything we learned goes right out the window! Reality slaps us in the face as we learn about processing an endless stream of paperwork, assessing the instrument inventory, planning effective fundraisers and, of course, establishing and maintaining effective classroom management all the while building a positive ensemble culture along the way. When did they teach us about all of this in college? Chances are, they didn’t! So, how do we learn to deal with all of the tasks that come along with being the music educator you want to be? Easy! Just ask!

The most important partnership for a young educator to establish is one with a trusted colleague. This could be a teacher or a coach at the school, a past teacher who served as a positive influence, or a retired music educator from the community. Another often overlooked partner is the local school music dealer. These professionals know the area and have a 10,000-foot view of the community as a whole—not just the music education community. There is someone out there for everyone, but it is the responsibility of the new(er) teacher to find that person and to cultivate that relationship. Is your ensemble not the best balanced? Ask your mentor for suggestions regarding music to play at festival. Are you having to teach a guitar class and you don’t play? There are resources out there that WILL help you.

My biggest piece of advice to all young educators is to remember why you got into this business in the first place. Play in a local ensemble to keep up your chops and get to know others like you. Listen with an open mind and heart to music that inspires you. It will keep you grounded. Finally, know that every day is an opportunity to make music and we are so fortunate that our lives are fulfilled because of it. When you add the sharing of music with others to the mix, there’s just nothing better. So, work with someone who can help you surmount the concerns you have or the difficult times you may experience. These people are lifesavers who will help you to achieve life-balance and eventually realize a gratifying career in music education. . .the hardest job you’ll ever love! **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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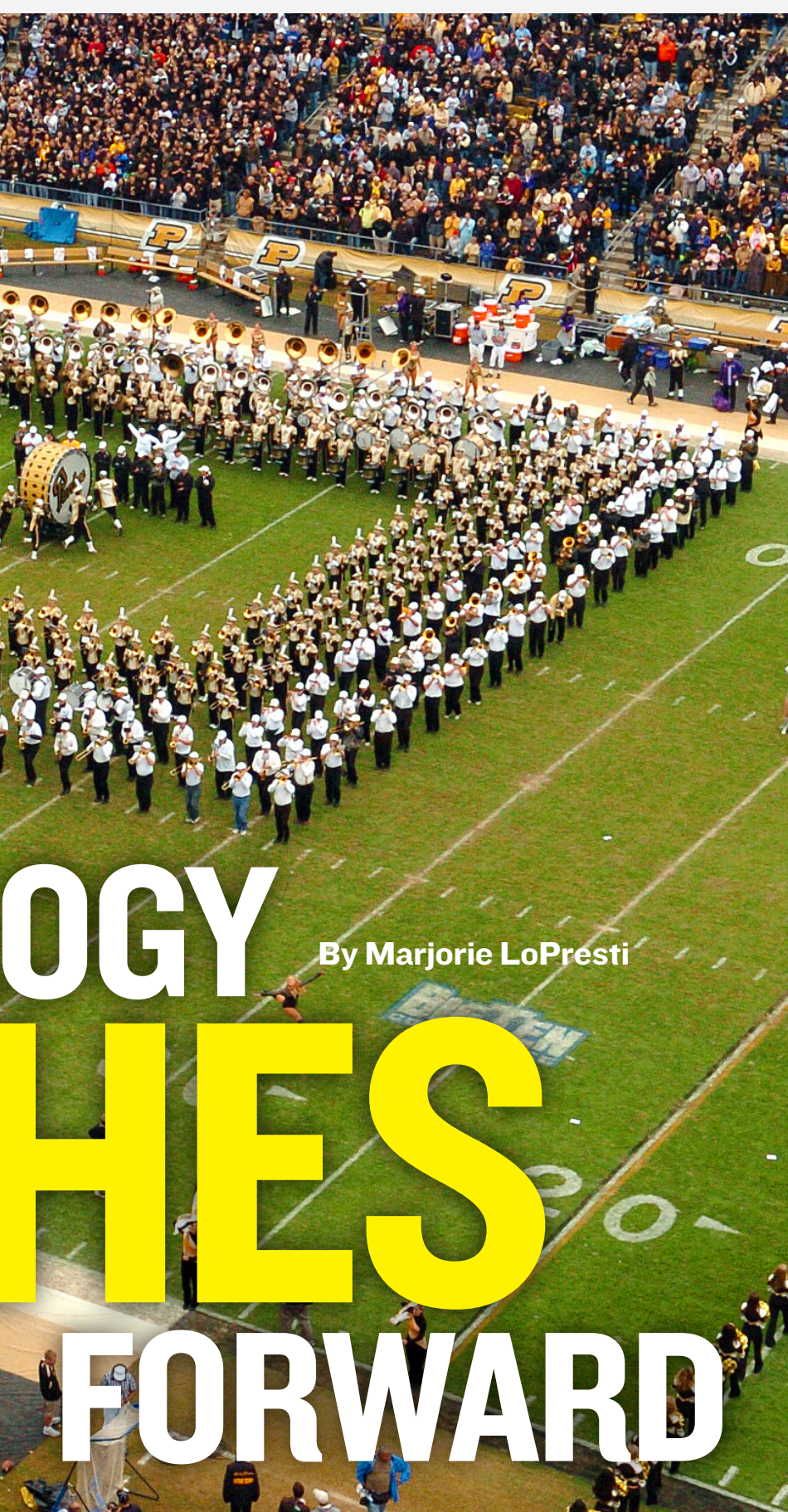




Five hundred Purdue "All-American" Marching Band alumni returned for Homecoming to celebrate the 100th anniversary of the Block P formation and to help create the world's largest Block P on the Ross-Ade gridiron at halftime of the Northwestern game.

# TECHNOLOGY MARCH





# OGY HES FORWARD

By Marjorie LoPresti

**T**HEN: Once upon a time, teenagers at most marching band camps practiced on football fields till dusk in shorts and t-shirts.

**NOW:** Same scene, but in some camps, kids wear heads-up display glasses too. Their music, drill, and real-time feedback is displayed on lenses, while they can still see and hear all around them. The tech is controlled from a director’s central hub, with the power to enable, disable, and reconfigure group or individual displays.

Sound far-fetched? Perhaps, but I would have paid serious money for that tech when I was a high school marching band M&M instructor, and I bet you would have too.

As most instructors know, marching musicians have been around on the battlefield and documented in parade formation since the Ottoman Empire. In the 1700s, the Turkish musicians, sometimes known as Janissary bands, heavily influenced the music of Haydn, Mozart, and Beethoven. During that time, the improved technology of woodwind and valved brass instruments made mobile music-making more reliable and appealing. By 1749, every British regiment had a military band. Military bands in the U.S. followed in short order.

The birth of school marching bands associated with football can be traced to Indiana in 1845, with the establishment of the University of Notre Dame Band of the Fighting Irish. Pictorial formation marching began in 1907 when Purdue University’s All American Marching Band formed the letter “P.” During the same year, the Marching Illini of the University of Illinois performed the first half time show. The first national high school marching band contest was held in Chicago, 1923. Following WWI, marching bands exploded across the country, with contests too numerous to be organized into a national championship. The modern field show has its roots in A.R. Casavant’s “Precision Drill” of the 1950s, with moving formations and transformations.

## TECH FOR MARCHING BAND

Things have changed greatly since the days of hand-written arrangements and straight-line drill. Currently available technology tools for marching bands fall into several broad categories:

- Communication, organization, and inventory tools like CutTime, Charms, and many general organization tools





Marching Illini of the University of Illinois

- Some ensembles have added electronic instruments and amplification
- The use of performance-oriented tools for reading music, practice, assessment, plus essentials like metronomes and tuners have proliferated
- Creativity software for music composition/notation and drill design is available

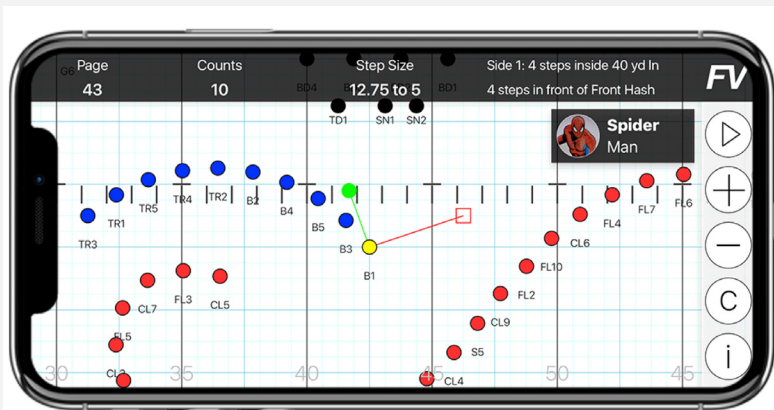
Teachers and performers across disciplines have begun employing a variety of technology tools to aid individual music learning, practice, and assessment. Nearly everyone has added tuners, metronomes, and even score readers to their phones. Practice software like Make Music Cloud (SmartMusic), PracticeFirst, and newer tools like Crescendo are being used in high school and college marching bands to prep for auditions and performances while providing real-time feedback on musical accuracy. However, drill software does not yet provide individualized feedback (except in my dream for the future.)

### DRILL DESIGN SOFTWARE

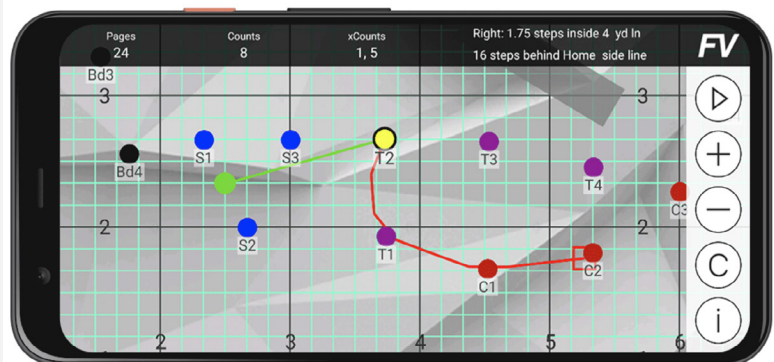
While still in high school, I saw Pyware for the first time. That early version was awkward to use—so much so that hand-drawn drill charts were faster. On the field, each section leader held a set of photocopies. Today, marching band directors can leverage sophisticated software to create, analyze and visualize formations in 3-D. Tools include *Pyware 3D*, *EnVision* (Box5 Software), *Precision* (National Association of Military

Marching Bands), and *Micro Marching League* (developed by Joe Lesko).

Pyware is the dominant player, with its **Ultimate Drill Book/UDB app** (<http://tinyurl.com/it216marching2>). If you have not seen UDB, imagine Google Maps for marching. The drill transfers directly from Pyware, and individual players can manage how they see their ‘spots’ with precise paths and step size to each.



Ultimate Drill Book/UDB app







## Love “Sousa’s March Mania”? Create Your Own Tournament with Music League

SINCE 2014, THE “PRESIDENT’S OWN” has hosted an online music listening competition called “Sousa’s March Mania.” The tournament brackets 32 musical marches. Each weekday, voters select from the head-to-head matchup of the day, ultimately resulting in one winning Sousa march for the year. This year’s Mania begins on March 4, 2024. More information and brackets are available for download at <http://tinyurl.com/it216marching>

With an app called MusicLeague, anyone can start a themed tournament, with participants voting for their favorites in a category. As the teacher, you might set up a round for British Wind Band Music. Students can set up rounds too, giving you a window into what music is trending outside of your school band program.

<https://app.musicleague.com/>

### AI AND MARCHING BAND

AI is everywhere now, and its use was the recurring theme at the January 2024 Consumer Electronics Show. Will AI begin to create new drill designs? Probably, but not anytime soon. The cost is high, and potential revenue is not optimistic. Because there is so much going on in the video of a single show, every dot in every frame would need to be isolated in order to model the whole show. The process would then need to be repeated thousands of times to train the machine learning model. A generative algorithm for drill design responsive enough to adjust to any size ensemble, with custom numbers of performers in each musical and visual section, would then need to be developed and tested.

AI is, however, currently being tested for marching assessment. AI was the judge at the 76<sup>th</sup> Army Day Parade in Lucknow, India this past January. AI analyzed video capture from multiple cameras of each contingent’s formation in real-time as it passed the reviewing area. The AI adjudication of the precision of each unit was under human experts’ supervision, but the computer could measure movement and uniformity of the contingent precisely in millimeters. Clearly, AI adjudication is in its infancy. This latest application could only handle

standard parade formation, which is nothing like the variability in a field show.

As far as music generation, AI is much farther along. For well over a decade, music notation software has provided some auto-arrange features. Online tools like open.ai’s Musenet, AIVA, and dozens of pop music generators can help get a composition started. No one is replacing you just yet. AI generators are drawing on their algorithms and libraries of pre-existing music. It’s still up to you to provide your unique touch and customization.

### CES, SEMICONDUCTORS AND MARCHING BAND

As evidenced by the companies participating in the 2024 Consumer Electronic Show (CES), AI is predicted to touch every aspect of life. “The opportunity in AI is so significant that it touches every bit of creative work. It will start slow, then broaden out.” (Jonathan Curtis in *Barron’s*, February 5, 2024) A similar integration of AI was predicted in the peer-reviewed paper “FAIME: A Framework for AI-Assisted Musical Devices” (*The Internet of Things*, December 16, 2022). How could everything incorporate AI? Think about the evolution of semiconductor chips. Moore’s Law of Electronics (1965) projected that the number of transistors on a single semiconductor chip would double every two years. Chips have become smaller, more powerful, less expensive, and ubiquitous. In the next wave, chips are going 3-D as ‘stacked’ chips. When these chips meet AI and are in every conceivable device, the amount of real-time computing and feedback for individuals will be unparalleled.

Ultimately, economics and potential profit, drive development. An estimated three million students take part in the marching arts each year across high school, college and the drum corps universe. What if suddenly every ensemble needs a piece of tech for every member? Assessment sensors could be incorporated into every instrument, providing instantaneous performance feedback without a microphone. The prototype in India for assessing straight line marching is just the beginning for AI in the marching arts. Maybe wearable heads-up devices on the marching band practice field aren’t such a pipe dream. **T**

**MARJORIE LOPRESTI** is Director of Content for MusicFirst and co-author of *Practical Music Education Technology* (2020, Oxford University Press). She has over 30 years’ experience teaching elementary, secondary, and undergraduate music with technology. Marj has presented clinics on general technology, brain-based learning, music technology integration and assessment to thousands of educators. She is honored to have been named NJMEA Master Music Teacher and TI:ME Music Technology Teacher of the Year.

By Troy Peterson

# An Introduction To Music Advocacy

**M**usic education is important not just for students, but for parents and school administrators as well. However, advocating for music programs requires a different approach when it comes to these two groups.

## Building Rapport with Students

To build a successful music program, it's essential to establish a strong rapport with all of your students. First and foremost, create a safe and inclusive space. This means setting expectations for respectful behavior and enforcing those expectations consistently. You must know your students both in terms of their backgrounds and their musical interests. Another key component for building rapport is making every class engaging and enjoyable. Students are more likely to come to class and participate actively when you're having fun, and they feel invested in their learning.

## Methods for Building Rapport

Consider incorporating games, group activities, and creative challenges into lessons. It's essential to foster a sense of community among your students. This can be achieved through group performances, music clubs, or just setting aside time for students to chat and connect with each other and you. When students feel like they are part of a supportive community, they're more likely to feel invested in their music education, and they will want to come to class every single day.

## Advocating to Parents and Administrators

Building rapport with parents can be achieved by inviting them to concerts and performances, finding time to send an email, providing regular updates on their child's progress, and addressing any concerns that they may have. If you have a group that travels to fundraisers, start a parent group that will build bridges. Parents do want to help school administrators. They understand the importance of a well-rounded education, including music education. However, when advocat-



ing to school administrators, it's also important to understand how budget constraints and competing priorities can sometimes make it difficult to allocate resources to music programs.

## Present Research

It's important to present research and data on the positive impact of music education. This includes academic achievement, improved attendance, and increased graduation rates. In addition to presenting research and data, it's also important to showcase

the success of music programs through performances and events. I always took the time to invite and remind my administrators about my concerts. I also made time during the concert to recognize their attendance and thank them for their continued support. This allows school administrators to see firsthand the value of music education and its impact on their students.

By building rapport with your students and presenting a strong case to parents and school administrators, we can ensure that music programs will continue to thrive in our schools and provide valuable experiences for all. **T**



### ABOUT TROY PETERSON

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



### ABOUT JAKE DOUGLASS CEO, Practicing Musician

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 rock band got their big break when Fortnite streamers played their music.

- A. Good Kid
- B. The Castellows
- C. MICHELLE
- D. BTS

2. Which name did The Four Tops originally give themselves?

- A. The Four Suits
- B. The Four Aims
- C. The Four Arrows
- D. The Four Tops

3. The following are all ways that someone can use your creative work EXCEPT \_\_\_\_.

- A. Cover
- B. Sample
- C. Parody
- D. All of the Above

4. Which band was influenced by older rock bands like The Byrds?

- A. Buffalo Springfield
- B. Arctic Monkeys
- C. The Eagles
- D. Wallows

5. This music term usually refers to a change in key which often shifts the intensity level of a song.

- A. Accent
- B. Modulation
- C. Capitulation
- D. Accelerando

6. On which social platform did Jacob Collier reach popularity?

- A. TikTok
- B. Facebook
- C. YouTube
- D. Spotify

7. "Shake It Off" is notable for its incorporation of this instrument?

- A. Alto Saxophone
- B. Tenor Saxophone
- C. Soprano Saxophone
- D. Baritone Saxophone

8. The National Jazz Museum is located in this New York town?

- A. Harlem
- B. Bronx
- C. Manhattan
- D. Greenwich Village

9. Jacob Collier's first album was produced in which notable venue.

- A. Quincy Jones' home studio
- B. Collier's own bedroom
- C. A rent-per-hour studio
- D. A college friend produced as part of a project

10. Who was the first Mexican artist to hit the Top 5 of the Billboard Hot 100 chart?

- A. Shakira
- B. Peso Pluma
- C. Selena
- D. Ricky Martin





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