

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 23 • NO. 4

MONTHLY

TO RHYME OR
NOT TO RHYME

HOW TO PLAY
"LAST NITE"
BY THE STROKES

THE BASS NOTE
BREAKAWAYS

It's A New Day For THE NEIGHBOURHOOD

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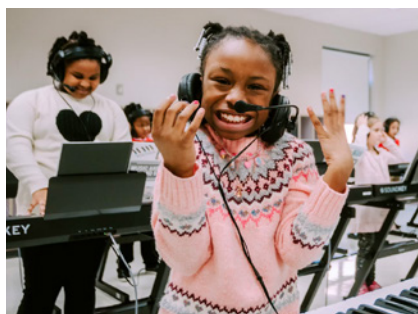
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A Proud Moment

WE RAISE OUR HOLIDAY FLAG ON WASSAIL to those directors who have just, or will soon, conduct their school's winter concert. Having been music students, parents of music students, and music teachers ourselves, we know from various perspectives what such undertakings require on the part of ensemble leaders, and we honor your efforts.

You've got to love the winter concert simply because it's such a proud moment. The parents and siblings are proud of their kids and truly enjoy seeing them on stage performing. What family hasn't shared snapshots of their children playing or singing in the December solstice show? Teachers who've taught and rehearsed for most of the semester are proud of their kids, and of themselves, for having reached the point where their ensembles are able to credibly present their chosen selections, and the administrators are proud of their programs, their facilities, and their educators. These are special events, indeed.

That said, given who we are and what we do, we'd be remiss if we didn't put in a pitch for using the winter concert to feature the non-traditional musician or ensemble, if you have one, in your midst. Those already doing this can read ahead.

Is there a trio of female vocalists who like to sing Motown classics, or a rap or hip-hop devotee who is known in your halls for their prowess? Is there an opportunity to perform an original composition by one of your kids? Perhaps you have a guitarist who can shred a solo, or a drummer whose metal band might join him for a quick single? Spicing up the season, either this year or next, with "guest stars," whether studying with you or not, shows everyone that there's room in your program, in your school and in your heart for all music, and all musicians. 'Tis the season to be musical, and we wish you and yours a happy, healthy and wonderful one. ●

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

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



It's A Wonderful Day for The Neighbourhood

Fourteen years after they first broke out, The Neighbourhood remains one of the most poignant and recognizable acts to come out of the 2010s alternative wave. Their rise was swift, their evolution relentless, and their appeal has been enduring. Now, on the other side of a tumultuous few years marked by hiatus and upset, The Neighbourhood stands ready to rise again.



The Bass Note Breakaway

When a bass note strays from the neat connection to its chord, it can become a sherpa, leading a progression to new territory. Our writer explores these transitions, and the selection of "breakaway" bass notes for leadership roles.



How To Play "Last Nite" by The Strokes

In 2001, rock band The Strokes had a hit with a compelling but simple song called "Last Nite." The production was spare to say the least, but it showcased a powerful vocal and infectious beat. Any ensemble with a rock'n'roll singer, a few guitarists who can cover the basic chords and bass line, and a drummer who can handle that beat, can quickly add this crowd pleaser to their song list.



Rhyme Time

Rhyming is something the listener often craves in songs, but rhymes aren't there just to satisfy the ears. They can also help drive a song forward through the expectation of the rhyme itself. Here then is a discussion of the concept, and a profile of the rhyme array.

The Tao of In Tune

WE TRY TO PACK AS MANY MUSICAL LESSONS INTO EACH ISSUE OF IN TUNE AS POSSIBLE - some specific "how-to" readings, and others meant simply to inspire. In this issue, our hope is that inspiration can be drawn from our "Musical Moments" column, on the last page of our student edition. It tells the tale of when Bob Dylan performed at the 1965 Newport Folk Festival and, with his band, played electric instruments live for one of the first times. The ruckus that ensued was historic for a couple of reasons. Dylan was the young leader of a folk music revival, writing and performing songs of protest against war. Purists were aghast when he played a new style of music and moved away from politics. Not only a turning point for Dylan, it was also a seismic shift for popular music in post "British Invasion" America. It set the artist on new course and prolonged the heights of his career - which today includes a Nobel Prize in Literature for his poetic lyrics. Change can be hard, but often times productive.

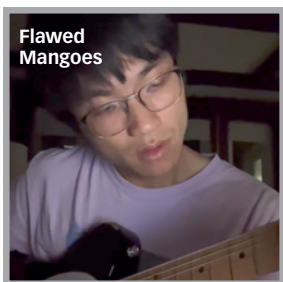


Ziggy Marley



MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's vignettes include "The Marley Family Comes To Jamaica's Aid," "Teaching An Octopus To Play Piano," "The Weeknd's Tour Earns A Billion," and more.



Flawed Mangoes

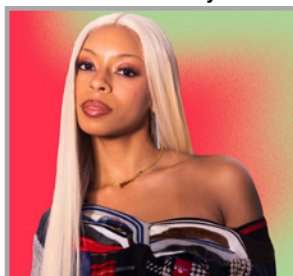


Pink Floyd

INFLUENCES

This month, we trace the influences of indie pop artist Flawed Mangoes and how those inspirations connect through time, from Tame Impala to Flaming Lips to Pink Floyd.

Rayvn Lenae



Electric Ramble



Citizen Soldier



Olive Jones

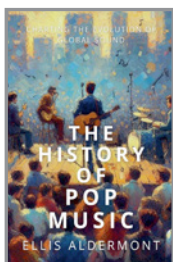
FRONTRUNNER

This issue's five emerging acts are R&B singer/songwriter Rayvn Lenae, Salt Lake City rock band Citizen Soldier, Xania Monet (or Telisha "Nikki" Jones who says the Monet avatar is "an extension of me"), London-based singer/songwriter/guitarist Olive Jones, and New Orleans rock band Electric Ramble.

WHAT DO YOU DO?



Born in India and living in Australia, Xylo Aria is an artist, producer and the founder of Music Production for Women.



MEDIA

Our monthly collection of music media features the new book *The History of Pop* by Ellis Aldermont, The *I Never Thought It Would Happen* podcast hosted by Chris Difford of the band Squeeze featuring an interview with a famous musical artist who explores their personal struggles and triumphs on the road to fame, and a video essay discussing musical harmony in extremely precise, scientific terms.

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BY MARCIA NEEL



Concerts As Career Labs

Think back to when you were a child and ask yourself, “What did I want to be when I grew up?” Maybe you had an early sense that music would be part of your future. Or perhaps your dreams leaned in an entirely different direction: airline pilot, veterinarian, nurse, firefighter. If so, what changed? Not for all, but for many who ultimately pursued a career in music, the answer was, “the influence of a music educator.”

Unfortunately, careers in music are not always enthusiastically promoted by parents or counselors simply because they may have limited knowledge of how music careers can provide viable and rewarding livelihoods. The reality is that median annual incomes in music-related professions can typically range from \$49,000 to \$79,000, but leadership roles in the music industry can command salaries exceeding \$230,000 (NAMM Foundation). Senior positions, and entrepreneurial opportunities in the music industry, can dwarf these figures exponentially. Beyond earnings, a career in music offers the chance to work alongside creative, diverse, and passionate individuals, often resulting in a deeply purpose-driven and fulfilling professional life.

Today, more than 673,000 businesses are involved in the creation or distribution of the arts, collectively employing approximately 3.48 million people, and those numbers continue to increase. This raises an important question for music educators: How do we help students envision themselves in careers like these?

A Single Concert Can Open the Door to Dozens of Careers

Take just one minute to watch a YouTube video of a high-level musical performance. It might be an all-state concert, a Broadway production, or a show by a major touring artist. As you watch, make a list of every job that had to exist - beyond those of the performers - for that event to take place. How many roles did you identify?

Every concert involves dozens of people with responsibilities and careers in the music industry and creative sectors. With that realization comes an opportunity for career awareness, and even more importantly, opportunities for students to engage in authentic, real-world experiences connected to those roles. The chart below illustrates the wide range of roles essential to the production of a successful concert and highlights how these experiences can serve as powerful “career labs” for students.

The Equity Lens: When We Redefine Participation, We Redefine Access

In reality, not all students see themselves as “performers.” Many, however, identify as creators, editors, designers, technicians, or producers. When we limit participation solely to the music-makers, we risk losing students - not because they lack a passion for music, but because we have not shown them enough ways to participate.

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The MusicFirst Solution for Modern Band offers a comprehensive suite of tools and resources designed to bring modern music education to life.

Ideal for schools and educators looking to engage students with contemporary music styles, this solution integrates cutting-edge software with high-quality instructional content, providing everything needed to create a dynamic and inspiring music program.

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Digital audio workstation
- **Auralia First + Musition First**
Ear training and music theory
- **Focus on Sound**
Multimedia music encyclopedia

Courses

- **Modern Band 101** – Steve Holley
- **School of Rock Levels 1-3**
Bass, Guitar, Keys, Drums, and Voice units
- **Modern Band Instrument Lessons** – Steve Giddings
Specialized lessons in modern band instruments
- **Popular Music Theory** – Ethan Hein
Exploration of music theory in contemporary music
- **Drum Channel 100-level** – Mike Packer
Foundational drumming course

Lessons and Resources

- **Music Will lessons and resources:**
Engaging materials designed to support modern music education
- **MusicProfessor Instrument Lessons:**
Comprehensive instrument tutorials for various skill levels
- **Drum Channel lessons and supplemental resources:**
High-quality drumming tutorials and resources
- **Making Music with OGenPlus:**
Creative music production and arrangement activities using OGenPlus



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	Real-World Career Connections	Student Opportunities
Program Designer	Arts administration, event planning	Students design program layout, write bios
Stage Crew & Logistics	Production management, live sound, lighting	Students manage stage flow, cues, mics
Publicity Team	Marketing, social media management	Students create posters, social posts, press releases
Photographer / Videographer	Content creation, music journalism	Students shoot and edit media
Master of Ceremonies	Broadcasting, public speaking	Students script transitions and host
Community Liaison	Nonprofit engagement, donor relations	Students coordinate sponsors, volunteers
Recording & Editing	Audio engineering, music tech	Students capture, mix, and publish recordings

There are countless students in every school who would eagerly engage with a performance-based music program if we invited them to do so through roles that match their interests and strengths. Representation in music education is not only about who is seen onstage; it is also about who helped build the total experience. Concerts truly “take a village,” and inclusive concert planning leads directly to more inclusive music education programs.

The Redesign Spirit: Taking the First Step

When concerts are intentionally framed as career labs, music educators expand their curriculum to include authentic career pathways such as:

- Arts and media production
- Marketing and communications
- Event logistics and entrepreneurship
- Technology and sound engineering
- Leadership and project management
- Partnership development

Each of these areas aligns with established career pathways in arts, AV technology, and communications fields that are actively seeking broader and more equitable student participation.

Now imagine your next concert providing just five student

At the end of November, Marcia Neel and Annamarie Bollino, President of the NAFME Eastern Division, did a session together at the Virginia MEA conference called “*Charting The Course From Classroom To Career: Concerts As Career Labs*” which received a lot of positive response. [Click here for the the handout they distributed is included here.](#)

[You can also click here to go to this landing page to access the presentation itself, along with other resources.](#)

career experiences beyond performance. What might those opportunities look like? Consider a few entry points:

- Student-produced podcast or video pre-show interviews
- Lighting-crew playlist or mood designer
- Program copywriter responsible for concert notes and bios
- Concert photographer or videographer
- Social media or Instagram curator

Each of these roles strengthen the musical integrity of the concert by expanding ownership, deepening engagement, and validating a wider range of student talents. Every concert is already a career fair. Our task is simply to open the doors and invite students into the jobs. **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.

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10 Virtual Fi



Virtual Field Trips

for Your Music Class

Wenger has updated their list of “virtual” field trips and presents their ideas here for fun ways to introduce students to music history, unusual instruments, diverse performances, and a wide range of musical styles.



Kennedy Center for the Arts virtual performance:
Lucy Kalantari & the Jazz Cats in Concert:
Haunting Days of Halloween

VIRTUAL FIELD TRIPS WORK well on “down” days, when you’ve just finished a concert, and can also be used as an easy plan for substitutes when you have a non-music sub. There’s something here for all age levels and music subjects, from general music to high school ensembles.

1. The Kennedy Center Education Virtual Performances

“Engage your students with the arts and artists from Kennedy Center Education through our growing collection of on-demand virtual performances, presentations, and events.”

The Kennedy Center produces “virtual performances” for ages 3 and up, but most are geared toward elementary aged students. Teachers will need to register for upcoming performances, but there are also some on-demand video performances as well.

In addition to these performances, The Kennedy Center hosts a large library of high quality educational videos for all grade levels, on topics ranging from Hip Hop culture to Great Composers and everything in between. These can be found in their Digital Resource library here:

[kennedy-center.org/education/resources-for-educators/classroom-resources/collections/](https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/collections/)

Website: [kennedy-center.org/education/resources-for-educators/classroom-resources/virtual-performances/](https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/virtual-performances/)

Cost: Pre-recorded and on-demand performances – Free

2. The Musical Instrument Museum

“Each field trip video collection is designed to support a dynamic learning experience for students to explore world cultures, discover MIM’s galleries, and create music through 50+ minutes of tour videos and activities. Educator guide with standards is included!”



The Musical Instrument Museum - Phoenix, AZ, offers virtual field trips via on-demand video series for grades K-12. Videos come with activities and educator guides, some with a STEM focus.

Website: mim.org/virtual-education-programs

Cost: Starting at \$3/video or \$12/collection for stand-alone videos of museum displays

Cost per virtual field trip video collection: \$75 per classroom, \$200 per school (3+ classrooms up to 500 students), \$1,000 per district (501+ students up to a full district), free access may be available to students from Title I schools and programs.

3. Inside The Orchestra

This virtual field trip is carefully designed by professional musicians and educators to optimize the child’s experience. Inside the Orchestra won “Best Classical Music Education in Denver” for virtual programming in 2020.”

“Inside the Orchestra for Schools” offers pre-recorded, hybrid, and live virtual field trips for grades K-8. Topics include a tour of the orchestra, high and low instruments, musical storytelling and more.

Website: Virtual Field Trips – Inside the Orchestra insidetheorchestra.org/for-schools/#virtual

Cost: Pre-recorded virtual field trip – \$50, Hybrid virtual field trip – with pre-recorded videos and live host – \$80, Fully live virtual field trip – guided session with musician – \$120

4. Country Music Association

“Discover the STEAM careers behind a live award show and the creativity, collaboration, critical thinking, and communication needed to put on this televised event. Students will see how the strategy of decomposition helps break down a big event into smaller manageable problems. They will have the opportunity to see a variety of non-traditional career paths that come together and see how music can be used to communicate personal experiences and passions.”

The Country Music Association (CMA) and Discovery Education are partnering to immerse students, educators, and families in the instrumental STEAM skills and dynamic career paths that make up the Country Music industry.

Website: cmaworkinginharmony.com/virtual-field-trip/

Cost: Pre-recorded virtual field trip – FREE

5. Manhattan School Of Music

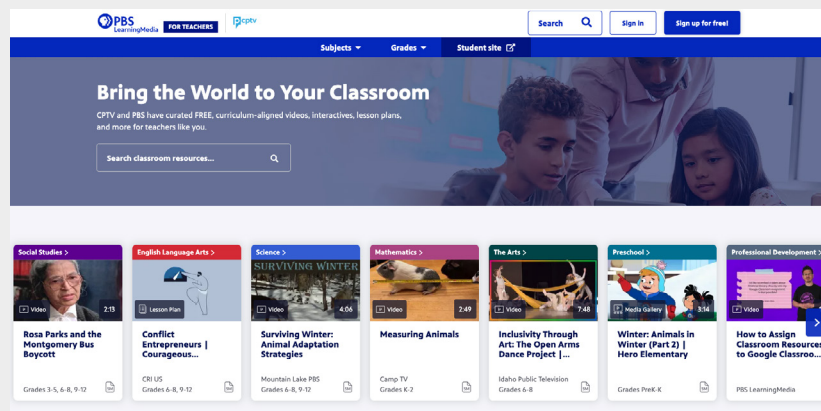
“With over a decade of experience in the field of distance learning and as the first conservatory in the nation to utilize videoconferencing for K-12 music education, Manhattan School of Music has adopted the key elements of presenting successful music education

programs via videoconference. In addition to giving students access to world-class musicians and stimulating artistic perspectives, Manhattan School of Music ensures that the quality of videoconference transmissions are of the highest technical standards possible.”

The Manhattan School of Music offers a wide variety of virtual field trips, led by teaching artists. They also offer ensemble coaching virtually for choirs, concert bands, orchestras, chamber groups, jazz bands, and musical theater productions. Everything is booked through a third-party site called the Center for Interactive Learning.

Website: cic.org/ContentProvider/ViewContentProvider.aspx?id=99

Cost: Prices vary depending on the program but they range from \$100 to \$300.



Website: Field Trips and Virtual Tours: deltabluesmuseum.org/field-trip-tour.aspx

Interactive Educational Programs: deltabluesmuseum.org/explore-learn.aspx

Cost: Free (however, they do accept donations on their website)

6. Delta Blues Museum

“Since its creation, the Delta Blues Museum has preserved, interpreted and encouraged a deep interest in the story of the blues. Established in 1979 by the Carnegie Library Board of Trustees and re-organized as a stand-alone museum in 1999, the Delta Blues Museum is the state’s oldest music museum.”

The Delta Blues Museum has a great collection of short videos (most are between 2 and 10 minutes), virtual field trips, and interactive “explore and learn” programs. These could be used for any grade level with appropriate teacher involvement.



7. PBS Learning

“Bring the World to Your Classroom. Your local affiliate and PBS have curated FREE, standards-aligned videos, interactives, lesson plans, and more for teachers like you.”

If you haven’t already discovered the PBS Learning website, be prepared to lose track of time exploring all the available content. There are hundreds of educational videos on every topic imaginable, but just searching “music” will yield about 200 results. The videos are appropriate for a wide range of ages, so you will have to sift through to find what will work for your students. Teachers can also create an account to gain access to additional lesson planning and organizational resources.

Website: pbslearningmedia.org/

Cost: Free

8. Center For Interactive Learning

“CILC partners with world renowned museums, zoos, science centers, experts, and more, to connect individuals to live, interactive, virtual visits that inspire learning.”

This is the same entity that was mentioned above in the Manhattan School of Music section. They also offer other virtual field trips hosted by a range of musical ensembles and organization. The site is



expansive, so you'll need to search based on the age of your students, and your budget.

Website: cilc.org/Home

Cost: Pricing ranges from free to \$300 depending on the program selected.

9. Music Recording Studio – KidVision

“Miss Penny and the KidVision Kids go to a music studio to learn how a song is recorded. First, a songwriter explains how to write a song. In the recording studio they find out about all the equipment, besides instruments, that are needed to record a song. They sing their song in the live room. Finally, they work with a sound engineer at the mixing console to make their song perfect and record it!”

KidVision Pre-K’s mission is to educate and inspire young children to be the best they can be. To achieve our mission, we visit many places in South Florida, so children learn about their communities, jobs people do here, and thereby also learn social studies, vocabulary, and a host of other skills through virtual experiences.

Website: kidvisionprek.org/about.html

Video: youtube.com/watch?v=jexlyS0QG-o

COST: Free

10. Google Arts & Culture

“Step inside some of the most beautiful theaters, concert halls, and opera houses in the world and experience the grandeur and drama of these iconic venues.”

Google Arts & Culture is a non-commercial initiative. They work with cultural institutions and artists around the world. Their mission is to preserve and bring the world’s art and culture online so it’s accessible to anyone, anywhere. They have many “exhibits”, including this one featuring photos from some of the most amazing stages in the world.

Website: artsandculture.google.com/story/11-dramatic-virtual-tours-of-stages-around-the-world/1gJiszMqltReJA

COST: Free

Find More Teaching Resources On the Wenger Website

Don’t forget to explore the rich archive of resources available at the WengerCorp.com/Teacher-Resources page. You’ll find downloadable lesson plans designed for all levels (including “7 Low-Prep Lessons with YouTube Videos”). There are also printable classroom posters - from inspirational quotes to composer sets and music history posters - that you can use to brighten your walls or motivate your students. In addition, the site offers teaching tools like checklists and planning guides for everything from percussion maintenance to planning an outdoor performance. Whether you’re looking for ready-to-use lessons, décor, program-planning resources, or advocacy materials for music education, Wenger’s site has you covered *felong advocate for arts education.* **T**



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By Michael Stewart

KORG SOUND TREE

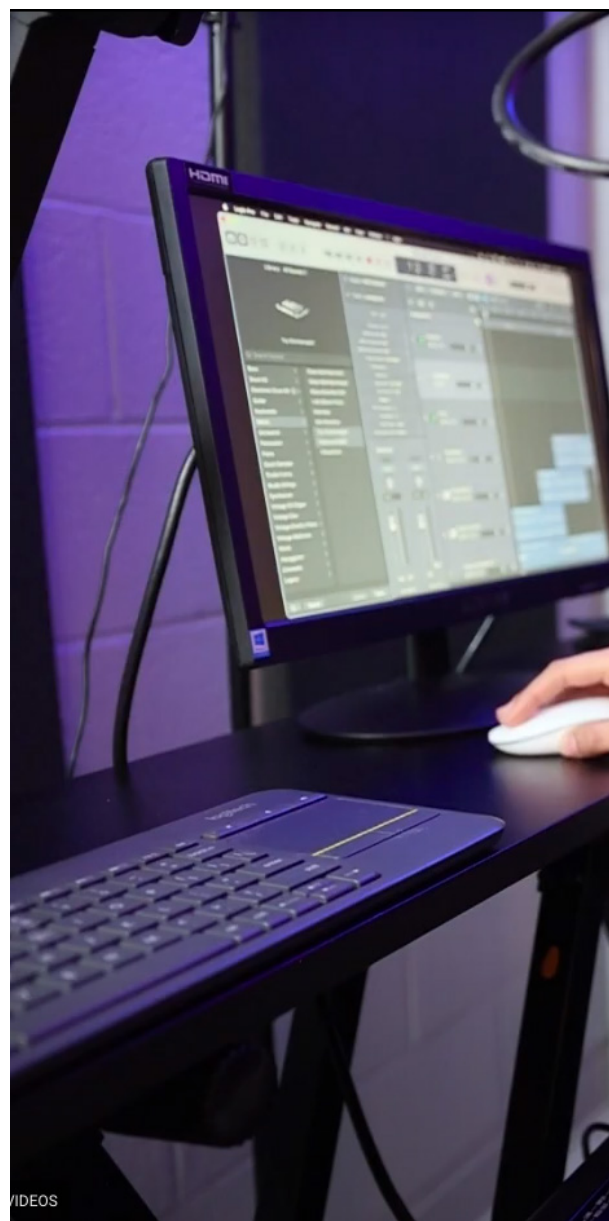
A MUSIC CLASSROOM

IN THE EARLY 1980S, as synthesizers and electronic keyboards crept into American schools, music education found itself caught between excitement and uncertainty. Districts were eager to modernize, teachers were curious but overwhelmed, and students were suddenly surrounded by instruments that were more futuristic than anything their parents had played. What wasn't clear yet was how to turn rows of electronic keyboards into real musical learning. That uncertainty—an unusual combination of promise and chaos—created the perfect opening for a new idea that would take root and spread across the country under a name students rarely heard but often benefited from: “Korg SoundTree.”

SoundTree emerged from Korg USA's educational division at a time when technology was outpacing pedagogy. Schools were buying keyboards in bulk, but the act of teaching with them was often awkward. Many teachers lacked training, few classrooms had standardized layouts, and there was no system in place to support group instruction. The team at Korg saw a simple truth: schools didn't need more instruments—they needed a structure. The name “SoundTree” was chosen intentionally, a metaphor for a program built to provide roots, branches, and a path for musical growth in a technological age.

From the start, SoundTree was conceived not as a product, but as an environment. Instead of merely delivering hardware, Korg delivered a fully designed classroom. Teachers received a central communication console that allowed them to listen in on individual students or entire sections, enabling private coaching, paired practice, or full-class demonstrations with effortless control. Students sat at interconnected keyboards wired through headphone networks that kept the room quiet but collaborative. The infrastructure included everything from furniture layouts to cable routing to step-by-step instructional materials. It was a level of integration rarely seen in school music programs.

Behind this evolution was a small but determined group of Korg educators and specialists. People like Karl Detken and Ray Williams spent countless hours visiting schools, meeting with district leaders, and training teachers who had never touched a synthesizer before. These were not salespeople so much as advocates—champions of the idea that technology, when delivered thoughtfully, could democratize music education. They helped schools imagine labs not as gadgets in rows, but as dynamic creative spaces where students could compose, experiment, and collaborate.



SOUNDTREE: ROOM REVOLUTION



Copiague High School's Music-Tech Lab
in Long Island, NY



Copiague High School's Music-Tech Lab

As the 1990s unfolded, SoundTree expanded to reflect the rapidly changing music landscape. MIDI sequencing found its place in the classroom, followed by early computer-based recording stations and the introduction of professional notation software. What began as a keyboard lab gradually evolved into a versatile hybrid of studio and classroom. Students weren't just learning how to play instruments—they were learning how to create. By the early 2000s, a SoundTree room could contain everything from digital pianos to iMac-based recording setups, transforming traditional music classes into spaces that looked increasingly like professional production studios.

During this period, Korg found itself competing with Yamaha's Music Lab systems, which had established strong footholds thanks to decades of group-piano pedagogy. But

SoundTree was the more experimental sibling, infused with the sensibilities of the emerging digital age. Where Yamaha emphasized structure, tradition, and ensemble unison, Korg fostered a culture of exploration—encouraging students to layer sounds, sequence beats, and blend electronic textures with acoustic ideas. For many American schools hoping to align their programs with contemporary music trends, SoundTree felt like the future.

Lee Whitmore, today Director of Sales and Marketing for MusicFirst, but at the time Vice President B2B and Education for Focusrite Group, wrote an “As I See It” column about Korg SoundTree's early days in the company's e-newsletter. He started by writing, “Having started its first regular publication for teachers, I'm honored to write this contribution to SoundTree's newsletter.”

The piece then continued with, “In the 90s I was working for [Korg USA](#) in Long Island as a digital piano project manager, and something happened one day at a local doughnut shop that subsequently changed my career trajectory to this day. It has also impacted music education for hundreds of thousands of students and teachers for three decades. With some of the company's senior leaders, including KORG President Mike Kovins, we took a break from the office, walked up the street, and



Vintage SoundTree ad

chatted about how we could create an education division. We grabbed a napkin and sketched the first “business plan” for SoundTree.

I served as SoundTree’s first managing director, missed it when I left, and went back for a second term heading the organization. During that time, SoundTree became the first supplier of digital keyboard labs for the nascent Save The Music Foundation, offered professional development and training services for school districts and campuses across the United States, and began the journey that continues today—making a difference in young people’s lives by helping schools bring engaging, culturally relevant music education to their students.

I have fond memories of working with the St. Louis Public Schools to design and implement its first music labs, regularly offering professional development sessions for NYC Department of Education teachers from all five boroughs, teaching and producing summer graduate courses in music technology for in-service educators on Marthas Vineyard and the University of Wisconsin, Villanova University and Central Connecticut University, and participated in many state, regional, and national music educators’ conferences.



SoundTree lab from the 1990s

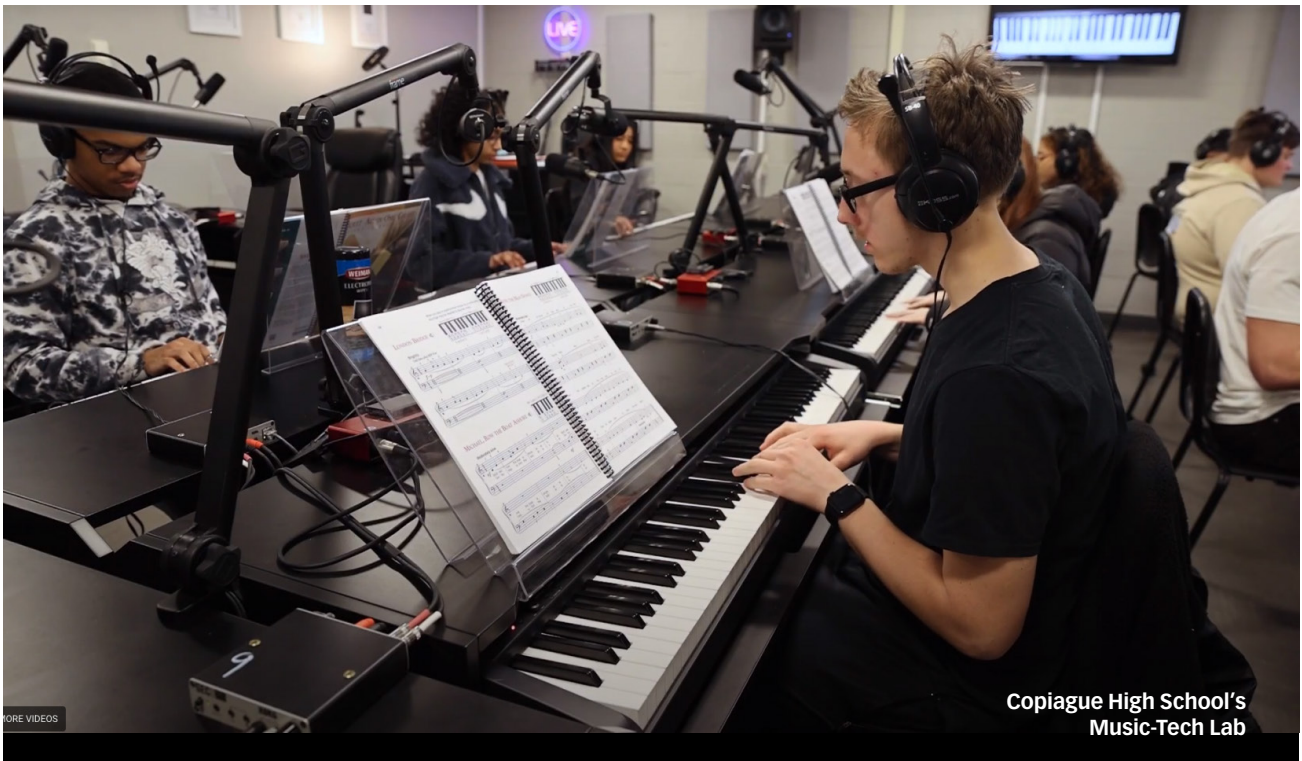
Early SoundTree Lab

We all worked together to build a community of technology and creativity-focused classroom practitioners that still come together regularly through organizations like the Technology Institute for Music Educators. Korg and SoundTree helped found [TI:ME](#).”

However, by the 2010s, the very forces that had made it revolutionary began to overtake SoundTree’s innovations. Although expensive and technically challenging for many, laptops, tablets, cloud-based software, and portable

MIDI controllers started to replace the need for wired lab infrastructure. Regardless, the need for and educational opportunities created by music labs never went away.

So, as the pandemic era waned, Korg SoundTree began a new period of development. Korg USA’s music education initiative has now adapted and is rolling out a new wave of products and programs for schools, music teachers and their students. The new Korg SoundTree incorporates the latest technologies in its offerings and is again playing an essential role in modern music education, and we here at In Tune will use this space in future issues to profile the latest Korg SoundTree equipment and systems, their utility and their impact on the music education experience. Stay tuned! **T**



Copague High School’s Music-Tech Lab

5 WAYS TO USE MUSICFIRST CLASSROOM

By Dr. Lee Whitmore

MUSICFIRST CLASSROOM

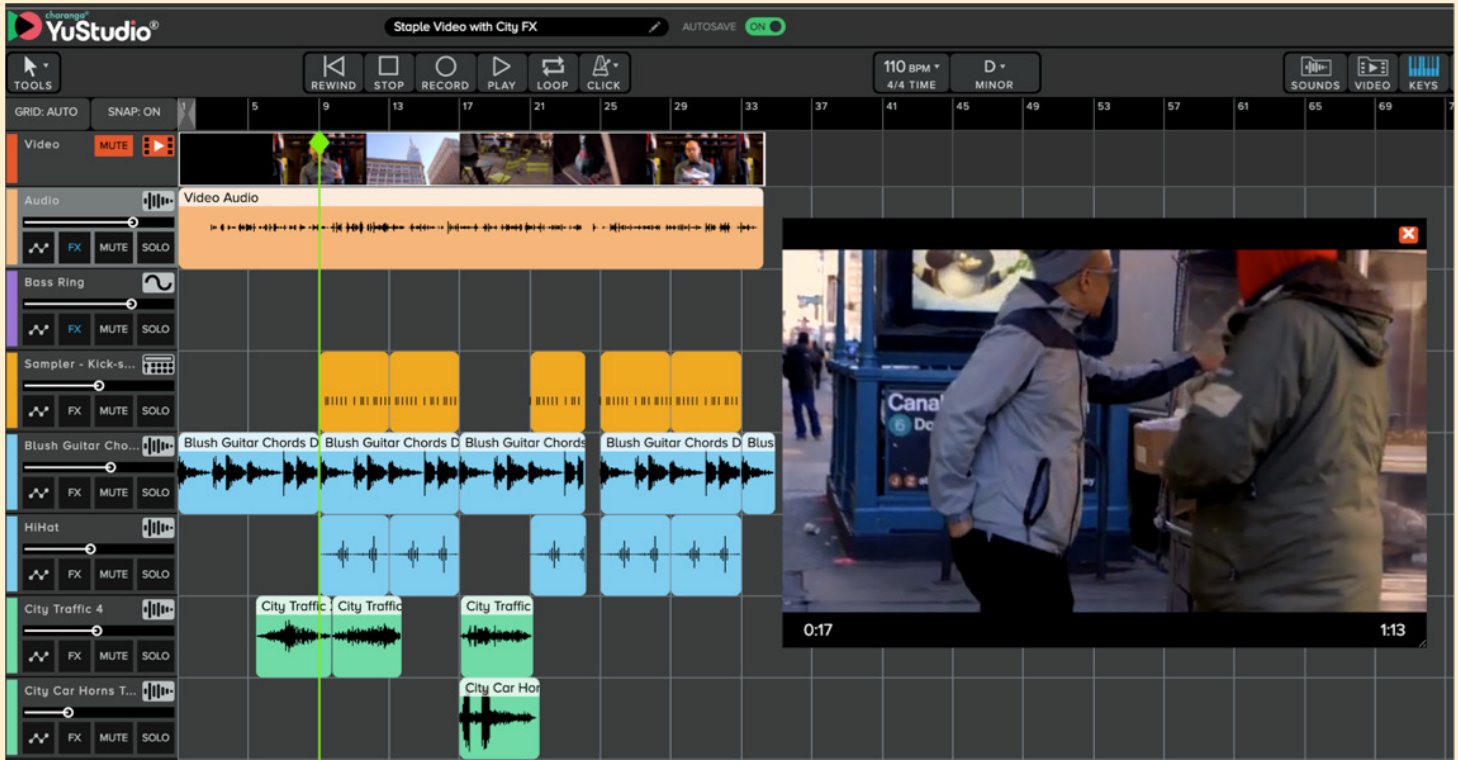
is a complete online teaching and learning platform for middle and high schools. Created by a classroom teacher specifically for school music education, there are hundreds of thousands of students using MusicFirst Classroom each month.

MusicFirst Classroom features exciting software tools for performance assessment, music creation, theory and ear training, sightreading and music production, and more, including [PracticeFirst](#), [YuStudio](#), [Soundtrap](#), [Musition](#) and [Auralia](#), [Sight Reading Factory](#), and [Moises](#). MusicFirst also offers three levels of performance ensemble courses for band, orchestra, chorus, and modern band as well as more than 30,000 pieces of content for practice and performance assessment, including content from GIA's [The Habits Series](#), Hal Leonard [Essential Elements](#), Kjos' [Standard of Excellence](#), and [The School of Rock Method](#).

This ground-breaking, complete music education learning management system, also integrates with [Google Classroom](#) and [Microsoft Teams](#) ([Schoology](#) and [Canvas](#) integration will be available this summer).

MusicFirst Classroom View—Chorus Class

PracticeFirst On-screen Assessment



If you haven't had a chance to use MusicFirst Classroom yet, here's a preview of five things the MusicFirst Classroom can DO:

- 1. Create tasks and assignments** For example, assign a simple task in the [MusicFirst Recorder](#). Ask students to sing or play eight measures and have them include the video to check posture and technique. You can then review and grade the task in the MusicFirst Classroom or your school or district learning management system (LMS).
- 2. Provide high-quality performance assessments** Assign any piece of All-county or All-State literature to a student. Have them perform and capture it in [PracticeFirst](#) for immediate student feedback, and for review by you.
- 3. Give your students a complete music production environment**—In the MusicFirst Classroom, your subscription can include a digital audio workstation (DAW) like [Soundtrap](#) or [YuStudio](#), and other music production tools, like [Moises](#), an AI toolkit for practicing, performing and producing.
- 4. Create Portfolios** Everything your students do and submit in the MusicFirst Classroom becomes a part of their collect portfolio, from year to year.
- 5. Offer a teacher-centric AI assistant** [The MusicFirst Assistant](#) is a powerful tool that helps teachers generate and design quizzes, tests, tasks, lesson plans and more.

MusicFirst is a comprehensive curriculum using engaging, easy to use software that centralizes resources and assessments. The powerful, well-designed platform excels at individual musicianship, skill development, and streamlining workflow for music educators, making it a valuable tool for blended learning environments. **T**



[Dr. Lee Whitmore](#) is a thought leader in music and audio technology and education. He is the global head of marketing and sales for MusicFirst, which includes Rising Software and Charanga. With a career spanning more than three decades, Lee is a vocal advocate for access to music and the related arts for all young people. His commitment to music, community, and education is evident in his active involvement in various organizations. He has recently served as a board member for We Make Noise and The MIDI Association, where he currently co-chairs the MIDI in Music Education (MiME) Special Interest Group.

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) What city is The Neighbourhood from?

- A. Santa Cruz, CA
- B. Newbury Park, CA
- C. Sacramento, CA
- D. Las Vegas, NV

2) What type of chord is created when the bass plays a note outside the chord?

- A. Dominant chord
- B. Minor chord
- C. Passing chord
- D. Slash chord

3) Which type of rhyme is the most common, but can feel cliché or predictable?

- A. Perfect rhymes
- B. Family rhymes
- C. Additive rhymes
- D. Subtractive rhymes

4) What year were The Strokes formed?

- A. 2001
- B. 1995
- C. 1998
- D. 1987

5) Which The Neighbourhood album featured a surf-rock-meets-R&B sonic palette?

- A. *It's Hard To Imagine*
The Neighbourhood Ever Changing
- B. *Wiped Out!*
- C. (((((ultraSOUND))))))
- D. #000000 & #FFFFFF

6) Which is the most common bass note in Western Harmony?

- A. Root
- B. Third
- C. Fifth
- D. Seventh

7) Which Beatles song features the same drum beat found in "Last Nite" by The Strokes?

- A. "Glass Onion"
- B. "Come Together"
- C. "Hey Jude"
- D. "I Feel Fine"

8) Which Phil Collins song is a great example of bass note breakaways and slash chords?

- A. "Against All Odds"
- B. "Land of Confusion"
- C. "You'll Be In My Heart"
- D. "In the Air Tonight"

9) How many measures long is the chord progression in the first verse of "Last Nite"? How many times is it repeated?

- A. 5 measures, 2 times
- B. 4 measures, 3 times
- C. 5 measures, 3 times
- D. 4 measures, 4 times

10) How many years were The Neighbourhood on hiatus before the release of their latest album?

- A. 1
- B. 10
- C. 5
- D. 7



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