

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 22 • NO. 7

MONTHLY

**HOW
TO PLAY
"CRAZY"**

BY GNARLS
BARKLEY

GETTING
TOGETHER WITH
**ARTIST
RELATIONS**

IMPROVISING WITH
INTERVALS

LADY GAGA

The Shape Shifter's Latest Persona Is...Herself

- ◆ **The Tao of In Tune**
- ◆ **Federal Directives and You**
- ◆ **Exploring Music Creation**
- ◆ **Teaching Harmonica in the Classroom**

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

Wenger®

CORPORATION

FLEX® CONDUCTOR'S SYSTEM

The Wenger Flex Conductor System gives you the ability to design, build and customize a workspace that perfectly fits your needs and your rehearsal or performance space. Each piece within the system has been ergonomically designed to allow you to tailor your equipment to your size. Simply choose the pieces you need and start customizing your workspace.



That's quite the flex!



Enriching lives by enabling and inspiring great performances.

wengercorp.com | 1.800.4WENGER

Bedroom Studios

IT'S NOT A STRETCH to say that music technology has crept into every aspect of the music world. The assistance it provides has become easier to acquire, easier to implement, and to use for artists, but incorporating its use in music education programs can be fraught with challenges.

Teachers are already familiar with the process of recording and have used video cameras and other capture devices for a long time, however the vagaries of recording with computer hardware and software might still be new. On the other hand, young students have grown up with digital technology and are adept at recording, and in some cases “producing” and arranging music on their phones, their computers, and more.

This month, we’ve included a feature about how so-called “bedroom studios” can be assembled and operated. Their advent is the result of the modern “independent artist” movement, enabled by faster internet speeds, Wi-Fi, the digital distribution and availability of music, and social media. Essentially, while most music had been recorded in professional studios, much of the process moved to in-home “project studios.” Today – given the mobility of the required apparatus, it takes place just about anywhere. Young artists can record with high quality results in their rooms, in many cases immersing themselves in the process and technology.

The modern music world demands at least a basic understanding of this music technology. Therefore we’ll be writing more about it in the coming issues of In Tune, and hope that it helps as you look forward to future of your programs. ●

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



The Great Gaga Gets Real

Lady Gaga has created a brand that fuses avant-garde art with pop culture, defying societal norms and establishing herself as a performer who wields her bold reinventions as an element of her artistry. However, with her new album *Mayhem*, it appears as though her journey to fame and her musical evolution may be coming full circle, returning to a place before all of the performance art, to who she really is as a musician.



Improvising With Intervals

Improvising new melodic lines, whether for a solo, riff, countermelody or other part, can be fun, and can be a chance to add your own ideas to a performance.



How To Play “Crazy” by Gnarls Barkley

In our author’s dissection of the Gnarls Barkley hit “Crazy,” we learn that the space and chant-like vibe of the rhythm section part gives the singer the space and the dynamic range to tell the story of the song.



Getting Together with Artist Relations

The relationship between an artist and their instrument oftentimes runs deeper than that of music maker and tool. Some artists get involved with the creation of the instruments they play, and some become representatives of instrument and equipment companies. This is a story about the how and why of the industry activity known as “artist relations.”

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

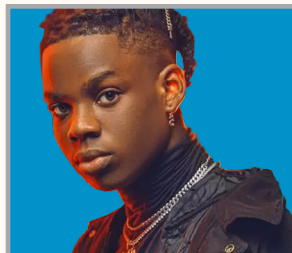
The Tao of In Tune

BAND DIRECTORS WILL MATRICULATE STUDENTS FORTUNATE ENOUGH to have learned to play a musical instrument. Other music educators who teach singers or general music students – albeit some whom who pursue various musical endeavors on their own - won't. But there's something about learning to play an instrument that we think should be afforded all music students. One way to remedy that for students who, for whatever reason, didn't connect with an instrument, is to focus on an affordable, easy to access instrument like the harmonica. A recorder, ukulele or other instrument can do the job, but the harmonica offers a unique "on ramp." Lessons can be found online. Kids can find harmonicas at home or buy one for a song, so to speak. We think every music student should learn to play an instrument, and for those who haven't had the chance, at least a lesson or two about the harmonica shouldn't be overlooked. Therefore, we wrote about the instrument, and a little about how to teach it, this month.

Jordan Rudess



Rema



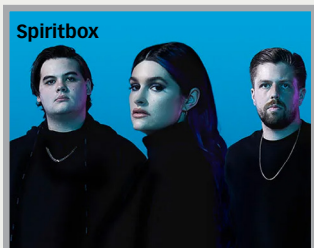
Ivan Cornejo



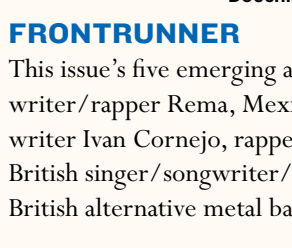
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's vignettes include "FireAid Concert Raises \$100 Million," "Rudess Jams With Jam_Bot," "Work Flow Music Boosts Productivity," "Artists Push for Radio Royalty Reform," and more.

David Bowie



Doechii



Sam Fender

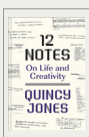


FRONTRUNNER

This issue's five emerging acts are Nigerian singer/songwriter/rapper Rema, Mexican-American singer/songwriter Ivan Cornejo, rapper/singer/songwriter Doechii, British singer/songwriter/musician Sam Fender, and British alternative metal band Sleep Token.

INFLUENCES

In this month's column, we profile the influences of contemporary hard rock band Spiritbox, and how they connect through time to David Bowie.



MEDIA

Our monthly collection of music media features the new book *12 Notes: On Life and Creativity* by Quincy Jones, a podcast called *The Profitable Musician Show*, hosted by Bree Noble about "making a living as a musician in an ever-shifting industry landscape", and a cool video showing how trumpeter/electronic musician Takuya Nakamura interprets the phrase "elevator music," crafting a masterful live set in an actual working elevator while groups of passengers pass through.

WHAT DO YOU DO?



As an arranger, Robbie Kondor's job is to finish, rework, or adapt pre-existing songs by altering elements such as instrumentation, orchestration, harmony, tempo, and genre.

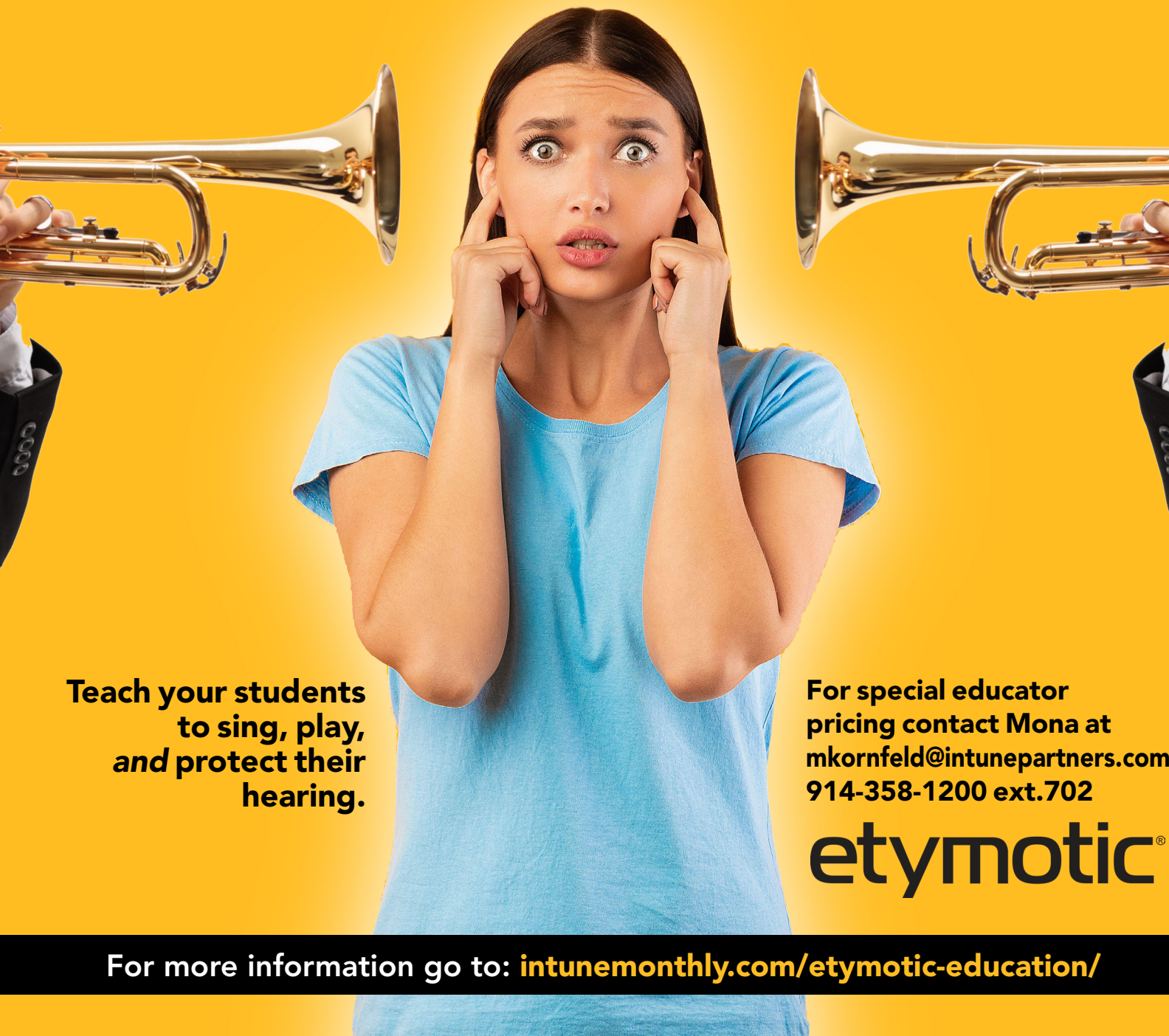


MEMORABLE MUSIC MUSEUMS

The National Blues Museum in St. Louis, Missouri gives visitors a comprehensive, intimate look at the sound of the blues, and how it defined—and continues to inspire—generations, movements, and a collective national identity.

Sound Induced Hearing Loss is Cumulative and Irreversible

Etymotic's reusable earplugs *filter* sound rather than block it,
and they'll save your and your students' hearing.
They actually help musicians and teachers hear better!



Teach your students
to sing, play,
and protect their
hearing.

For special educator
pricing contact Mona at
mkornfeld@intunepartners.com
914-358-1200 ext.702

etymotic®

For more information go to: intunemonthly.com/etymotic-education/

Federal Directives and You

Follow your district policies and all is good!

WITH A WAVE of federal pronouncements, executive orders, and directives making headlines, music and arts educators may be wondering: What does this mean for my classroom? The influx of policy discussions at the national level can create confusion, but it's important to understand how these federal actions interact with state and local education systems before reacting.

As a longtime music and arts education advocate, school board member, and policymaker spanning five decades, I want to offer clear guidance on how educators should navigate these discussions.

UNDERSTANDING THE ROLE OF FEDERAL POLICY

It's essential to remember that the federal government does not determine curricular content. That responsibility lies with state education agencies, which set learning standards, and local school districts, which develop the curriculum accordingly. While federal policies may impact education funding, reporting, and regulatory aspects, they do not dictate what is taught in music and arts classrooms.

WHAT SHOULD EDUCATORS DO?

Given this framework, here are the key takeaways:

1. Stick to your locally approved curriculum. Federal discussions or proposals do not require immediate action at the classroom level.
2. Do not alter instruction based on news reports or proposed policies that your school administration has not enacted or clarified.
3. If unsure, seek guidance from your school district or building administration. Your supervisors are the appropriate sources of information for policy changes.

As long as educators follow their district-approved curriculum, there is no immediate reason for concern. Many federal policy proposals take time to move through the legal system,



and some may face legal challenges before taking effect. Pre-emptively changing instruction in response to headlines is unnecessary and could lead to confusion.

FOCUS ON WHAT YOU CAN CONTROL

If and when your district provides guidance based on legal or policy changes, that will be the appropriate time to assess and adjust. Until then, focus on what music and arts educators do best—providing students with meaningful, high-quality arts education experiences.

By following the established education chain of command, educators can avoid unnecessary distractions and keep their focus on what truly matters: fostering creativity, expression, and lifelong appreciation for music and the arts. **T**



BOB MORRISON is the CEO of Quadfrant Research and the leader of the Arts Education Data Project. His music/arts education advocacy work has spanned five decades. You may follow his writings on Substack at substack.com/@bobmorrison.

APME

ASSOCIATION FOR POPULAR MUSIC EDUCATION

presents

2025 NATIONAL CONFERENCE

featuring the APME LIVE Student Festival

UNIVERSITY OF MEMPHIS
MEMPHIS, TN JUNE 5-8, 2025

2025 INTERNATIONAL CONFERENCE

LIVERPOOL INSTITUTE OF PERFORMING ARTS
LIVERPOOL, UK JULY 22-24, 2025

Three days of **networking, presentations, discussions, workshops,**
and performances centered around popular music.

For more information visit: www.popularmusiceducation.org

EXPLORING MU



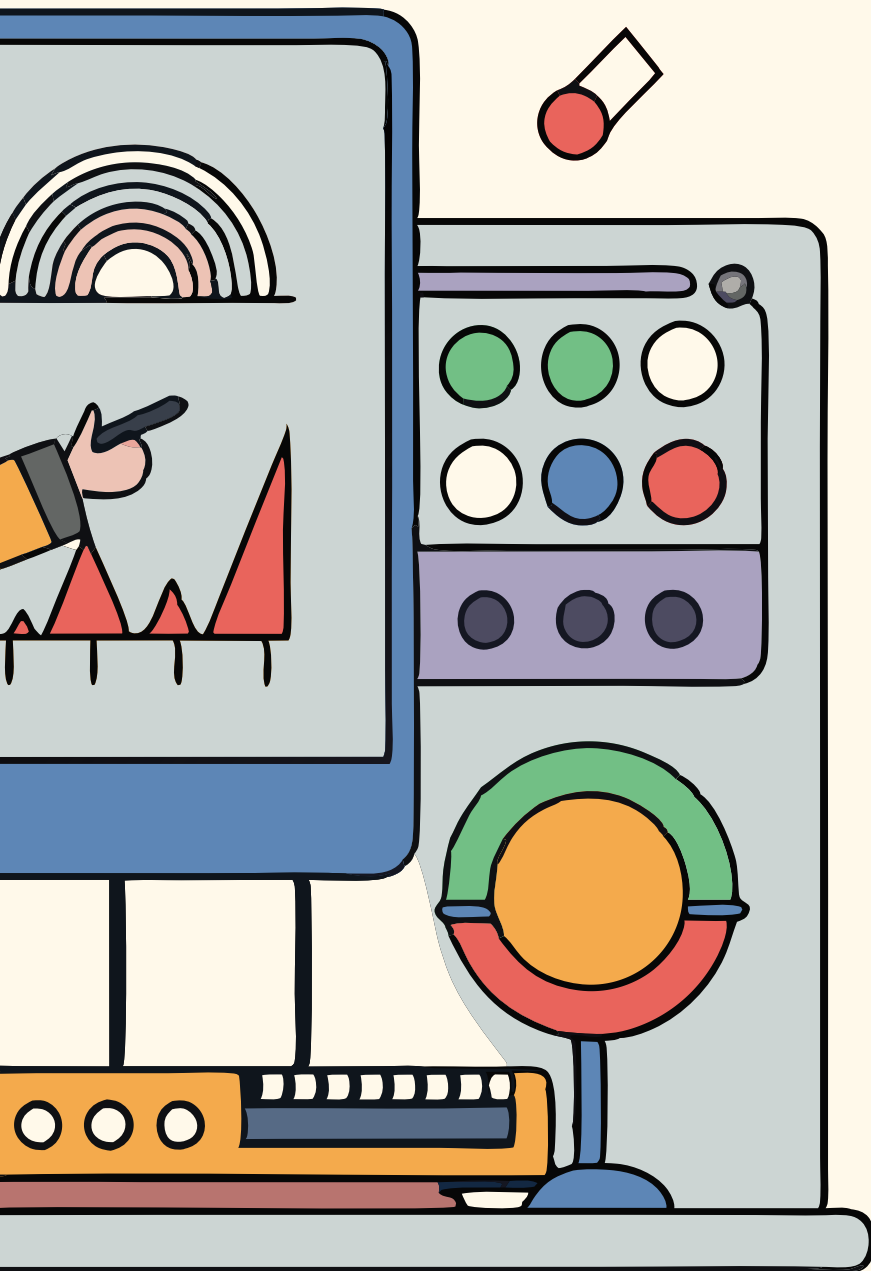
MUSIC CREATION:

A NEW SAMPLER IN THE MIX

By Jim Frankel

DIGITAL MUSIC production continues to evolve, offering musicians and students new tools to explore sound in creative ways. YuStudio, an online digital audio workstation (DAW) developed by Charanga (a sister company of MusicFirst), has introduced a new Sampler tool, expanding possibilities for music education.

A Sampler is an instrument that allows you to record any audio and then manipulate that audio to play it as an instrument. When I was a young synthesizer enthusiast, this was one of the dream features for any keyboard - like the legendary Casio SK-1 from the mid-1980s. There are SO many possibilities for students when utilizing a sampler - many are just a lot of fun (like recording your own voice and then playing a song with that sample). The sampler in YuStudio has three main modes: Pitched instrument, One-shot Kit and Sliced Loop Kit. The Pitched Instrument mode is when a single sound is loaded or recorded and is pitched across the keyboard's octaves. This allows you to play the sound like a traditional instrument. The One-shot mode allows the user to load or record up to 48 different sounds and then assign each of them to a pad or key on the keyboard. This allows you to build kits of sounds you like, creating drum kits, sets of sound effects, or anything you desire. Finally, the Sliced mode is when a single sound is loaded or recorded, and is automatically split into up to slices, each slice being assigned to a pad. What follows is an overview of each.



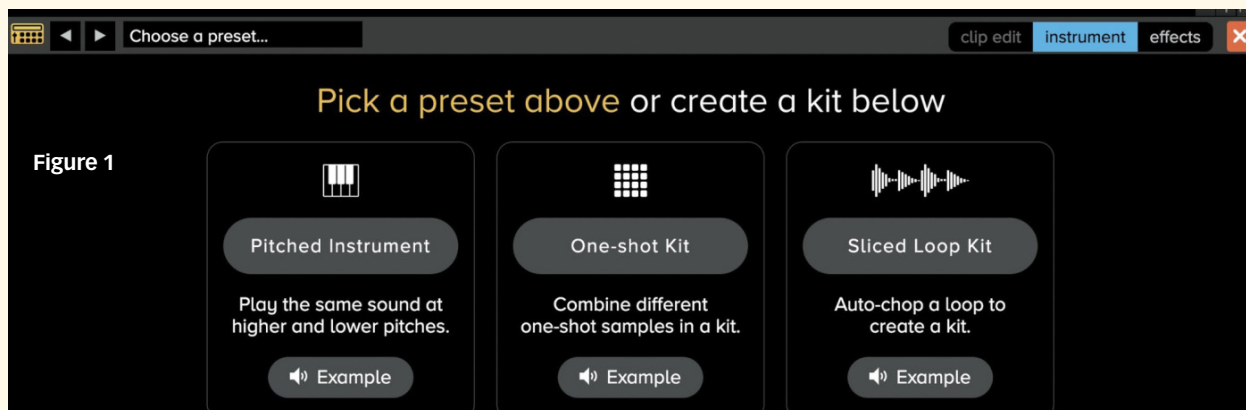


Figure 1

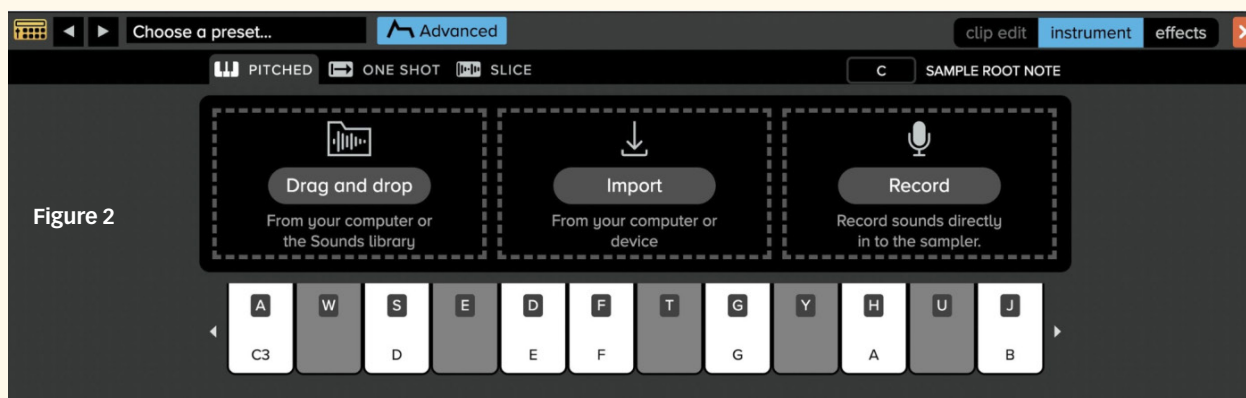


Figure 2

What Can Students Do with this Sampler?

This sampler (figure 1) has three primary modes that allow for different creative approaches to sound manipulation:

- **Pitched Instrument Mode** - Turns a single recorded sound into a playable instrument across the keyboard.
- **One-Shot Kit Mode** - Assigns different sounds to individual keys or pads, allowing students to create custom drum kits, sound effect collections, or unique instrument sets.
- **Sliced Loop Kit Mode** - Automatically divides a sound into rhythmic sections, enabling students to rearrange and remix them.

These modes provide a versatile way for students to explore composition, sound design, and performance, making it an ideal tool for music technology, band programs, and creative music projects.

Getting Sounds into the Sampler

Before getting into each specific mode in the new YuStudio sampler (figure 2), it is important to understand HOW to get sounds into it. There are three simple ways to add sounds: 1) Drag and drop from an existing folder; 2) Import from your computer or device; or 3) Record the sound. If you are using a device like a Chromebook,

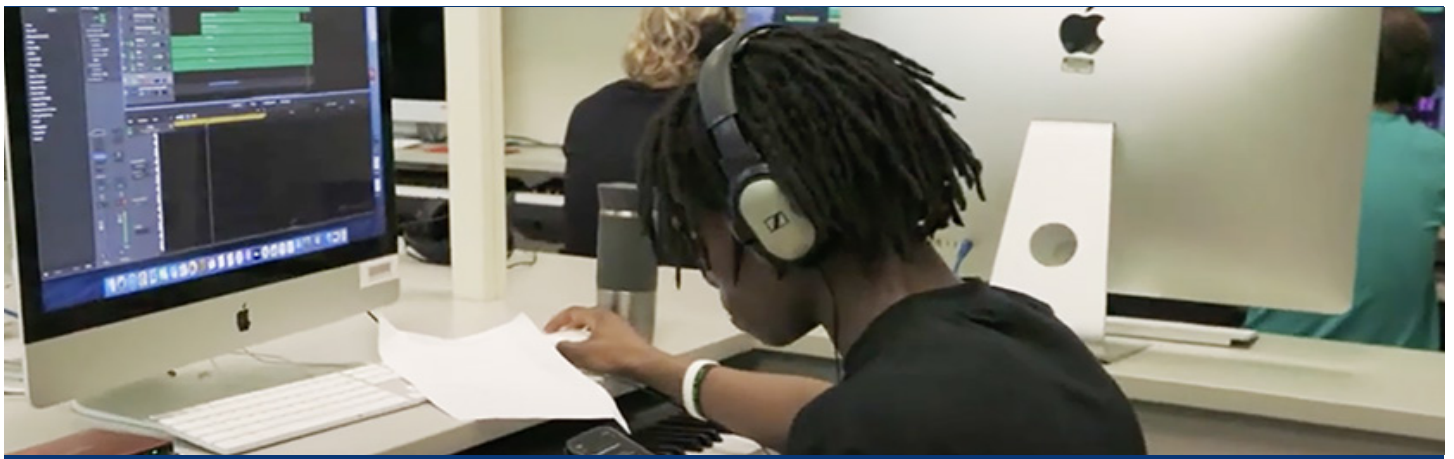
it will likely be the 3rd option that will work best for you. Once you have added sounds to the sampler they can be played using either your QWERTY computer keyboard or with an attached MIDI keyboard or MIDI pad controller. This accessibility makes it easy to integrate sampling and digital music techniques into the classroom, regardless of the equipment available.

Exploring Each Sampler Mode

Pitched Mode

A single recorded sound can be mapped across a keyboard's octaves, allowing it to be played at different pitches- just like a synthesizer. Once you have loaded, imported or recorded a sound into the YuStudio Sampler, you can immediately start using either your QWERTY keyboard or MIDI interface to trigger the samples. In the image above, you'll see that there are letters on each of the piano keys. The bottom letter is the name of the pitch, and the top letter is the corresponding QWERTY keyboard letter. For example, if you click the letter D on your QWERTY keyboard, you will hear your sound pitched to an E. Once you have your sample loaded, there are several things that you can do with it using the built-in editor:

- Set the sample start, end, fade in, fade out, and volume via the handles on the waveform.
- Reverse the sample.



giveanote™

FOUNDATION

CREATING BETTER HUMANS
THROUGH MUSIC!

LEARN MORE
VISIT
GIVEANOTE.ORG

Give A Note foundation is a 501(c)(3)

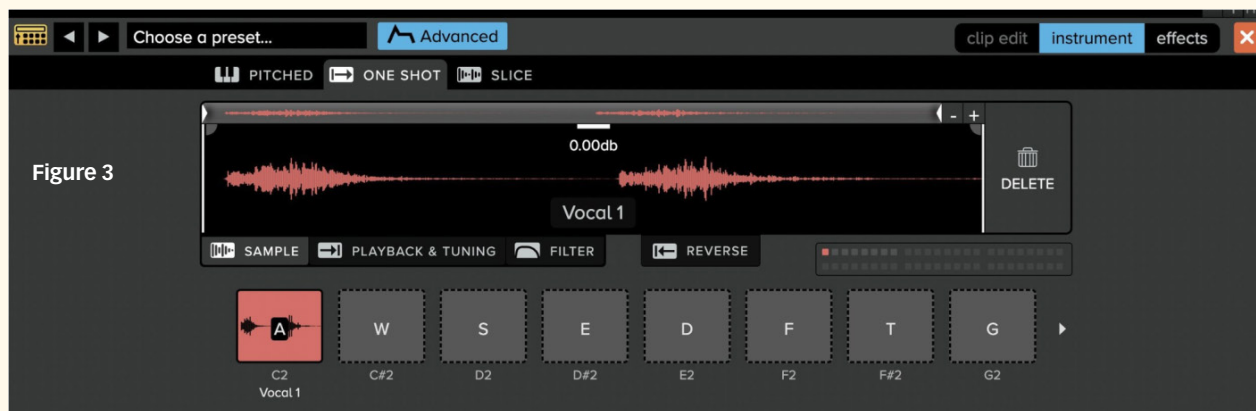


Figure 3



Figure 4

- Determine the tuning, playback options, and whether it is a mono or polyphonic sample
- Set the root note of the sample, so that it maps to the piano keys correctly. For example, if the sound that you have chosen is playing the note E, you would set the root note to E.
- Add filters and effects. The filter controls include:
 - Highpass – only allows through the higher frequencies of the sound, controlled by the Frequency value.
 - Lowpass – only allows through the lower frequencies of the sound, controlled by the Frequency value.
 - Resonance – causes the filter to resonate, exaggerating and emphasizing the frequency that has been set for the filter.
 - Filter Envelope – the filter has its own ADSR envelope, allowing you to shape how the filter sounds over time.

Classroom Idea:

In figure 3, students can record a single note from their own instrument or voice and turn it into a playable digital instrument.

One Shot Mode

When you select the One Shot mode, you can:

- Add a different sample to each of the pads (the squares at the bottom of the window). The pads with a dashed line are empty.
- You can use up to 48 sounds in a kit. The kit is arranged into groups of 8 pads: a pad bank. The mini-grid on the right of the sampler, above the pads, is a pad bank overview. This allows navigation between pad banks, and highlights which bank is currently being displayed.
- To make changes to the sound on a particular pad, click on the pad to display its waveform in the window above the pads.
- Set sample start, end, fade in, fade out, and volume via the handles on the waveform.
- Reverse the sample.

Classroom Idea:

In figure 4, students can record body percussion, environmental sounds, or homemade percussion instruments to create their own custom drum kits.

Slice Mode

Finally, using the Slice Mode you can:

- Set sample start, end, fade in, fade out, and volume via the handles on the waveform.
- Reverse the sample.

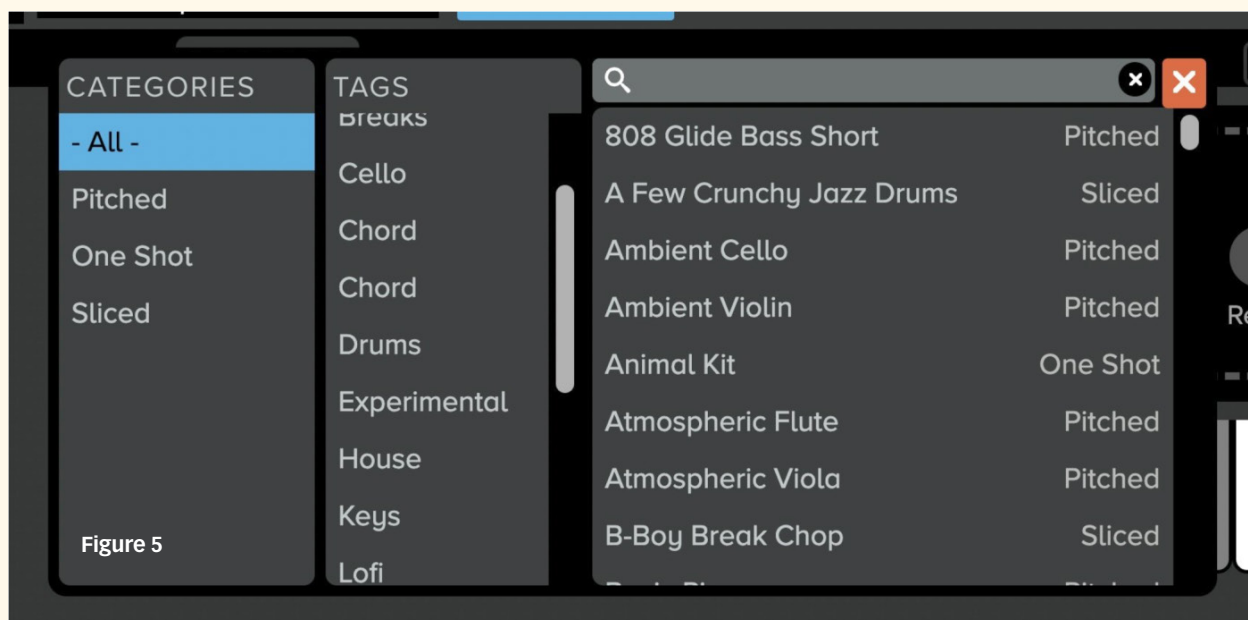


Figure 5

- See the pad bank overview.
- Choose the sample that is sliced: either by musical division according to the project's tempo, or by automatic detection.

Classroom Idea:

In figure 5, students can sample a famous speech, drum loop, or musical phrase and remix it into a new composition.

There is also a terrific collection of present samples across a wide variety of instruments and genres that can be used instead of or in combination with imported audio. Don't forget to let your students experiment with this collection as there are LOTS of great samples in this library.

So how can you use this new Sampler in YuStudio with your students? Here are several ways that I think can be extremely useful (and fun):

- Have your students record or upload sounds (their own musical instrument, environmental sounds, or vocal snippets) and manipulate them to create original compositions.
- Help teach your students what waveforms, timbre, and digital sound processing is all about.
- Students can sample iconic music pieces or even historic speeches and then cut them up to make new works.
- Samplers are great for percussionists, electronic music ensembles, or modern band programs, where students can use drum pads or MIDI controllers to trigger sounds. You can create your own keyboard drumsets by recording each drum and cymbal and then triggering them with either your QWERTY or MIDI keyboard.

- You can use this tool for sound effects or other audio in your school productions.

The best way to explore the YuStudio Sampler is to experience it firsthand. Educators can sign up for a **FREE 30-day trial** at musicfirst.com/free-trial to test its features with students.

With an intuitive interface, powerful audio tools, and versatile performance options, the YuStudio Sampler offers a dynamic way to engage students in modern music production. What will your students create? Try it today and find out! **T**

ABOUT THE AUTHOR



DR. JAMES (JIM) FRANKEL is the Founder and Director of MusicFirst. Previously, he was the Managing Director of SoundTree, and before that he was the instrumental and general music teacher for 15 years in New Jersey Public Schools. Jim is a widely published author in various state, national and international journals of music education. He is the author of *The Teachers Guide to Music, Media & Copyright Law*, co-author of *YouTube in Music Education*, contributing author for *Critical Issues in Music Education* and co-author of *Making Music with GarageBand & Mixcraft*. In addition to his writing, Jim is a highly sought-after clinician and keynote speaker in the local, national and international music education community.

TEACHING H IN THE CLAS



HARMONICA CLASSROOM

By In Tune staff,
with assistance
and inspiration
from our friends at
Hohner Harmonica



THE HARMONICA IS A FANTASTIC instrument for beginners because it is relatively inexpensive, portable, and easy to start playing. For those educators new to teaching harmonica, here are some insights into choosing the right harmonica, understanding the basics, playing simple melodies, and advancing to more complex techniques. Also included are a few activity plans for teaching harmonica in the classroom. Some of this content can be found in the story on the harmonica in the April In Tune student edition but referenced here for continuity and ease of use. Some of the introductory content below will also be repeated in the lesson plans provided later in our article.

Before diving into technique, it's essential to select the right harmonica for beginners. There are different types of harmonicas, but for beginners, a 10-hole diatonic harmonica in the key of C is the best choice. It is commonly used in blues, folk, and rock music and has a straightforward layout that is easy to learn. Beginners should first familiarize themselves with the layout of the harmonica:

- The holes are numbered from 1 to 10.
- Blowing (exhaling) produces certain notes, while drawing (inhaling) produces different notes.
- The middle holes (4-7) are the easiest to play and are often used in early melodies.

Proper hand positioning is essential for comfortable playing and good tone production. Hold the left side of the harmonica with your left hand, with the lower-numbered holes on the left. Use your right hand to cup the back of the harmonica. Keep a loose, comfortable grip to allow air to flow freely.

BASIC NOTE LAYOUT

(C Major Scale on a Diatonic Harmonica in C)

Hole Number	1	2	3	4	5	6	7	8	9	10
Blow Notes	C	E	G	C	E	G	C	E	G	C
Draw Notes	D	G	B	D	F	A	B	D	F	A

Avoid blocking the holes with your fingers.

Since the harmonica is a wind instrument, proper breathing is crucial. Use diaphragmatic breathing, not just mouth breathing. Take slow, controlled breaths to produce clear notes. Avoid “huffing” or “puffing” too hard, which can distort the sound. Beginners often struggle with playing clean, single notes and instead accidentally playing multiple holes. There are two main techniques to isolating notes:

Lip Pursing

- Pucker your lips as if you’re whistling.
- Cover only one hole and blow or draw gently.
- Adjust your lips to ensure only a single note is heard.

Tongue Blocking

1. Place your tongue against the harmonica, blocking multiple holes.
2. Allow air to pass through one open hole on the right side of your tongue.

Practice Exercise:

- Play hole 4 blow (C) and then 4 draw (D) separately.
- Move to hole 5 blow (E) and 5 draw (F).

Practice Tips:

- Play slowly and focus on getting clean notes.
- Listen to recordings to match pitch and rhythm.

Teaching Harmonica in a Group Setting

Teaching harmonica in the classroom requires structured activities, clear demonstrations, and interactive learning. Here’s how you can adapt harmonica techniques for a group environment:

Break lessons into manageable sections:

1. Introduction (5-10 minutes)

- Briefly explain the history and versatility of the harmonica.
- Show different types of harmonicas but focus on diatonic in C.

2. Basic Techniques (10-15 minutes)

- Demonstrate proper holding, breathing, and playing a single note.
- Use call-and-response exercises to practice blowing and drawing.

3. Playing Simple Melodies (15-20 minutes)

- Teach students a simple song like “Mary Had a Little Lamb.”
- Have them play together and then individually in small groups.

4. Rhythm and Chords (10-15 minutes)

- Introduce basic chord playing and rhythmic breathing.
- Divide students into groups to play chords while others play melodies.

5. Improvisation & Fun Activities (10-15 minutes)

- Let students experiment with scales and short improvisations.
- Play a backing track and let them try playing along.

6. Wrap-Up & Reflection (5-10 minutes)

- Review what they learned and encourage practice.
- Assign a simple song to play at home.

Group-Based Learning Techniques Call-and-Response Playing

- The teacher plays a short phrase, and students repeat it back.
- Great for ear training and developing timing and articulation.

Pair and Small Group Activities

- Pair students to practice single notes and check each other’s accuracy.
- Small groups can work on chord accompaniment while others play melodies.

Class Ensemble Playing

- Assign different roles: melody players, rhythm players, and soloists.



- Play simple folk songs together as a harmonica band.

Game-Based Learning

- Note-Finding Game: Call out a note, and students must find and play it.
- Echo Game: One student plays a note, and the class imitates it.
- Musical Chairs with Harmonicas: Play a note or melody when music stops.

Managing a Large Group Demonstrate First, Then Play Together

- Show each technique before asking students to try it.
- Have students play along slowly and increase speed gradually.

Use Visual Aids and Hand Signals

- Write note tab numbers on the board.
- Use hand signals to indicate when to blow, draw, or rest.

Keep Everyone Engaged

- Rotate who plays melody vs. rhythm.
- Let students take turns playing short solos.

Address Common Challenges in a Group

- Fixing unclear notes: Have students play one at a time to check their sound.
- Breath control issues: Use breathing exercises and slow practice.



- Coordination struggles: Start with simple notes before full songs.

Use Backing Tracks and Rhythm Practice

Encouraging beginners to play along with songs is a great way to build confidence. Use a metronome or drum track to keep everyone in sync or have students clap or tap the rhythm before playing.

Play along with a basic 12-bar blues backing track in C, and/or beginner friendly songs such as:

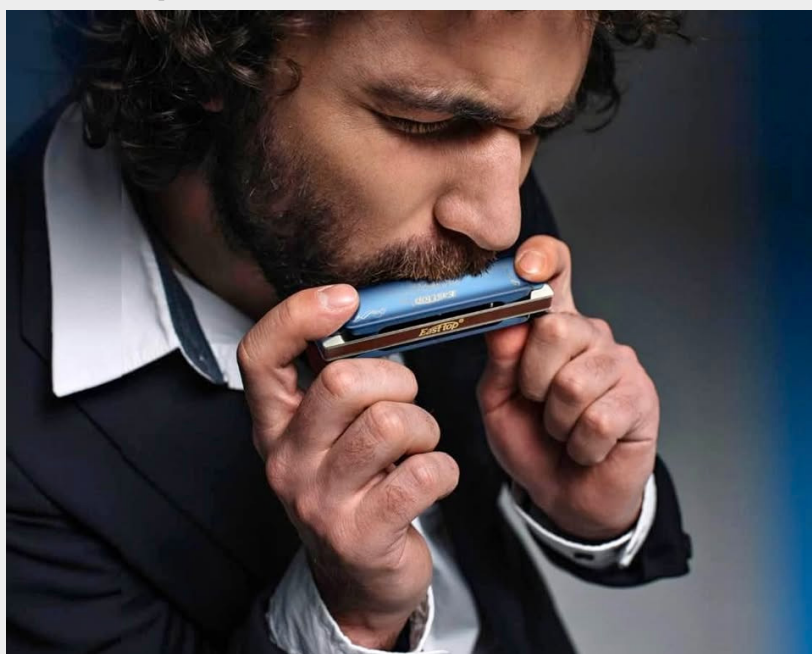
- “Oh! Susanna”
- “When the Saints Go Marching In”
- “Twinkle, Twinkle, Little Star”
- Use online harmonica tabs and play along with recordings.

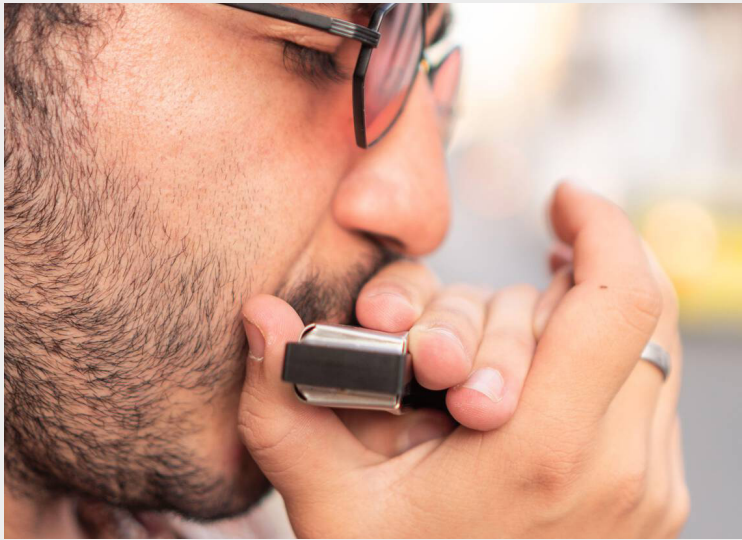
Assessing Progress in a Group

- Have students play short sections individually for feedback.
- Conduct fun mini-performances where small groups play a piece.
- Encourage students to self-assess by listening to recordings of themselves.

By structuring the lessons with clear demonstrations, engaging group activities, and ensemble playing, students will learn harmonica effectively in a classroom setting. Encouraging creativity, improvisation, and teamwork makes the learning process fun and rewarding!

Below are three structured lesson plans for different skill levels: beginner, intermediate, and advanced beginner.





Each lesson lasts about 45 minutes to 1 hour and includes interactive activities to engage students.

Lesson Plan 1: Introduction to the Harmonica (Beginner Level)

Objective: Students will learn how to hold the harmonica, produce clear notes, and play a simple melody.

Lesson Breakdown

Introduction (10 minutes)

- Briefly explain the harmonica's history and types (show examples).
- Demonstrate how to hold the harmonica properly.
- Teach basic breathing technique (diaphragmatic breathing instead of short breaths).

Producing First Notes (15 minutes)

- Explain blow vs. draw notes.
- Play a note as a class (hole 4 blow and draw).
- Introduce single note technique (lip pursing).
- Have students practice hitting hole 4 blow (C) and hole 4 draw (D) cleanly.
- Play a short call-and-response game where students copy your notes.

Playing a Simple Melody (20 minutes)

- Teach "Mary Had a Little Lamb" using numbers:
 - 5 - 4 - 3 - 4 - 5 - 5 - 5
 - 4 - 4 - 4
 - 5 - 5 - 5
 - 5 - 4 - 3 - 4 - 5 - 5 - 5
- Have students play slowly together.
- Divide students into pairs or small groups to practice.

- Play the song as a class performance at the end.

Wrap-Up and Homework (5 minutes)

- Ask students to self-reflect: What was easy? What was challenging?
- Assign practice: Play "Mary Had a Little Lamb" at home.

Lesson Plan 2: Chords and Rhythm (Intermediate Beginner)

Objective: Students will learn chord playing, rhythm and rhythmic breathing to add variety to their playing.

Warm-Up (10 minutes)

- Review single note playing with a quick call-and-response.
- Introduce basic harmonica chords:
 - Blow 1-2-3 (C chord)
 - Draw 1-2-3 (G chord)

Learning Basic Rhythms (15 minutes)

- Have students play C chord on beats 1 and 3 and G chord on beats 2 and 4.
- Play a class jam session by layering these rhythms together.

Class Harmonica Band Activity (20 minutes)

- Split the class into two groups:
 - Group 1: Plays chords in rhythm.
 - Group 2: Plays a simple melody (e.g., "When the Saints Go Marching In").
- Rotate roles and combine the two groups for a full-class performance.





Blues Scale (For Improvisation)

- 4 draw, 5 blow, 5 draw, 6 draw, 7 blow, 7 draw
- Encourage students to experiment with different note combinations
- Have volunteers play short solos over a backing track.

By following these steps, beginners can quickly gain confidence and start playing songs, improvising, and even exploring blues techniques.

Wrap-Up (5 minutes)

- Ask students to reflect: How did improvising feel?
- Assign homework: Try bending notes at home and experiment with simple improvisation.

Additional Classroom Activities

Harmonica Relay Race

How it works:

- Split the class into teams.
- One student plays a note, the next continues with the next note in a melody.
- The goal is to complete a song without mistakes!

Wrap-Up (5 minutes)

- Discuss what was fun or challenging.
- Assign homework: Try playing chords in rhythm for 2 minutes daily.

Lesson Plan 3: Bending and Improvisation (Advanced Beginner)

Objective: Students will learn bending techniques and experiment with improvisation.

Warm-Up (10 minutes)

- Review single notes and basic breathing control.
- Play the C major scale together (holes 4-7).

Introduction to Bending (15 minutes)

- Demonstrate how bending works using hole 4 draw.
- Guide students to drop their jaw slightly and change tongue position.
- Have students try bending hole 4 draw and experiment with the pitch.

Improvisation Exercise (20 minutes)

- Play a simple 12-bar blues backing track in C.
- Let students play random notes from the blues scale (4 draw, 5 blow, 5 draw, 6 draw, 7 blow).
- Encourage them to experiment by improvising using scales and find their own sounds.

C Major Scale (Diatonic Harmonica in C)

- 4 blow (C), 4 draw (D), 5 blow (E), 5 draw (F)
- 6 blow (G), 6 draw (A), 7 draw (B), 7 blow (C)

Echo Game

How it works:

- The teacher plays a short sequence.
- Students must echo it back exactly.
- Start simple, then increase difficulty.

Improvisation Challenge

How it works:

- Play a blues backing track.
- Each student gets 10 seconds to create their own melody.
- The class votes on their favorite improvisation!

Musical Storytelling

How it works:

- Have students create a short story using harmonica sounds.
- Example: A train sound (chugging rhythm), wind blowing (long notes), etc.

Teaching harmonica in the classroom can be engaging and enjoyable if lessons are structured, interactive, and include group activities. By using rhythm exercises, simple melodies, and improvisation, students will gain confidence and have fun learning music together! **T**

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. When did the National Blues Museum open?

- A.** April 8, 2014
- B.** April 8, 2015
- C.** April 8, 2016
- D.** April 8, 2017

2. What is the key difference between a music arranger and a producer?

- A.** Arrangers focus on songwriting while producers focus on recording
- B.** Arrangers make decisions about instrumentation and structure while producers oversee the entire creative process
- C.** Arrangers work only with classical music while producers work with popular music
- D.** Arrangers handle business contracts while producers handle the music

3. According to the article on improvisation, what are the basic musical building blocks that can be used for improvisation?

- A.** Scales, chords, and arpeggios
- B.** Melodies, harmonies, and rhythms
- C.** Intervals, such as 2nds, 3rds, 4ths, and 5ths
- D.** Notes, rests, and time signatures

4. In what key is Gnarls Barkley's "Crazy" played on the recording?

- A.** B minor
- B.** C minor
- C.** D minor
- D.** E minor

5. Which instrument's origins can be traced back to the Chinese sheng that dates over 3,000 years ago?

- A.** Guitar
- B.** Piano
- C.** Harmonica
- D.** Drums

6. What is the main purpose of artist relations (AR) in the music industry?

- A.** To manage ticket sales for concerts
- B.** To bridge the gap between artists and companies supporting them
- C.** To produce music videos
- D.** To handle lawsuits between artists

7. Which album by Lady Gaga featured jazz standards and was a collaboration with Tony Bennett?

- A.** The Fame
- B.** Born This Way
- C.** Artpop
- D.** Cheek to Cheek

8. What technique is essential for blues harmonica players that involves altering the shape of the mouth to change a note's pitch?

- A.** Overblowing
- B.** Tongue blocking
- C.** Note bending
- D.** Puckering

9. Which film earned Lady Gaga critical acclaim as an actress and featured the Oscar-winning song "Shallow"?

- A.** American Horror Story: Hotel
- B.** House of Gucci
- C.** A Star Is Born
- D.** The Little Mermaid

10. Which of the following represents a major challenge for beginning harmonica players?

- A.** Playing multiple notes at once
- B.** Playing single, clean notes
- C.** Learning to read music
- D.** Maintaining proper posture



BE A PART OF NAFME: WHERE MUSIC EDUCATORS BELONG

Join today: nafme.org/collegiate



- Engage in professional development opportunities
- Network with music educators nationwide
- Showcase leadership skills on your resume
- Participate in the annual Collegiate Leadership Advocacy Summit
- Advocate for music education at the local and national levels

collegiate@nafme.org | 800-336-3768



National Association
for Music Education

Now's the Time to Get Your Students *intune*!



In Tune Digital Magazine is accepting subscription orders for the 2025-2026 school year.

Act now to get your students **IN TUNE**. Order today to get eight issues of the digital magazine that addresses students' passion for music and helps you give them a well-rounded music education.

Digital Magazine

for all computers, tablets and mobile devices

Including the online In Tune Teacher's Edition

\$329.00 flat fee
for unlimited subscriptions
(open one-click access)

1-12 Subscriptions
\$24.95 per subscription
(requires Username and Password)

- No extra charge for tax
- Includes access to online lesson plans and audio and video resources
- Digital copies of In Tune can be accessed by any device that can connect with the Internet

FILL IN TO ORDER MAGAZINES

Name _____

School _____

Street _____

City _____ State _____ ZIP _____

E-mail _____

Number of Magazine Subscriptions _____ Phone _____

☐ Payment Enclosed ☐ Bill Me/PO# _____

**For more information, call
914-358-1200 x702**

In Tune's digital platform offers increased functionality including audio narration and printable pages.

Order online at www.intunemonthly.com

Or send this page by email to mkornfeld@intunepartners.com,
or fax this page to **914-741-1136**, or mail this page to:

In Tune, 55 Larry's Lane, Pleasantville, NY 10570

Order In Tune Books

Presenting a series of books for students and lesson books for teachers from the publishers of **In Tune Monthly** and **Music Alive!** magazines. Lesson books feature reproducible articles with lesson plans, and activities.

www.intunemonthly.com/product-category/books

