

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 23 • NO. 5

MONTHLY

**MASTERING
ODD METERS**

HOW TO PLAY
EARTH, WIND & FIRE'S
**"GOT TO GET
YOU INTO
MY LIFE"**



MEGAN MORONEY

This Breakout Country Star's on Cloud 9!

- ◆ The Tao of In Tune
- ◆ **Engage, Excite, and Enroll**
- ◆ Rethinking What Your Music Spaces Can Be
- ◆ **5 Ways to Use YuStudio in the Classroom**
- ◆ The Evolution of The Keyboard Lab



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Music College Guidance

THIS MONTH'S IN TUNE student edition's editor's letter is about our semi-annual "Best Music Schools" feature about going to college for music. In it, we allow that readers in the upper grades might be considering that path more so than middle schoolers, but our feeling is that creating a space for such pursuits early in students minds is still worthwhile.

Informal research, and the experiences of some teachers with whom we work, indicate that classroom discussions about higher music education are rare. Clearly, not everyone in the band, orchestra, chorus or general music classroom is going to end up a college music major, or even considering it seriously, but there's a significant number that could, especially if the conversation became part of the curriculum at some point during the year. In Tune's "Best Music Schools" stories provide readings intended for such sessions.

Over the years, there's been a rotation of focuses for these stories. With the help of participating college professors and administrators, we've explored everything from campus facilities, music college extracurricular activities, big schools vs. small ones, financial issues, and more. This current story revisits a focus on faculty – the thesis being that a school's location, programming, reputation and other elements will all factor into a student's decision about where to study, but that a critical factor is who they will study with. How indeed can a candidate evaluate music college faculty, much less get a sense of "fit?" Is that an important concern? Our cohort of teachers and writer discuss and report, and your highlighting their thoughts, and perhaps assigning a reading, just might turn on a lightbulb or two! ●

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



Megan Moroney's on *Cloud 9*

Megan Moroney has emerged as one of the most compelling voices in modern country music, an artist whose rapid rise feels both unmistakably contemporary and deeply rooted in the genre's storytelling tradition.



Mastering Odd Meters

Musical meter is one of the most important ways we manage the passage of time in a piece of music. The western music conception of meter comes from forms of poetry where each line must have a certain number of syllables with specific accents on certain ones, and so there is a strong connection between meter and how a piece of music conveys meaning.



How To Play Earth, Wind & Fire's "Got To Get You Into My Life" Beatles Cover

Earth, Wind & Fire's cover of The Beatles' "Got To Get You Into My Life" is as iconic as EW&F itself. And it's the perfect pop tune for a school band, choir and rock ensemble to play together. It's a bit of a challenge, but like learning any piece of music, breaking it down and then building it up works!



Recording Basics

From gear to technique, our writers set out the elements of recording a piece of music, using simple, easy to understand terms and concepts.

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

The Tao of In Tune

Black Keys' *Black Routes*

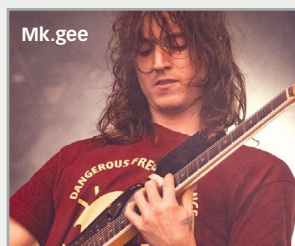
IN THIS MONTH'S STUDENT EDITION OF IN TUNE, our Icon column profiles The Andrews Sisters, an act that captured the affection of a generation when their fame peaked during World War II. It was a time when Americans of all races, religions, gender and social status pulled together as one, gathered together by the news and entertainment media at the time. The music of a few acts, including the sisters, soothed and spurred soldiers and supporters alike. The Andrews Sisters sold 80 million records and should be remembered as the leading ladies and industry icons they were.

Rank	Weeks at No. 1	Artist	Album
1	1	The Fate Of Ophelia	Taylor Swift
2	1	Golden	Drake, J. Cole, Lil Durk, Lil Yachty, M. I. K.
3	1	Ordinary	Alex Warren
4	1	Man I Need	Chris Brown
5	1	Chocosi! Texas	Tyla Lonsley
6	1	Folded	Kehlani



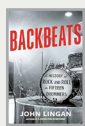
MUSIC NEWS

Our collection of music news is designed to keep music students aware of the broader music world around them. This issue's vignettes include "YouTube Announces Intention to Withdraw Data from the *Billboard* Charts," "Donna Summer Posthumously Inducted into The Songwriters Hall of Fame," "Scientists Discover That Monkeys Can Tap To The Beat of Human Music," and more.



INFLUENCES

Genre blurring multi-instrumentalist Mk.gee calls Scotland's Blue Nile his great influence, and that band has said that they were inspired by Peter Gabriel. For his part, Gabriel has said that his favorite influence is the father of the blues, Robert Johnson.



MEDIA

Our monthly collection of music media features the new book *Backbeats: A History of Rock and Roll in Fifteen Drummers* by John Langan, *The Tape Notes Podcast* featuring conversations between artists and their producers, and a video where pianist and composer Nahre Sol talks about injury prevention for musicians.

Sienna Spiro



XG



FRONTRUNNER

This issue's five emerging acts are rising British singer-songwriter Sienna Spiro, fast-rising indie-pop duo Royel Otis, genre-blurring global pop group XG, emerging pop singer/songwriter Issac Levi, and indie-pop band Yam Haus.



WHAT DO YOU DO?

Ed James, President, CHQ Media, is a highly skilled branding and communications professional with experience across multiple disciplines. Prior to CHQ, James created and served as president of Cornerstone Public Relations. In that capacity, he worked on projects for HBO, Guitar Center, BitTorrent, FADER and many others. In 2011, he became head of Global Public Relations for Gibson Guitar Corporation. He is currently serving as a board member of the music education non-profit Give A Note foundation.



MUSICAL MOMENTS

When trumpeter and band leader Miles Davis took to the stage in 1955 at The Newport Jazz Festival and gave one of the most legendary performances in jazz history, it marked a pivotal turning point in his career—a dramatic comeback that reignited his trajectory as a major force in modern jazz and helped to launch the hard bop movement. **T**

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Comprehensive Software Integrations

- **MusicFirst Classroom**
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- **PracticeFirst**
Practice assessment
- **OGenPlus**
Beat and loop creator
- **YuStudio**
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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For every seat sold of the Modern Band solution, MusicFirst will donate \$0.25 to Music Will, supporting music education for all.

BY MARCIA NEEL



Engage, Excite, and Enroll

Helping Middle School Students Make the Transition to the High School Program

While the start of the 2026–27 school year may feel far off, *now* is the most important time to plan experiences that intentionally connect middle and high school music students. The months ahead can serve as a powerful window to help younger musicians picture themselves as successful, confident members of the high school program and show them that music continues to be fun, meaningful, and worth their time. Below are several ideas worth considering that will help serve this purpose.

Guest Conductor Concerts

One impactful transition activity you might plan is a spring guest conductor concert that brings middle and high school ensembles together. Consider inviting a respected post-secondary colleague or master teacher to work with both groups and lead a joint performance.

We all know how honor groups and all-state ensembles bring out the very best in our students. A guest conductor event can create that same sense of importance and excitement—right in the students’ home schools. High school musicians will take pride in promoting “their” program, while middle school students will experience a true “pinnacle moment” that they will want to repeat again and again in high school.

A simple three-day format works well:

- Thursday evening: Conductor works with the high school ensemble.
- Friday during the school day: Conductor works with the middle school(s) during the day and the high school after school.
- Saturday morning: Dress rehearsal with all in the performance area

Spring is the perfect time for a pops concert, jazz night, or strolling strings social.

- Saturday afternoon/evening: Concert featuring the middle schools performing two selections (one with their director and one with the guest) and the high school three selections (one with their director and two with the guest).

Invite principals to attend and introduce their students. Consider notifying local media. End with a casual reception and photo opportunities so students can celebrate together and build connections that last.

Pep Band Opportunities

If your high school performs at winter sporting events, invite incoming middle school students to join the pep band for a game. Share the music ahead of time and schedule a short rehearsal before tip-off. Follow it up with snacks and social time. This low-pressure, high-energy experience helps middle school students feel like they already belong—and that feeling matters.

Solo and Ensemble Festival Connections

Solo and ensemble events offer wonderful opportunities for cross-level support. Encourage high school directors and students to attend middle school performances, offer encouragement, or even assist with preparation.

You might also host a joint chamber music night where both middle and high school students perform for families. Inviting a clinician or two to provide positive, constructive feedback adds value while reinforcing musical growth and confidence.

Pops Concerts and Informal Performances

Spring is also the perfect time for a pops concert, jazz night, or strolling strings social. These lighter, more informal performances are audience-friendly and student-centered, showcasing the full range of ensembles.

Holding the event in a cafeteria or commons area helps keep the atmosphere relaxed and inviting. Encourage students to decorate the space and help shape the experience. When students have ownership, engagement naturally follows.

Attend Middle School Concerts —Together

High school directors and students should make a point of attending middle school concerts *as a group*. Sit together. Be enthusiastic. Be the best audience those students have ever had. After the concert, have high school students personally congratulate the performers. These small moments of recognition leave a big impression and send

a clear message: *You are valued, and we can't wait for you to join us.*

Be sure to let the middle school director know you'll be there so students can anticipate the experience—it adds excitement and builds a shared sense of community.

Organize a Side-by-Side Concert

A side-by-side concert allows incoming students to play alongside high school musicians. This simple idea packs a huge punch:

- It builds excitement for the next level
- It forms personal connections
- It allows students to realize they can perform successfully in high school
- It is fun

Plan a Successful Event

- Schedule Early – Hold the event before students make final course selections.
- Choose Accessible Music – Select repertoire that is playable by all participants.
- Pair Thoughtfully – Seat middle schoolers next to experienced high school musicians.
- Coach Your Leaders – Prepare older students to be warm, encouraging, and supportive.
- Set the Stage – Ensure the room is clean, organized, and visually welcoming.
- Make It Special – Use signage, student photos, and inspiring bulletin boards to create an inviting environment.

Add Connection Opportunities

- Invite your principal to welcome the students to the high school
- Enlist high school students to give a “what I love about band/orchestra” speech
- Pass out next year's calendar or music gear
- Include a short performance or Q&A
- Provide lunch, a pizza party or snacks

When students can clearly see where they're headed—and know who's waiting for them when they get there—they are far more likely to stay engaged and continue their musical journey. 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.

THE EVOLUTION OF THE KEYBOARD

The first of a four-part series on keyboard labs sets the table for a discussion of their role and utility as facilities that can attract more students to musical instruction.

THIS SERIES OF ARTICLES on keyboard labs was conceived as more than a profile of instruments and equipment, but as a thesis on the use of connected keyboards to support unique musical learning – and for many schools, learning that doesn’t yet exist in their programs. Our goal is to present a rationale for their acquisition, a suggestion as to their value in a contemporary and comprehensive music curriculum, and, through various illustrations, the teaching opportunity they present. Full disclosure, our partner in this endeavor is Korg SoundTree, a purveyor of keyboard labs and equipment, and an In Tune supporter with whom we share our advocacy.

The Keyboard Lab Then and Now

While pinpointing the *absolute* earliest keyboard labs is difficult, keyboard labs in schools started emerging at the dawn of electronic keyboards, with examples like the Chicago area’s People’s Music School using vintage Wurlitzer electronic pianos from the 1950s for group lessons, and modern, console-controlled labs gaining popularity in the early 2000s. Then as electronic keyboards added functionality, and with the advent of keyboards as controllers for computers, an even newer opportunity arose.

Beyond facilitating group piano lessons for general music students, with connections to computers, those same keyboards and other controllers could turn labs into music production workshops, attracting and engaging a whole new cohort of music students.

Why A Keyboard Lab?

The dual use of keyboard labs as centers for piano study and music creation and production simply means the attraction of more middle and high schoolers who wouldn’t otherwise include scholastic music education in their schedules. These are kids who, for whatever reason, didn’t begin or stay with instrument instruction or the ensembles offered in the lower grades. However, along the way, and in many cases on their own, they discovered an interest in making music – just not with the instruments or in the genres that were taught in their schools. Also, for some it is an affinity for the music and instruments used to make the music popular in a specific region or culture. Regardless, the modern keyboard lab culls an additional segment from the general school population and turns them into music students.

Music Tech Lab
at Los Nietos
School District,
Whittier, CA



OARD LAB



KORG microKEY Lab at Dolores Mission School, Los Angeles, CA



Getting And Setting Up a Lab

As we will discuss in the next installment of this series, keyboard labs come in all shapes and sizes and can fit into all sorts of physical spaces – or be so portable they’re here today and gone tomorrow (or next period). Creating one certainly requires a measure of funding, but there too, keyboard lab costs can exist along a broad spectrum.

Teacher expertise training too can vary. Most degreed instructors will have a familiarity with the piano, so it really is the acquisition of skill and information about the technology that connects keyboards to a central controller (so that a teacher can isolate the performance of individual players) that needs to occur. Leading a class on a journey through electronic music

creation is, however, another story.

For those not already up to speed about using computers to compose music, continuing education is likely a requirement. That said, the use of computers in the creation of music today is a lot easier than it used to be. The explosion of so-called “bedroom studios” and young people’s posting their music on the internet is potent evidence of the availability, affordability and ease of use of electronic music creation tools.

“The important thing to remember is that one size doesn’t fit all,” says Walt Straiton, Director of Education for Korg SoundTree. “And that applies to physical spaces dedicated to keyboard labs, the sophistication of gear, as well as the backgrounds of music teachers engaged in such enterprises. We see a great diversity of each among successful programs.”

So keyboard labs can serve a variety of purposes, but overall, they can support the teaching of music theory, musical technique, music creation, production, arranging, mastering and more. They can even become the band room’s “recording studio” with acoustic instruments providing input, and keyboard controllers enabling post-production. A school’s keyboard lab can become ground zero for an amazing world of musical activities and enterprises, limited only by curricular content and goals. “The buzzwords right now are “getting to the other 80%”, says Straiton, “and the magnet can easily be a properly acquired, set up and managed keyboard lab.” **T**



The Korg Soundtree Keyboard Lab “Consultancy”

“DIRECTING THE ACQUISITION of appropriate gear for a keyboard lab that accommodates various programs and environments, and maybe even the need for maintenance on a go forward basis, was baked into the DNA of Korg SoundTree from the very beginning,” says Walt Straiton. “Providing a beginning to end solution from the point that gear is specified, leading to room setup to furniture to initial training, is our differentiator; our secret sauce, if you will. Then, as consultants, when we see the need, we can identify and provide resources for the professional development necessary to achieve maximum student and teacher success.” ●



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TRANSCEND™

Rethinking What Your Music Space



BY WENGER

Spaces Can Be



Every music educator knows the feeling: your students are prepared, the concert lineup is strong, and the musicianship is on point, but when you rehearse in your performance space, the room itself works against you. Low ceilings swallow resonance. Dry acoustics make balancing the ensemble more challenging. Or you are constantly trying to guess how to teach listening and balance in a rehearsal space that sounds nothing like the performance venue students are preparing for.

For decades, music educators have adapted their teaching to the limitations of their spaces. With the introduction of Transcend™ Active Acoustic Technology, Wenger is turning that equation around, allowing spaces to adapt to the music, the ensemble, and the educational moment.

Transcend is not simply a digital “reverb effect.” It is a scalable, active acoustic system designed specifically for education and performance, grounded in Wenger’s 30 plus years of experience serving music educators and performing arts venues. From individual practice rooms to full auditoriums, Transcend makes it possible to create supportive, natural-sounding acoustics wherever music is being taught or performed.

Why Acoustics Matter in Music Education

Great teaching relies on great listening. Tone development, intonation, blend, balance, articulation, and musical nuance are all learned through immediate and accurate acoustic feedback. Unfortunately, many music education spaces were designed with budget or multipurpose use in mind - not musical growth.

Common challenges include:

- Insufficient room volume and low ceilings
- Over-absorptive finishes that remove natural resonance
- Overly “live” room shapes that prevent cross-ensemble listening
- Rehearsal spaces that sound nothing like actual performance venues

Transcend was designed specifically to address these realities. Using proprietary digital signal processing, high-performance microphones, and precisely placed speakers, Transcend adds early-, mid-, and late-acoustic energy back into the room. The result is a natural, immersive acoustic environment that supports musicians rather than fighting them.

At a Glance: The Transcend Product Family

Each system is designed, installed, and commissioned by Wenger acoustic specialists to ensure long-term performance and musical relevance

Solution	Designed For	Typical Spaces
SoundLok® with Transcend Technology	Individual practice	Wenger SoundLok Rooms
Transcend Studio	Small music spaces up to 500 s.f.	Teaching offices, studios, traditional practice rooms
Transcend Classroom	Ensemble rehearsal	Band, choir, orchestra rooms
Transcend Stage	Performance spaces where a traditional shell isn't an option	High school and university performance stages
Transcend Venue	Full performance halls	Auditoriums, and multi-purpose venues



One Technology, Five Purpose-Built Solutions

What makes Transcend especially powerful for educators is its flexibility of scale. Wenger has developed five distinct Transcend solutions, each tailored to specific educational and performance environments while sharing the same core acoustic technology.

SoundLok® Practice Rooms with Transcend Technology

Wenger SoundLok rooms are already the gold standard for sound isolation. With the integration of Transcend Technology, they become something more: practice environments that actively support musical development.

Students practicing in SoundLok rooms with Transcend experience:

- Natural acoustic reflections that encourage healthy tone production
- A more engaging, performance-like sound that motivates longer practice
- Reduced tendency to overlap in acoustically “dead” rooms
- Record, playback, and USB-C/Bluetooth connectivity functions

For educators, this means students arrive at rehearsals with better tone concepts and more consistent listening habits. For institutions, it means maximizing the educational value of every square foot dedicated to practice.

Transcend Studio

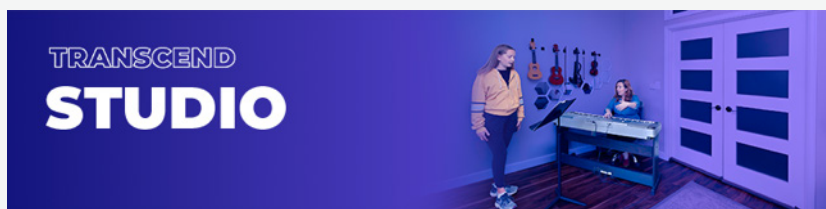
Big Acoustic Benefits for Small Music Spaces

Not every instructional moment happens in a rehearsal hall. Teaching studios, faculty offices, and small ensemble rooms play a critical role in music education, yet these spaces are often the most acoustically compromised.

Transcend Studio delivers the full benefit of Transcend Technology in a compact, easy-to-install package designed for unamplified rooms up to 500 square feet

Key Benefits for Educators

- *Inspire Better Practice*
Natural, supportive acoustics motivate students and elevate lessons and daily practice.
- *Integrated Recording & Playback*
Instantly record lessons or auditions and use immediate playback as a teaching tool.





Transcend Classroom System is custom designed and commissioned by expert Acoustic Technicians from Wenger.

- *Simple, Automated Setup*
Auto-calibration and auto-EQ mean no audio technician is required.
- *Flexible and Easy to Use*
Bluetooth and USB-C connectivity, as well as an intuitive control panel interface.

Transcend Studio transforms overlooked spaces into highly valued instructional environments, without requiring construction or major renovations.

Transcend Classroom

Practice Where You Perform

One of the most powerful teaching concepts in music education is contextual learning. Students perform best when their rehearsal environment resembles the spaces where they ultimately perform. Transcend Classroom makes this possible.

Designed for ensemble rehearsal spaces, Transcend Classroom provides 9 unique acoustic environments, and can also include a custom preset modeled after their actual performance venue.



Why Educators Value Transcend Classroom

- Students learn balance, blend, and articulation in realistic acoustic conditions
- Directors can instantly switch between rehearsal and instruction modes
- Recording and playback accelerate ensemble development
- Poorly designed rooms with low ceilings can be acoustically “corrected”

Ideal Applications

- Band, choir, and orchestra rooms
- Large ensemble classrooms
- Black box theaters and cafeteriums
- Small performance and rehearsal stages

With Transcend Classroom, rehearsal becomes preparation, not approximation.



Transcend Stage

*The Acoustic Power of a Shell—
Without the Footprint*

Traditional orchestra shells can dramatically improve stage acoustics, but they come with real challenges: storage, weight, fly space, and setup time. Transcend Stage delivers the acoustic benefits of a shell (and more!) using active acoustic technology instead.

Suspended microphones and speakers above the stage provide precisely timed reflections that help performers hear one another clearly and project sound naturally into the audience.

Transcend Stage Advantages

- No floor space storage requirements for shell towers
- Multiple acoustic environment presets at the touch of a button
- Integrated recording/playback and Bluetooth connectivity
- Automated calibration for different ensemble setups at the touch of a button

At Eagan High School in Minnesota, directors reported immediate improvements in ensemble clarity and audience experience after installing Transcend Stage, demonstrating how transformative proper stage acoustics can be for school performance programs.

“The Transcend system helps our singers feel more confident and supported, even when spread apart. This totally changed how I arranged them on the risers. As a director, I don’t have to coax them as much to project their voices.

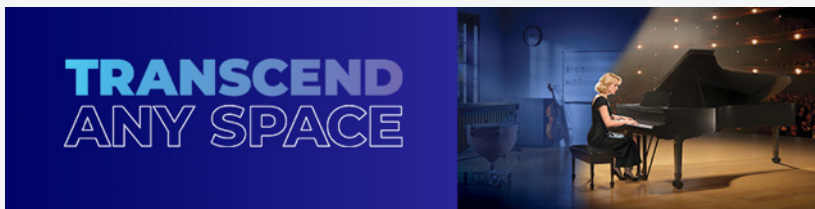
Transcend also provides more sense of ensemble for the choir; each singer can hear everything. Wherever they are standing, each gets a complete audio story of all the parts around them.”

~ Amy Jo Cherner, Vocal Music Teacher,
Eagan High School, Eagan, MN

Transcend Venue

One Hall. Every Ensemble. Every Seat.

For colleges, universities, and performance-focused high schools, Transcend Venue provides full-venue acoustic support for unamplified music, ensuring clarity and balance for both performers and audiences.



Unlike fixed architectural acoustics, Transcend Venue allows spaces to adapt instantly to different ensembles and performance types. A choir, wind ensemble, chamber group, or soloist can all perform in acoustically optimized conditions within the same venue.

What Sets Transcend Venue Apart

- Custom-tuned acoustic presets commissioned by Wenger experts
- Advanced matrix audio routing for immersive experiences
- Seamless integration with existing audio systems
- Remote diagnostic support for long-term peace of mind

Educators and technical directors alike value the reliability, flexibility, and consistency Transcend Venue brings to multipurpose performance halls.

Designed for Educators. Supported for the Long Term.

Across all five solutions, one principle remains constant: *Transcend is designed to support musical growth and educational outcomes.* Wenger works directly with educators, consultants, and institutions to design systems that serve real teaching needs, not just technical specifications.

Every Transcend system includes:

- Expert acoustic design and commissioning
- Integration into new or existing facilities
- Remote diagnostic support
- An industry-leading three-year warranty

A New Era for Music Education Spaces

Music educators have always adapted. Transcend represents a shift where spaces finally adapt to music education instead. Whether you are shaping tone in a practice room, refining ensemble balance in rehearsal, or preparing students for the performance stage, Wenger’s Transcend Technology provides the acoustic foundation that great teaching deserves.

Because when students can truly hear themselves - and each other - learning accelerates, confidence grows, and the ensemble reaches its fullest musical potential. **T**

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and actually helping musicians (and teachers) hear better!

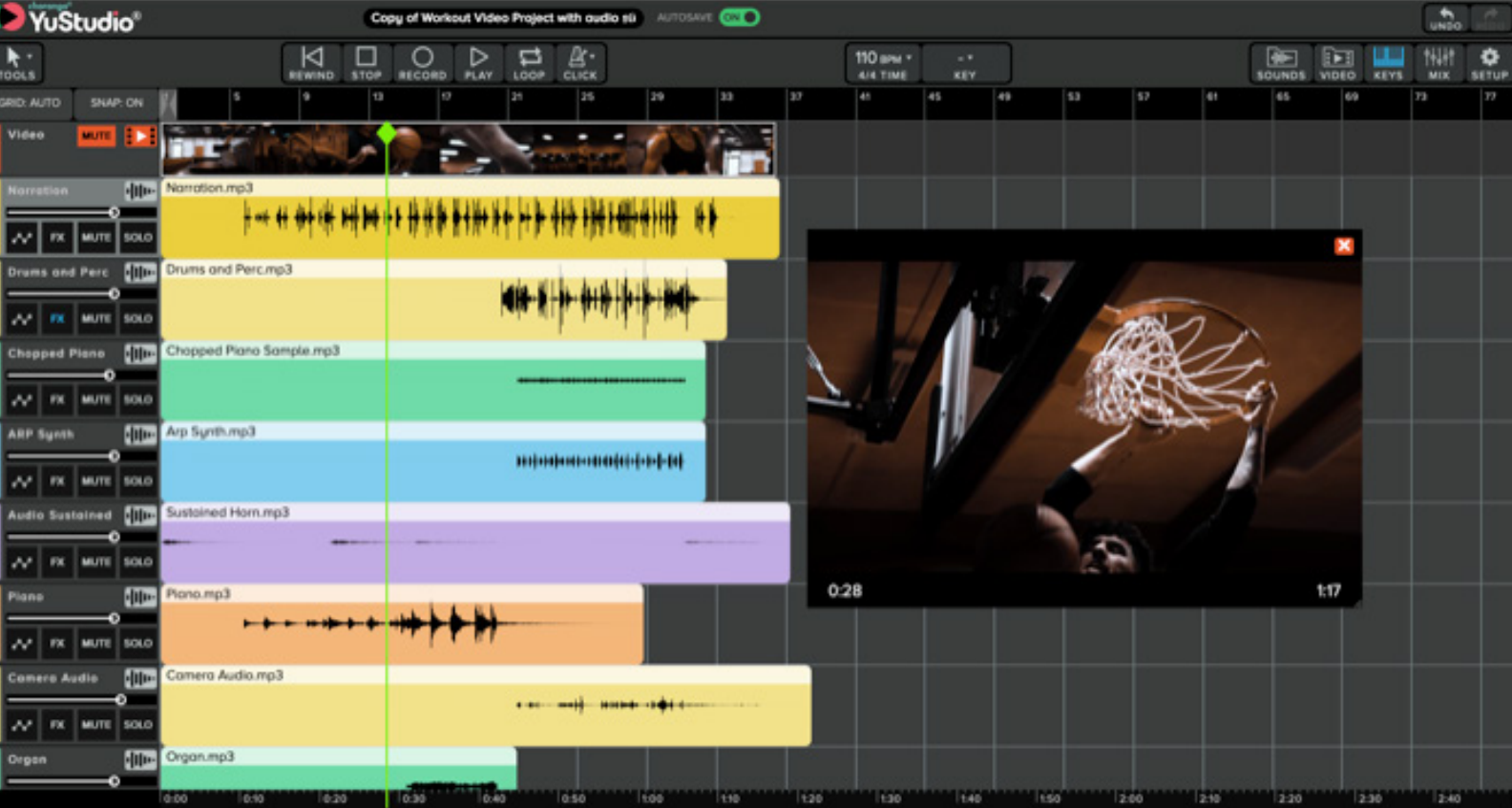


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FROM OUR FRIENDS AT MUSICFIRST CLASSROOM

By Jason Panucci

5 WAYS TO USE YUSTUDIO IN THE CLASSROOM

DID YOU KNOW that there's a browser-based music recording and production tool designed specifically for music education? Designed by MusicFirst, it's called YuStudio, and it runs in Google Chrome or any Chromium web browser, like Edge, and lives inside the MusicFirst Classroom and MusicFirst Elementary.

YuStudio's key new learning and student creation features include:

It being the only web-based DAW that allows students to compose music in synch with a video track. This opens the classroom to lessons for music for film that traditional could only be done on Mac/PC or with expensive software. It's got:

- Over 5000 loops, foley sound effects and one-shots over many different genres.

- 12 plugin effects and 6 virtual instruments including an integrated sampler to support modern music production techniques with unlimited creative possibilities.

- A full mixer view with industry standard features you would expect in a professional DAW with effect sends, automation and mastering.

Because YuStudio lives inside the MusicFirst Classroom, it includes ready-made units and projects on music creation, recording, composition and a lot more. The MusicFirst Library not only features a complete Music Technology course but also includes a custom "Sync Brief" lesson I developed. This lesson guides students through a real-world scenario in which a Music Supervisor asks them to create original music for a fitness company advertisement. The video is embedded directly within the YuStudio session, making the task seamless and fully integrated.



12 plugin effects and 6 virtual instruments including an integrated sampler to support modern music production techniques with unlimited creative possibilities.

Use Focus on Sound's Music Technology section in the MusicFirst Classroom to make visual connections to the same effects that are shown in YuStudio.

If you haven't had a chance to use a DAW with your students, here are 5 different ways you can use YuStudio in your classroom.

- 1. Import one of the included** video game clips and create the most epic backing track with sound effects or import your own video from the athletic dept and help them by creating the music for a "hype-video" for the school's basketball team.
- 2. Use Moises** to extract just the vocal audio and import that into YuStudio for remixing. You can even use it to strip out music of any video and just keep the dialog, offering even more possibilities for a YuStudio project.
- 3. Use Focus on Sound's Music Technology section** in the MusicFirst Classroom to make visual connections to the same effects that are shown in YuStudio. This is helpful as the pictures used to talk about compression are of the actual compressor in YuStudio.
- 4. Have the students use the "Score" track** to enter traditional notation as part of a loop-based project. This track also plays back any dynamic markings in the score.
- 5. Help make historical and cultural connections** by using the wide range of included world-music loops from Africa, India, Latin America and more.

Give YuStudio, Moises, and all the MusicFirst Classroom curricular resources a trial at musicfirst.com/free-trial. Not only can you test creating projects in YuStudio, but you can explore the myriad projects activities and units on music creation and production at the same time, like the School of Rock Method, the Drum Channel videos and so much more. **T**



JASON PANUCCI is Eastern Accounts Manager for MusicFirst, with over 25 years in music education technology. A consultant and trainer, he helps schools integrate digital tools into music programs. He holds a Music Business degree from SUNY Oneonta. Also an active sync composer for film, TV, and digital media, Jason bridges classroom and professional music worlds to empower teachers with tools for creativity, assessment, and student engagement.

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 Megan Moroney from?

- A. Louisville, Kentucky
- B. Savannah, Georgia
- C. Houston, Texas
- D. Sacramento, California

2) What is the name of the Indian rhythmic system that considers meters in much larger groupings of 10 or many more beats?

- A. Raga
- B. Tala
- C. Swar
- D. Alaap

3) In addition to their instructor résumés and credentials, what should students consider when evaluating faculty of a prospective music program?

- A. Teaching Philosophy
- B. Accessibility
- C. Commitment to Student Development
- D. All of the above

4) Earth, Wind, and Fire recorded their cover of "Got To Get You Into My Life" for which 1978 film?

- A. *Sgt. Pepper's Lonely Hearts Club Band*
- B. *Grease*
- C. *Les Misérables*
- D. *Ice Castles*

5) Which song on Megan Moroney's new album *Cloud 9* was rejected for her debut album but became a live fan favorite?

- A. "Tennessee Orange"
- B. "Am I Pretty"
- C. "Wonder"
- D. "Wedding Dress"

6) If a student sends an email to a professor and receives a "benign ignore," how often should they follow up?

- A. Weekly
- B. Daily
- C. Never
- D. Hourly

7) Where does the Western conception of meter come from?

- A. Calculus
- B. The number of fingers on a hand
- C. Forms of poetry with syllable counts and specific accents
- D. Plato's theory of the division of time

8) Which college did Megan Moroney attend?

- A. University of Georgia
- B. Clemson
- C. Yale
- D. Johns Hopkins

9) "Got To Get You Into My Life" was originally recorded at roughly 136 bpm. What was the tempo of Earth, Wind, and Fire's cover?

- A. 122
- B. 164
- C. 141
- D. 136

10) According to the study conducted by ABO, which percentage of adults working in STEM who studied music report that it provided essential professional skills?

- A. Over half
- B. None
- C. Nearly all
- D. Nearly a third



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