

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 21 • NO. 7

MONTHLY

HOW TO PLAY
BOB MARLEY'S
"THREE
LITTLE
BIRDS"

MODERN
MEXICAN
MUSIC

WHOLE TONE
MAGIC

With a hit single and new album, she's now coming into view, but success hasn't changed...

MAGGIE ROGERS

- ◆ In Tune Special Report on Repertoire
- ◆ **The Hardest Job They'll Ever Love!**
- ◆ Embracing Innovation in the Music Classroom
- ◆ **MIOSM & New Research On The Benefits of Music Education**

Every Music Student Needs to Get **In Tune!**
To get subscriptions for your class, see the back cover

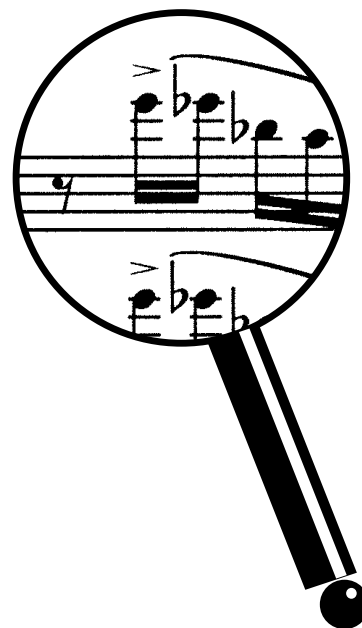
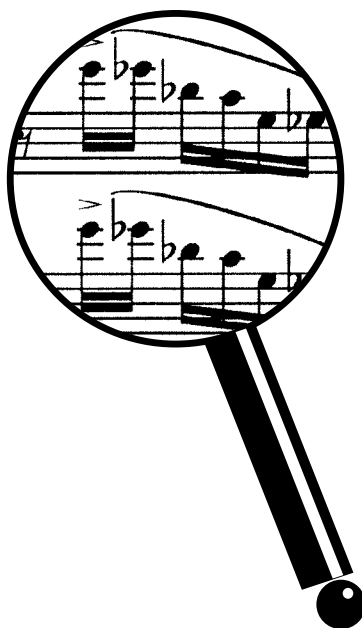
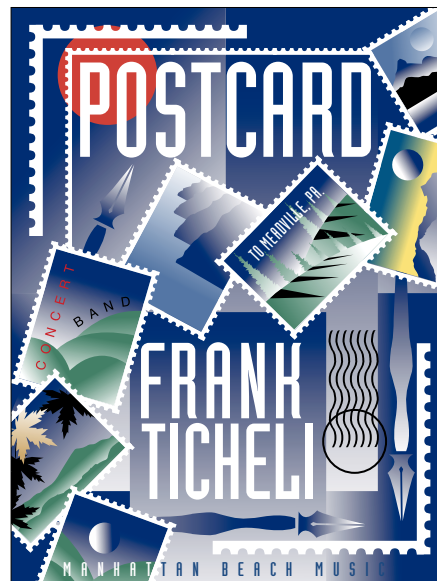
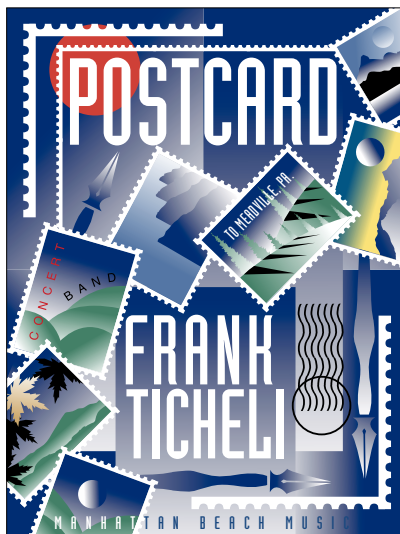
NEW FROM Manhattan Beach Music
Buy any Band Set and choose any Score for Free
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The larger the score...the larger the music!

12 x 16" **larger**

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Creative Music Education

RISE WAY ABOVE THE MUSIC REALM and take in all its permutations; all the activities, and the opportunities, and then think of what we teach our grade school students. We weren't meant to teach the whole wide world of music. We weren't trained to, and there's not enough money to do it; certainly not enough time. But imagine if we could.

Music technology classes. Ensembles learning to play repertoire from all of the far flung genres. Songwriting workshops. Composition classes devoted to music for film, TV, and other commercial applications. Sessions on how instruments are made, and then with the opportunity for students to make them.

Imagine a curriculum that includes live sound production, a student run record label with a working recording studio, and/or a student run radio station... all in addition to existing band, orchestra, and choral programs. Of course, it all can't be done. But teachers taking a creative approach to programming are finding ways to include some of it. Diverse music programs attract more music students.

But if you can't expand the program, you can at least lead students to the multi-media resources available in In Tune. This month, touches on just about all of the activities mentioned above. From a profile of modern Mexican music, to a story about playing encores (and Bob Marley's greatest hit), to a column on music publishing to one about how musicians gain inspiration from other musicians over time, and much, much more.

You can't do it all, but with a few creative innovations, perhaps supported by the readings, podcasts, videos and audio tracks in In Tune, we can turn a few more light bulbs on, and sticking with music as they grow. ●

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



Maggie Rogers

Fame and fortune haven't changed singer/songwriter

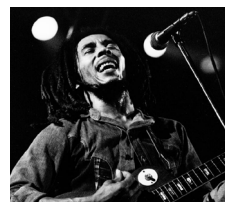
Maggie Rogers. Despite multiple platinum records, a Grammy nomination, and 30-date headlining tours, she's still a farm girl from rural Maryland, albeit a popular musician on the rise.



Whole Tone Magic

Using half the notes of the octave, the whole tone scale contains a world of wonderful sounds, structures, and

musical possibilities. Our writer explores its power and how it can enrich melodies and harmonies.



How To Play "Three Little Birds" by Bob Marley

In this month's column, our record producer and In Tune writer examines "Three Little Birds," one

of Bob Marley's biggest hits, and how a small ensemble can authentically perform it.



Joshua Hernandez

First Call Valve Trombonist in Austin, TX

Valve Trombonist Joshua Hernandez was surprised to find that his talent as a studio session

player was in such demand. It's now an occupation he now finds both exciting and rewarding.



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

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

REMOVING BARRIERS TO CREATIVITY

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

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

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

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

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

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

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

Focusrite®

focusrite.com/solutions/education

Made to Create

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

- Richard McCready,

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

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

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

- Ryan Van Bibber,

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

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

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

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

“They can handle the abuse!”

- Luis Rodriguez,

Commercial Music Pathway Director, Lawndale High School, CA

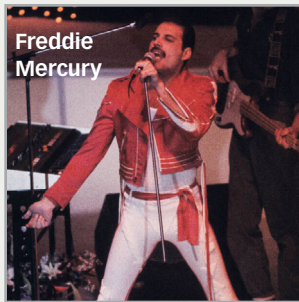
Launchkey 25, Mini, and the Launchpad range are lightweight and portable, but strong enough to endure repeated use, semester after semester. The Launchkey 37 model has the compact size of the 25-key, but with an extra octave. If your students need more keys, Launchkey also comes in 49, 61, or 88 key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

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



The Tao of In Tune

IN TUNE PRESENTS ITS CONTENT IN A VARIETY OF FORMATS, not all of them apparently teachable...at first. The “Techniques” theory-based stories are fairly obvious. “Learning New Songs,” too. Stories about iconic artists are straightforward. Read the story, assess for comprehension. But what to do with the “Music News” for example? What does a band or choral director do with a feature on “modern Mexican music?” Or The Rock & Roll Hall of Fame? It’s actually simple. There are lots of kids in bands and choirs, but not all will stay with their ensembles, or go on to college music programs, or become professionals in the music industry. It’s likely that many have other musical interests. Nevertheless, teach technique. Inspire them with stories of the greats. Show them how to create; to collaborate. Rest assured that everything you teach them will have lasting value, as much or likely more than anything else they learn in school.



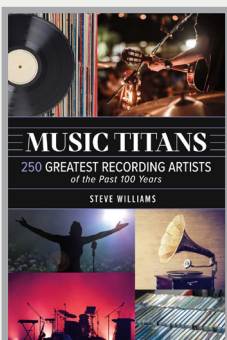
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue’s vignettes include “TikTok in Music Standoff,” “Beatle Reunites With His Guitar,” “The Holographic Freddie?,” “Miley Wins An IFPI,” and more.



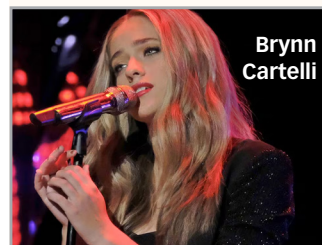
INFLUENCES

Here’s how the influences of singer/songwriter David Kushner connect back through time to iconic songstress Billie Holiday.



MEDIA

Our monthly collection of music media features the new book *Music Titans: 250 Greatest Recording Artists of the Past 100 Years* by Steve Williams, a podcast called “60 Songs That Explain The 90’s” from The Ringer, a new sheet music collection titled *40 Taylor Swift Songs*, 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 South Korean girl group Twice, *The Voice* winner Brynn Cartelli, the viral pop duo DWLLRS, Canadian pop singer/songwriter Forest Blakk, and 22 year old country/pop singer/songwriter Max McNow.

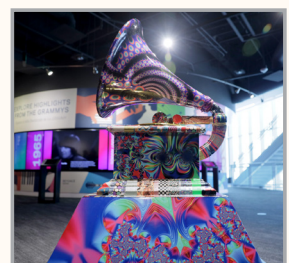


WHAT DO YOU DO?

We profile the career of John Lessard, a Nashville-based tour manager for country artists LOCASH.

MEMORABLE MUSIC MUSEUMS

Located in Los Angeles, the GRAMMY Museum is the ultimate guide to popular musical culture in the past, present and future.



Alfred Music invites you to...

CHORAL CONNECT

August 2–3 2024

The Alfred Music Choral Connect event is a free virtual summit designed to equip you with useful tools and inspiration for the coming year.

Topics include ear training, starting the school year, Feldenkrais method, analyzing lyrics, connecting social justice to music-making, teacher wellness, and inspirational messages.

And new music... *lots of new music!*

Register now!

alfred.com/choralconnect2024



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Pamela Dawson
GRAMMY® Music Educator of the Year
(2023)

*Plus Alfred Music Authors!
Jack Zaino, Ruth Morris Gray, Krista Hart,
Brody McDonald, Sally K. Albrecht,
Russell Robinson, and more!*

BY MARCIA NEEL

The Hardest Job They'll Ever Love!

LET ME START BY ASKING EVERY READER of this article to think back to the most impactful, perhaps favorite, teacher from days past. Now, make note of three separate words that describe that educator. Next, write down one important lesson gleaned from that teacher. Now, review those three words and the lesson learned. Are any of these items specifically related to the educational content that was imparted to you while you were a student in that English, biology, history, math, science, or music class? Chances are that the three words chosen are desirable character traits—something you would want to teach to your own children—as opposed to a concept learned in that class. The thought is that the most significant lesson may be more along the lines of a life lesson akin to striving to always do and be our best or serving others to create a better community as opposed to actual subject matter.

I cannot think of a higher calling than that of giving young people the keys to a fulfilling life as an adult and the teaching of music is a superpower to achieving that very realization. There is not another subject that wraps itself around its students like music. Without a doubt, it changes a person for the better. We become more patient, confident, disciplined, caring, persistent, courageous, resilient, creative, ambitious, compassionate, humble, and empathetic. Not only does music-making teach life lessons that will be drawn upon repeatedly, it also inherently provides social bonding that leads to lasting friendships and heartfelt memories.

To the music educators reading this, please share with your students that if the music experience currently being enjoyed is appealing to them, they should consider joining us! As participants, they are now reaping the personal rewards that come about as a direct result of music-making experiences at the highest level. They are now feeling the immense gratification that comes from working with others to create something beautiful, which is enhanced because it is achieved by a like-minded group with a singular sense of purpose. They have also witnessed the joy exhibited by stellar music educators like you, who have enriched their lives as well as the lives of thousands of young people who have come before. It then follows that a dedicated educator would want to encourage their students to join our profession to help shape the lives of those yet to come.



Is it hard work? Yes, but anything worth doing will take effort! Are there difficult days? Yes, but there will be 50 fulfilling days for every one day of frustration. Are there colleagues who will want to help them succeed? Yes, and some will become their best friends for life. Will they make a good living? Yes, because teacher salaries and benefits continue to rise—some in the six-figure range—and with a retirement plan that lasts as long as they do. Will they live a fulfilling, happy life? Yes, because there is nothing that surpasses the joy of music-making with learners who have taken the black notes on a page and transformed them into an expressive, living thing of beauty that touches everyone with memorable, even emotional, experiences that can last a lifetime.

So, consider sharing the opportunity to become a music educator. Visit www.teachmusic.org to learn more about how you can help guide students to consider a career and relish the hardest job they'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.

OGEN+

OGenPlus streamlines music creation for your students. They can effortlessly craft music elements using the O-Generator wheel or Music Grid and seamlessly arrange, record, and export compositions with the Clip Arranger.

Revolutionize Music Education

The game-changing Lesson Library offers built-in video lessons covering core musical concepts and a wide range of genres. It's an immersive educational experience for your students.

Foster Limitless Creativity

With the extensive Music and Loop Libraries, your students can adapt and edit various musical styles, allowing them to personalize their compositions and nurture their musical talents.

Accessible and Flexible

OGenPlus is cloud-based, compatible with Macs, Chromebooks, PCs, and tablets. It's perfect for students in grades K-8, including those with IEPs.

- User-friendly interface for easy instruction
- Engaging learning platform
- Aligned with curriculum standards
- Includes immersive video lessons
- Promotes creativity and music exploration



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An In Tune Special Report on Repertoire



Repertoire 2024: **AN EVOLVING**



EVERY YEAR, SCHOOL MUSIC DIRECTORS go through a lengthy process of evaluating, selecting, and ordering new repertoire for their ensembles. Whether deciding to make purchases once or multiple times in a school year, or re-use previously purchased music, this process can be a fine art in itself, undoubtedly taking a lot of time, research, and planning.

THE PROCESS OF CHOOSING repertoire can include selecting music for all styles of bands, choirs, and orchestras, as well as individual students performing as soloists, members of a pit band or a theatrical cast. This can include concert idioms, jazz band, marching band, method books, guitar and piano books, technique books, theory and history books, and other classroom material. The process also involves reviewing all the materials that are sent out regularly by publishers and retailers featuring new music and best sellers from their catalogs. These days, consideration must also be given to music delivery, as most music is available online, some with audio and scrolling scores.

How directors make those final decisions, when and how often they order, and what styles to order, can vary from school district to school district and director to director. Today, there's also the matter of format; print or digital.

J.W. Pepper's Chief Sales and Marketing Officer Kathy Fernandes offers, "Most programs don't have an either/or approach to sheet music buying. There are situations when digital delivery of sheet music is best and others where a printed edition is the right solution. At Pepper, we find most schools use both modalities — physical and digital—to ad-

dress different needs within their program. Paper is still king though, with its ease of use and accessibility to all performers the primary drivers of its dominance."

To get a better handle on the processes, In Tune conducted a survey of middle and high school directors whose results reinforced some common assumptions. However, for the purpose of this article, we went back to the music publishers and retailers to see if they agreed with the study's conclusions. (Spoiler alert: they did.)

How Far In Advance Do They Plan, And When, And How Often Do They Buy?

The first area the survey explored was in the timing of ordering and the process that goes into that function. Approximately 47% of responding teachers say they purchase new music and method books at least three times per year. 15% purchase music twice per year. 11% purchase music once per year and another 15% order "every few years." 12% order at other intervals.

The survey results also reflected the various methods for ordering music. Most say that they plan and order music for each of their concerts as the year progresses. This allows for the directors to change the level of the music according to the ensemble's ability as it changes during the year. It also

By Andrew Surmani and Daniel Gregerman

LANDSCAPE

allows the directors to choose music that might be newly released. The second most popular method is ordering by semester. Teachers who do this have thought through what they want to accomplish, and have selected the literature by semester, then ordering all at once.

When it comes to the question of “How long does it take from the time you begin to consider a purchase until you actually make that purchase” the answers were interesting. 57% said that they make their decision in less than a month, 28% said they decide anywhere from 1-3 months, 9% said 3-6 months, 2% said greater than 6 months and 4% said ‘other’. These answers also vary depending on whether orders are placed through a retailer, direct from publishers, and of course, in today’s world, the aforementioned print vs. digital format.

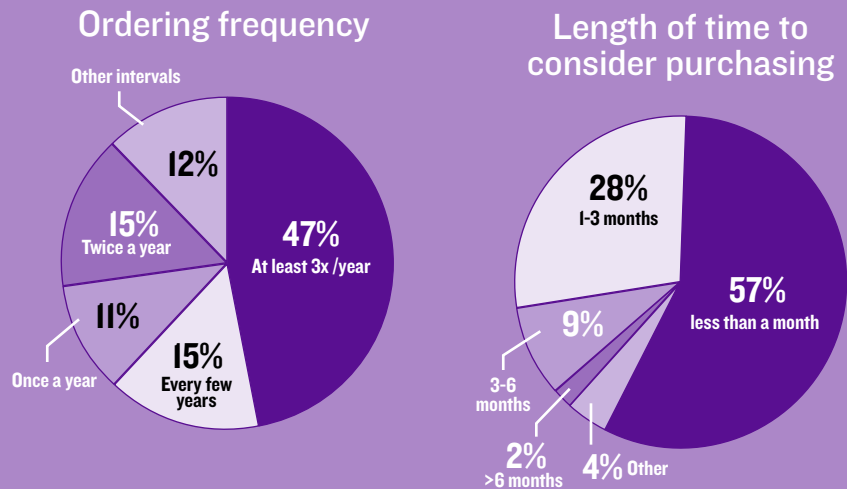
Which Styles Of Music To Feature In My Concert Programs?

Once the ordering time frame is decided, another important consideration for directors relates to the different types of ensembles and the programming for each. The survey asked the question “What type of repertoire do you purchase? (Indicate all that apply).” 19% selected jazz band, 16% selected concert band, 16% selected choir, 14% selected individual instruments, 13% selected marching band, 12% selected classroom and 3% selected musical theater.

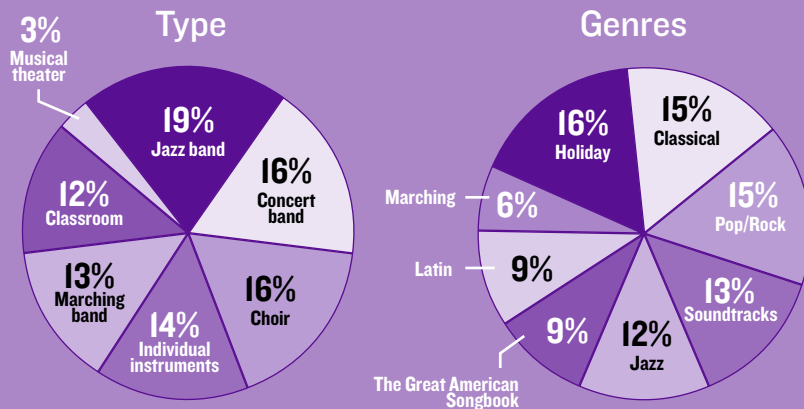
When it comes to genres of repertoire, 16% are purchasing holiday music, 15% pop/rock, 15% classical, 13% soundtracks, 12% jazz, 9% The Great American Songbook, 9% Latin, and 6% marching.

During post-pandemic times, many have found the need to pivot in the voicings and difficulty levels of repertoire as programs rebuild. For example, many choral directors are ordering more SAB, SSAB, & SSA(A) music than they have in the past. There is also a trend among directors to program more music to which students relate. This of course is in addition to the standard repertoires that have been traditionally programmed. However, while there may be change coming, it is coming slowly.

REPERTOIRE 2024 BY THE NUMBERS



REPERTOIRE PURCHASES



“The amount of popular music being ordered, whether latest movie and popular music hits or standard tunes, has been consistent over the years. A great new popular tune that is performable by choirs, bands, and orchestras will make it on to many concert programs, but just as important is well-crafted arrangements of standard tunes. In fact, those are performed more consistently over time,” says Kathy Fernandes.

More On Print Vs. Digital

Directors now have different formats from which to choose when ordering music, books, and other materials. With the new delivery options and the adoption of laptops and tablets, directors may choose to order the music digitally. Thanks to the advent of digital editions or ePrint music, publishers have been able to keep lower selling titles in stock as “digital only”. Sometimes, a publisher will send one copy of the music, but with permission for either the total number of copies specified, or in some circumstances, unlimited copying ability.



Scarlett

THREE YEAR
WARRANTY
Focusrite

CREATE, RECORD, PRACTICE

GET YOUR STUDENTS RECORDING IN 2023

These days it may be more challenging than ever to keep your students focused and engaged in your classrooms. This year consider something new that motivates and inspires them to practice and play even more, at home or in the classroom. Time to get them recording.

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

EVERYTHING THEY NEED IS INCLUDED

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

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

INCLUDED SOFTWARE

 PRO TOOLS
ARTIST

 Ableton Live Lite

HITMAKER EXPANSION
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AUTO-TUNE ACCESS

AND MUCH MORE!

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As for responses to our survey’s question on format, 48% said they buy printed sheet music, 27% said digital, 16% said printed method books, and 9% said printed technique books.

Jodi Anderson, Senior Director of Marketing at MakeMusic, Inc. – Alfred Music supplied an excerpt from a blog on alfred.com entitled, “The Phygital Approach: How Blending Print and Technology Can Unlock New Potential in Music Education”:

“Music education is undergoing a transformation, adapting to the digital age while preserving its long-lasting traditions. Today, it’s not just about reading sheet music and practicing instruments; it’s a dynamic blend of traditional techniques and innovative technologies. The landscape of today’s music education now includes digital platforms, interactive resources, and collaborative tools that transcend physical boundaries. This shift is fostering a more inclusive approach, reaching students from diverse backgrounds and abilities. At Alfred and MakeMusic, we’re calling this approach a Phygital Music Classroom. And while it’s a fun play on words, the philosophy is based on the belief that we can help more students experience the joy of making music if we can make the learning and practicing process fun and more meaningful.”

“The growth of digital sheet music has been taking place over decades, however, the idea that paper printed music is gone just simply isn’t true,” says Kathy Fernandes. “The vast majority of music purchased by bands, choirs, and orchestras is in printed editions. And, when a digital version is purchased, the director is using the digital delivery as a means to print it locally, creating a printed edition. That said, there are situations and technologies, such as the FlipFolder App, where ensembles such as marching bands can see the music on their phones. This is great for chaotic environments such as football games. Pepper’s FlipFolder App allows for the passing out and collecting of digital parts, matching the amount purchased.”

Chris Bernota, Director of Instrumental School Methods and Repertoire at MakeMusic, Inc. – Alfred Music says, “Having the ability to download band and orchestra music and get it to student’s stands on the same day is exciting. It has been amazing witnessing the evolution and integration of digital technologies in the area of repertoire. While many directors enjoy receiving their shipment of printed music there is certainly an increasing trend of directors who appreciate the immediacy of digital downloads. In addition, there is a lot of excitement around the weaving together of traditional music instruction and educational technology, such as Make-

Music Cloud, formerly known as SmartMusic, to provide thorough and fun practice support for students. The fact is, blending traditional print music and educational techniques along with technological advancement helps support teachers to do what they do best, teach!”

Bob Margolis, Director Manhattan Beach Music says, “Music directors today have unprecedented choice in repertoire, and at the same time, music publishers have an extensive array of distribution methods—but more important than the method of delivery is the quality of what is created: Discernment of music educators, talent of composers, skill of engravers, perfection of printers, creativity of cover artists and editors, and, ultimately, the curatorial acumen of publishers, these are what matter most”.

Eric Strouse, owner of Stanton’s Sheet Music added, “The COVID-19 pandemic disrupted the music sheet supply chain, but it also unexpectedly forced a shift towards digital solutions. This ultimately benefited everyone involved - publishers, retailers, and most importantly, the music directors and their students. Music directors, forced to adapt to the COVID world, embraced these new options to find the resources needed for their classrooms. Digital downloads offered two solutions: directors could print and collate the music themselves or distribute the files to students for viewing on tablets. This not only solved the availability issue but also provided directors with instant access to the perfect piece of music for their ensembles. For retailers, this meant salvaging sales for them and the publisher.”

Regardless of the ever changing world of technology, musical styles, and budget restrictions, directors, administrators, and publishers are continuing to work together to develop new and more efficient ways to meet the needs of their schools and music students. **T**

ANDREW SURMANI, Professor, Music Industry Studies and Academic Lead, Master of Arts in Music Industry Administration degree program, California State University, Northridge (CSUN) in Los Angeles. Founding Board Member and Past President of the Jazz Education Network (JEN). Co-author of “Essentials of Music Theory,” Alfred Music. Business Coach.

DANIEL GREGERMAN, Choral Director/Vocal Jazz Director, Niles North High School, Skokie, IL (retired after 35 years) and also current Director of Vocal Jazz, Glenbrook High School, Glenview, IL. Founding Board Member of the Jazz Education Network (JEN) and co-author, “Rehearsing the Vocal Jazz Ensemble,” Meredith Music Publications.

APME

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Presents

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2024 APME LIVE STUDENT FESTIVAL
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June 5–8

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July 23–25

POPULAR MUSIC EDUCATION: CONSIDERING
OUR PAST, PRESENT, & FUTURE

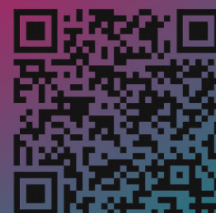
What is it?

Three days of **networking, presentations, discussions, workshops, and performances** centered around popular music plus the **APME LIVE Student Festival**.

Who is it for?

K–12 Educators, College Professors and Scholars, Professional Musicians, Students performing Popular Music, Industry Experts, Pre-Service Educators

For more information visit:
www.popularmusiceducation.org



Creativity in the Music

EMBRACING



By Marcel Pusey

Music Classroom: INNOVATION



Marcel Pusey is an innovative music educator and composer who pioneers creative teaching methods to inspire the next generation of musicians.

OPEN-ENDED CREATIVE PROMPTS CAN be challenging for students. In my songwriting workshops, I emphasize that “there are no rights or wrongs” to encourage the exploration of various ideas, even though that notion can initially make students feel uneasy or even scared—a feeling I completely understand. In academic settings, students are accustomed to being judged based on right or wrong answers, which is contrary to the principles of creativity I introduce. However, creativity thrives on the exploration of options and ideas, as highlighted by an award-winning songwriter who told me that “magic often stems from mistakes.” So how can we boost students’ confidence to experiment in the classroom? Technology offers a significant advantage here, and when developing the upcoming OGenPlus app for composing and learning, my colleague and I incorporated structure and support as a key element. We designed our app around “Creative Tasks within a Framework,” providing a structured yet flexible environment for students. The scaffolded lesson structure offers clear guidelines, instructions, and encouragement to explore. Creativity doesn’t necessarily require prior knowledge. For instance, by using a digital audio workstation (DAW) and giving students a few loops, they can create a tune and showcase their creativity. However, random experimentation without guidance can lead to frustration or boredom over time. Our role as educators is to equip students with creative tools and an understanding of music’s core concepts in order to lay the foundation for informed and meaningful creation, but also to help direct their efforts.

IS MUSIC IN SCHOOL TRULY A CREATIVE DISCIPLINE?

While music is commonly perceived as a creative field, the reality in many school music departments is that there is a disproportionate focus on performing pre-existing works. The emphasis too often is on performance proficiency, which, while important, emphasizes precision over creativity. Even though interpreting music allows for creative input, the music itself remains static. And while ensemble performance creates a rich communal experience, it can limit individual creative expression. Learning through imitation is valuable, yet true creativity also comes from personal experimentation.

“General Music” classes offer a broader scope for creativity, though not all students in these classes would self-identify as musicians or composers. Striking a balance between performance and individual creative expression presents a challenge, and technology can play a vital role in providing feedback to

How do we foster creativity within the music classroom? The answer lies in adopting a creative mindset as educators and utilizing structured frameworks like those offered by OGenPlus.(pictured right)

instrumental and vocal performance students.

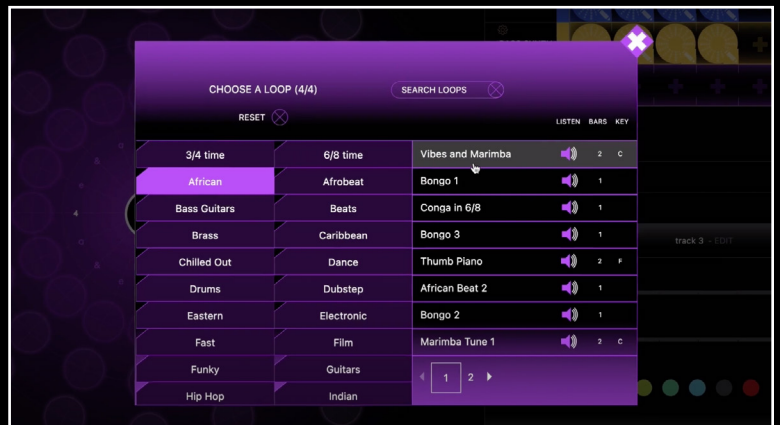
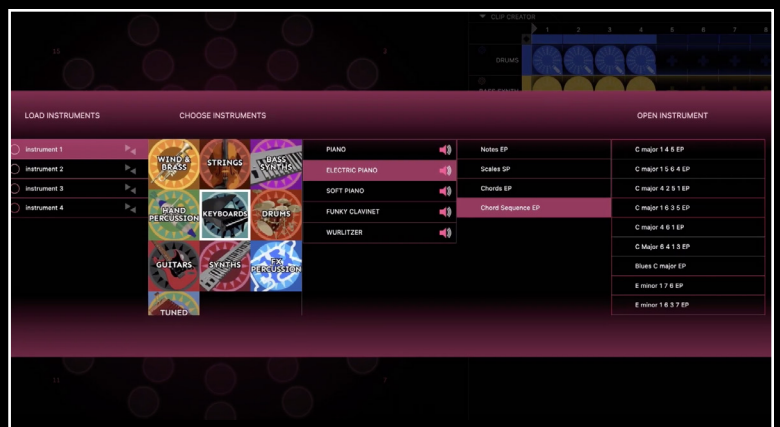
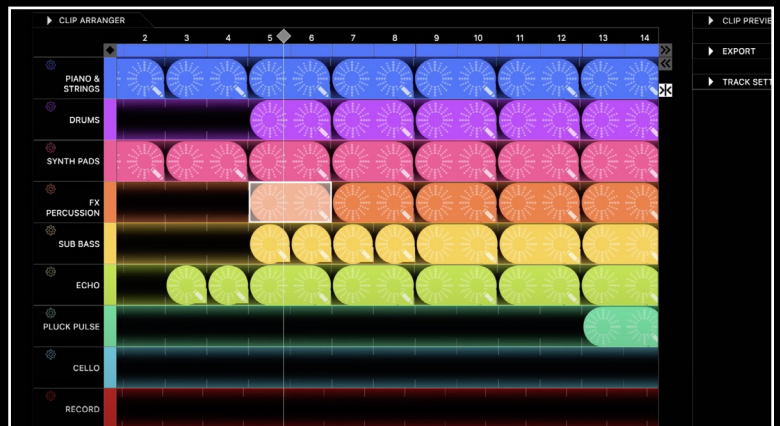
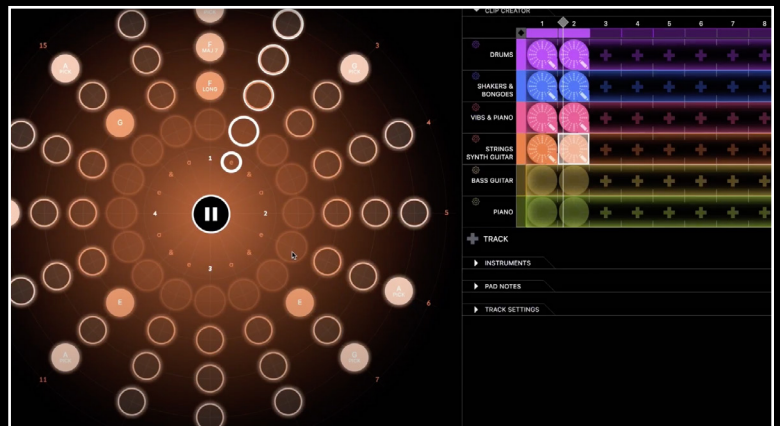
How do we foster creativity within the music classroom? The answer lies in adopting a creative mindset as educators and utilizing structured frameworks like those offered by OGenPlus. For instance, the chord sequence lesson in OGenPlus demystifies chord sequences, guiding students to craft their melodies, bass lines, and drum rhythms. We encourage further exploration by suggesting students transition to physical instruments, work in small groups and apply the same concepts. This collaborative effort, mixing instrumental and non-instrumental students, uses a predefined chord sequence as a starting point for creating unique compositions. This method not only introduces the fundamental elements of melody, harmony, and rhythm, but also challenges students to think creatively within given constraints.

The culmination of this exercise is a group performance, offering an opportunity to display the diverse talents within the class. Such lessons energize the classroom and reveal untapped potential, underscoring the importance of creativity in music education.

EXPLORING CREATIVE THINKING THROUGH MUSIC

Music ensemble performance highlights the unique joy in group collaboration and playing together. Music technology and composition, meanwhile, is often a solitary endeavor. However, the focus on music performances as school events can sometimes obscure the broader creative opportunities that technology offers. And while performances are valuable, they should be just one element of a diverse music curriculum aimed at a wide range of student abilities. It spans collaboration, exploration, experimentation, creation, and presentation, underscoring that the process of composition is as important as its execution in performance.

Creative thinking, a vital skill for lifelong



learning and problem-solving across various disciplines such as science, business, sports, technology, and the arts, is particularly nurtured through music education. Music has the unique ability to connect with students personally, reaching those who may not engage as deeply with other subjects. Therefore, ensuring that music education is accessible to all students is crucial in unlocking their creative capacities. By fostering an environment that encourages and values creative exploration, music education plays a key role in preparing students for a future that values innovation and critical thinking.

NURTURING A PASSION FOR MUSIC

In my approach to music education, the goal is to cultivate a deep love and appreciation for music *and the art of making it*. Just as we don't expect every biology student to pursue a career as an epidemiologist or entomologist, the intent isn't necessarily to train students to become professional musicians. However, just as an understanding of biology can enhance one's appreciation for the natural world and inform how to be a good steward of it, a deeper understanding of music can enrich students' lives, regardless of whether they choose to play an instrument. Music has the potential to be a significant part of their lives in various forms, and broadening their knowledge can deepen their appreciation for all music they encounter.

With OGenPlus, we aim to provide students with a comprehensive understanding of music creation, focusing on the creative process itself. Students are empowered to make their own musical decisions, crafting each note and sound personally, rather than relying on pre-made loops. This hands-on approach to learning music not only educates but also inspires students, fostering a lifelong love and passion for music that extends beyond the classroom.

CONNECTING MUSIC EDUCATION WITH THE REAL WORLD

Engaging students effectively involves linking lessons to their experiences and interests. Incorporating real-world applications, such as composing music for a movie trailer or advertisement, proves highly relatable. Drawing from my own career as a composer and curator for the music production company MediaTracks, where we create music for television, films, and podcasts, I integrate similar tasks within the OGenPlus curriculum. These lessons mirror the practical aspects of the music industry, providing students

with a brief and the necessary tools to craft music tailored to various scenarios, whether it be for a luxury car advertisement, a documentary on nature, a retail brand's campaign, or a video game soundtrack.

These 40-second projects cover a broad spectrum of music production elements, including but not limited to, an introduction to tempi, chord sequences, melodic lines, rhythm patterns, instrumentation, and timbre. They also encourage students to think about the mood, style, and structure of their compositions. By completing these tasks, students not only learn about music making in a practical context, but also gain the opportunity to share and critically discuss their compositions, bridging the gap between classroom learning and the real-world music industry.

MAKING THE MOST OF YOUR TIME

Music educators often are challenged to find sufficient time for creativity in the classroom. This is where the advantages of cloud-based technology shine, transforming passive online browsing into productive music-making sessions. Considering the extensive time both young people and adults spend online, incorporating music creation into this digital engagement can lead to innovative homework and independent project assignments. With the appropriate application, educators can assign engaging, creative tasks that students can complete at their own pace, away from the classroom.

OGenPlus integrates this approach by including dynamic, modern videos within its lessons, catering to how today's youth interact with technology.

I've always emphasized the importance of active engagement over passive consumption, encouraging students to pursue their interests during their free time. This not only makes better use of classroom time, but it also allows students to explore their creativity more freely. OGenPlus integrates this approach by including dynamic, modern videos within its lessons, catering to how today's youth interact with technology. The goal is to introduce musical concepts in a manner that feels intuitive and straightforward for students. With his background in visual design, and a career at the forefront of technological innovation, my partner in creating OGenPlus shares this vision. Together, we've dedicated our careers to creating digital products, music, and platforms that foster creativity. As the world evolves, the ability to innovate becomes increasingly crucial, particularly in music, where original creations are highly valued. Cultivating creativity is essential in education, guiding students toward realizing their full potential. **T**

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By Tina Wood
Marketing and Social Media Coordinator,
Wenger Corporation

On The Benef



ew Research fits of Music Education

A NOTE FROM WENGER - In conjunction with Music In Our Schools Month, Wenger Corporation has commissioned a song that captures the essential value of music education, with piano and vocal arrangements available for free on their website. You can also find a set of printable posters that outline music education's benefits, according to recent research. We hope that these resources offer music educators powerful tools to promote their programs and celebrate the value of music. [CLICK HERE TO GO TO: www.wengercorp.com/miosm/index.php](http://www.wengercorp.com/miosm/index.php)

MUSIC IN OUR SCHOOLS MONTH shines a spotlight on the critical role music educators play in shaping students' lives. And while music education's broad benefits are widely known, recent research further emphasizes its importance. From boosting development in early childhood, to improving cognitive function in older adults, these studies offer robust evidence to support what teachers have long advocated: music education is essential, not optional, in nurturing well-rounded learners.

So, if ever budgets tighten, and music programs are labeled as non-essential and face cuts, the research shared in this article should serve as strong evidence to the contrary and help advocate for music education. Highlighting its benefits for cognitive, emotional, and academic growth can convincingly argue for music's indispensable role in schooling.

The Early Benefits: Music Learning for Young Children

In early childhood, music education contributes to significant improvements in social and developmental skills. Research has shown that music learning can enhance young children's abilities to empathize and cooperate with others. Studies from the University of Southern California's [Brain and Creativity Institute](#) have also found that providing musical learning in early childhood can accelerate brain development, particularly in areas related to sound processing, language development, speech perception, and reading skills.

Emotional Well-being: Music Education in Adolescence

During adolescence, music education can play a pivotal role in supporting emotional well-being. Research has





The benefits of music education are profound and far-reaching. One recent study has even shown that early engagement with music can lead to better cognitive performance in old age, again highlighting the long-term value of music education.

found a strong connection between music education and improved emotional intelligence in teenagers, suggesting that music helps them better understand and express their emotions. A study published in [The Journal of Creativity in Mental Health](#) highlights how practicing and performing music can provide a therapeutic outlet for teenagers, helping them to recognize and regulate their emotions.

Cognitive Development: Music and Neural Integration

Music education has also been linked to improved neural integration, meaning that students who study music tend to perform better in other academic subjects. This is because practicing and performing music enhances the brain's ability to integrate information from multiple regions of the brain at once, improving learning and problem-solving skills. Research, including studies

published in the [Journal of Neuroscience](#), indicates that music instruction leads to improved neural processing, which correlates with better performance in subjects like mathematics and language arts.

Brain Plasticity and Task Switching

Recent research, highlighted in journals like [Frontiers in Psychology](#), reveals that music training significantly boosts brain plasticity. This enhanced cognitive flexibility makes it easier for individuals to switch between tasks seamlessly. When students can make music with others, they must maintain an awareness of not only their own part, but how it fits together within the ensemble, in real-time, as they play. These skills are also beneficial for students outside of school, when navigating the dynamic and rapidly evolving environment around them.

The Lasting Value of Music Education

The benefits of music education are profound and far-reaching. [One recent study](#) has even shown that early engagement with music can lead to better cognitive performance in old age, again highlighting the long-term value of music education. This evidence supports the view that music education is not just beneficial for developing specific musical skills but is crucial for cognitive, emotional, and social development, and should be an integral part of every student's education. **T**

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By Randall Bearden

Saxophone Neck Cork Repair

It's that time of year when my students are typically in need of instrument repairs. If that sounds like you, I'll walk you through the step-by-step process of replacing the cork on their saxophone necks. With the right tools and a bit of patience, you'll be able to restore the functionality and playability of their saxophones, ensuring a tight seal for your mouthpiece and a smooth playing experience. If you need a video walkthrough of this process or help fixing other instruments, visit www.practicingmusician.com. I've created a bunch of videos walking you through common repairs. Let's get started!

Tools and Materials

- 1.6mm cork (for alto/tenor sax), 1.2mm for soprano sax
- Contact cement
- Cork grease
- Steel wool
- 220 grit sandpaper
- Ruler (5-6 inches)
- Razor blade

Steps

Remove Old Cork: Use a razor blade to gently scrape off the old cork and residual glue from the neck. Aim for a clean, smooth surface.

Prepare the Neck: Measure the length of the cork needed (usually about 1.5 inches for tenor sax). Apply a thin, even layer of contact cement around the neck. If the neck has a lip, start the cork just below it.

Cut and Prepare New Cork: Cut a strip of cork to the measured length and width. Apply contact cement to one side of the cork. Let both the neck and cork dry until the glue is tacky (about 10-15 minutes).

Attach the Cork: Carefully align the cork with the top of the neck and gently press it into place, starting at one end and working your way around. Ensure there are no air bubbles, and the edges are sealed.

Trim and Sand: Once the glue has dried, use a razor blade to trim any excess cork. Use 220 grit sandpaper to smooth the edges and ensure a snug fit for the mouthpiece.

Seal and Protect: Apply a generous amount of cork grease to the new cork. This helps to seal the cork and makes it easier to attach the mouthpiece.

Test Fit: Check the fit with the mouthpiece. It should be snug but not too tight. Adjust as necessary by sanding the cork.

Maintenance: Remind the student to regularly apply cork grease to maintain the flexibility and longevity of the cork.

Tips

- Be patient and allow the contact cement to become tacky before attaching the cork.



- Ensure the neck is clean and free of old glue and cork residues for the best adhesion.
- Regularly check the fit of the mouthpiece and adjust the cork as needed.

Conclusion

Replacing a saxophone neck cork requires precision and patience. With the right tools and careful application, you can ensure a tight seal and smooth playing experience. Remember to maintain the cork with regular applications of cork grease. **T**



ABOUT RANDALL BEARDEN

M.M.E. - K-12 band and choir director, Certified Instrument Repair Tech EO, Practicing Musician

Randall's career as a K-12 music educator started in the year 2000. He obtained his certification in instrument repair from Badger State Repair in Elkhorn, Wisconsin in 2012 and has been repairing his student's instruments ever since.

Practicing Musician is honored to offer you the following transcript from some of Randall Bearden's 11 videos on "DIY Instrument Hacks" from Your Passion, Their Success: Practicing Musician's Summer Symposium 2022. You can still access Randall's entire session by visiting practicingmusician.com/pd-symposium-2022/.



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. Which In Tune featured artist won *The Voice* in season 14?

- a. Forest Blakk
- b. Brynn Cartelli
- c. Max McNown
- d. None of the above

2. James Taylor recorded his first album in the same studio and at the same time as which band?

- a. The Beatles
- b. Led Zeppelin
- c. The Doors
- d. The Rolling Stones

3. If a movie wants to use a song in its soundtrack, what will need to happen for the creators and owners of the song to be compensated?

- a. Royalties
- b. Copyright
- c. Licensing
- d. Publishing

4. Billie Holiday's blues and jazz crooning influenced many, including which American singer/songwriter and civil rights activist?

- a. Nina Simone
- b. Janis Joplin
- c. Jimi Hendrix
- d. Paul McCartney

5. How many notes are within a whole tone scale?

- a. 5
- b. 6
- c. 7
- d. 8

6. Which of the statements is true about Maggie Rogers during the COVID pandemic shutdown?

- a. She wrote 100 songs in her solitude.
- b. She recorded her second album in her parent's garage.
- c. Both A and B
- d. None of the above

7. Corridos Tumbados is a Mexican version of which genre?

- a. Samba
- b. Hip-Hop
- c. Batata
- d. Trap

8. The beginnings of unionization in music began around which year?

- a. 1794
- b. 1878
- c. 1896
- d. 1927

9. Reggae was a musical evolution of these two genres.

- a. Jazz and Pop
- b. Ska and classical
- c. Rocksteady and swing
- d. Ska and Rocksteady

10. The GRAMMY Museum contains which of the following attractions?

- a. Virtual tours
- b. Immersive experiences
- c. Traveling exhibits
- d. All of the above

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