

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 23 • NO. 6

MONTHLY

HOW TO PLAY
WALK THE MOON'S
"SHUT UP
AND DANCE"

THE COMPOSING
TECHNIQUE OF
"THEMATIC
TRANSFORMATION"



After His Meteoric Rise in 2025 , This Emerging
Singer/Songwriter Is Anything But...

SOMBR

- ◆ The Tao of In Tune
- ◆ Recognition Matters
- ◆ Strengthening Performance and Creativity Through Music Literacy
- ◆ Teaching With Labs

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A Place For Everyone

THIS MONTH'S In Tune student edition's editor's letter is about our annual feature on the marching arts. It highlights our stories on the subject and encourages students to consider participating in them in a variety of ways. We know that not everyone is cut out for marching ensembles, but our message is that marching has a place for everyone. You don't have to play a traditional marching band instrument...you don't have to play an instrument at all! Here's a chance to join with other people and perform, to make music or be a part of music, in a special way.

Whether you are a choral director, general music teacher, or band director, the story of marching is valuable, and our presenting the diversity of marching options is valuable as course curricula. There are literally hundreds of stories to teach about marching's music, the instruments, the performance opportunities, the history of performance and more.

Then, beyond participation, there is appreciation. There are phenomenal opportunities for lifelong enjoyment of the marching arts, in that they are, at their core, an entertainment medium. The music is often striking and inspiring, and the pageantry that pairs with the music creates a unique "one-plus-one-equals three" experience that offers entertainment on an extraordinary level.

Our stories in this issue of In Tune, and the participating organizations' messaging alongside them, are teachable and can provide materials you can use to present the marching arts to students in an academic frame. We hope you'll take advantage of them! •

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



Sombr's Anything But!

After a breakout in 2025, the pop singer/songwriter with fashionista flair has shown an ability to pen compelling lyrics sung over catchy melodies. With that formula, it may be hard to keep a smile under wraps.



Thematic Transitions

The repetition of musical passages throughout a piece can form a theme that sends messaging to the listener. The way a composition transitions to and from that theme can also contribute to its impact.



How To Play Walk The Moon's "Shut Up and Dance"

While they used all of the studio magic they could muster, Walk The Moon and their producer still created a track and that can be played live with acoustic and electric instruments by a "self-contained" band. That's good news for any ensemble seeking to cover the song.



The Marching Arts 2026

In Tune's annual report on the marching arts focuses on a variety of marching forms and also touches on "marching appreciation," suggesting the learning lessons and sheer enjoyment of attending a marching performance.

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

For more, go to intunemonthly.com/subscribe

The Tao of In Tune

WHERE ELSE OTHER THAN IN TUNE is a music student going to learn about “Music Man” Robert Preston, or Johnny Cash’s visit to Folsom Prison, just a couple of examples of extraordinary performers and performances easily obscured by the fog of history? Should they become a part of the curriculum? Not at all. But should we at least mention their contributions? We think so, with the echo of the national standard “well-rounded music education” rolling around our heads...

Harry Styles



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, “Spotify and Big Three Record Labels Sue ‘Anna’s Archive’ for \$13 Trillion,” “Harry Styles Makes Musical (and Charitable) Return,” “Pharrell Knighted by French President Emmanuel Macron,” and more.



Malcolm Todd



James Brown

INFLUENCES

Malcolm Todd has quickly become one of the most exciting new voices in alternative R&B and indie pop and calls indie artist and producer Steve Lacy an inspiration. Lacy’s guy was Prince. For his part, Prince always said “The Godfather of Soul” James Brown was his key influence.



MEDIA

Our monthly collection of music media features the new book *Body Of Work: How The Album Outplayed The Algorithm And Survived Playlist Culture*, by Keith Jopling, *The World Cafe Words and Music* podcast from NPR, and a video where YouTuber Andrew Huang challenges himself to compose on the spot based on three notes drawn from a deck of cards, with surprising results.

Ella Langley



JP Cooper



FRONTRUNNER

This issue’s five emerging acts are rising country artist Ella Langley, English singer and songwriter JP Cooper, folk/pop artist Searows, modern soul singer Samm Henshaw, and new country artist Hudson Westbrook.



WHAT DO YOU DO?

As Director of Distribution at Create Music Group – a company that supports and invests in independent record labels – Darlene Hall ensures her clients’ music is available through Digital Service Providers (DSPs) such as Spotify and Apple Music. She also addresses issues with metadata compliance (the proper labeling of songs, with the right artist name, title, songwriters, label, etc.) and copyright infringement, and she works to combat artificial streaming.



MUSICAL MOMENTS

By the late 1960s, Johnny Cash’s career had hit a rough patch. He was battling drug addiction, his personal life was strained, and his popularity was waning. But, having had a long-standing fascination with the American prison system—especially Folsom State Prison in California (“Folsom Prison Blues,” written in 1955, was one of his early hits) he decided to play a show in the penitentiary. He had performed at prisons before, but none had been recorded professionally. Cash believed in prison reform and had a deep empathy for the incarcerated. He saw the 1968 performance as a way to connect with people he cared about—those on the margins—and to revive his career.

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BY MARCIA NEEL

Recognition Matters

EVERYONE APPRECIATES being noticed and recognized. Hearing one's name in a positive way evokes feelings of validation, connection and belonging. It signals they are being acknowledged as an individual with a unique identity and not simply as a part of a group. It sends the message they are valued and seen.

This sense of recognition is especially important at key transition points—when transitioning from middle to high school or even while still within the program. As students consider new coursework and activities from one year to the next, February becomes a critical time for retention, as this is when registration for the upcoming school year often begins.

Celebrated poet Maya Angelou is often quoted, “I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

This underscores the importance of intentional recognition and how much it can matter—particularly at this specific time of year.

Recognition can take many forms. A teacher can recognize students in the classroom, in daily/weekly announcements, on concert programs, your website, social media and personal communications. In a digital world, the power of a handwritten note is stronger than ever. It tells a student: *You matter. I see you. You belong here.* Providing a sense of recognition is a game-changer for retention.

What One Director Did

One director began writing short, handwritten notes on concert programs. They were specific:

“Annie: great work in class. I appreciate you putting in the extra time!” “Robert: I noticed you helped a younger cellist. That’s leadership.” “Maria: amazing job balancing music and athletics!”

You don’t need to write a novel. Try:

- One sentence of praise
- One sentence of gratitude
- A closing: “Glad you’re in this group.”

Ideas for timing:

- Before concerts
- During high-stress weeks
- At the end of the year

At first, it was just a small gesture but by the next concert, students were *asking* if they’d get a note. New students hoped for one. The tradition grew — and so did the program.



Personal Notes Home

Writing a short note to a student or parent and sending it in the mail creates a powerful personal touch. When people get their mail, the first thing they open are hand-addressed letters. Unlike an email or text, a physical card or piece of paper usually stays around and gets read many times. Consider designing and printing your own “Note of Praise” or “You are Appreciated” card to make it even more special.

Phone Calls

Calling parents is another powerful retention tool. Speaking with a parent and letting them know that their child is a leader in the middle school music program or is one that shows great musicianship or has excellent potential for success is “music to a parent’s ears.”

When finding out a student was not planning on enrolling from middle school to high school, one director called the parent and began the conversation by saying, “I don’t normally call parents of students who do not plan on enrolling in the high school music program, but in (child’s name) case, I had to make an exception. In speaking with (name of middle school music teacher) he/she told me how well (student’s name) is doing in their class.” The high school director then went on to talk about specific things they had learned while speaking with the middle school director. The result, the child signed up for the high school program.

Keep a running list of specific moments for each student in a “Gratitude Roster” to make note-writing and personal communication easier.

Being recognized matters. When a student hears or sees their name written in a positive manner, it strikes at their heart. It does not matter if it is a handwritten note on a program or assignment, a personal note or a phone call home, positive communication makes a difference — and not just to students. Include parents, administration, and support staff, too. Kindness echoes.

There are no shortcuts. The extra effort you put in today is the secret. ¶



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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- **OGenPlus**
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- **YuStudio**
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- **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:**
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Strengthening Performance

MUSIC

By Peter Lee
& Tim Wilson



IN THE MODERN MUSIC DEPARTMENT, our mission as educators is to balance performance excellence and creativity, with the literacy required for 21st-century musicianship. For middle and high school programs, [Auralia](#) and [Musition](#) stand at the pinnacle of this intersection. The integration with the [MusicFirst Classroom](#) elevates them into a cohesive, curriculum focused and highly engaging musical learning platform.

The Power of Automation: A Solution to Common Challenges

A common challenge in middle and high school music instruction is the sheer volume of assessment required to track individual progress. Manually creating and grading listening quizzes, theory worksheets or aural dictation tests for an entire ensemble is a significant time commitment that often distracts from planning and rehearsal preparation. Auralia and Musition address this by providing comprehensive automatic assessment. Every interval identified and every rhythm tapped is graded instantly, giving students the immediate feedback essential for cognitive development. To make implementation even smoother, these platforms include extensive curriculum material. You

Practice and Creativity Through LITERACY

don't need to spend hours writing your own questions; the software includes a vast library of high-quality, pedagogical content ready for immediate use.

Bridging the Gap: Beginner Band and Orchestra

A game-changer for middle school educators is the dedicated instrument-specific content. We've all dealt with "fingering chart fatigue"—the constant need to review the basics with developing players.

Musition features specialized modules for Instrument Fingerings and Note Reading. Whether it's brass, woodwinds, or strings, students can interactively learn their specific fingerings, positions, and ranges. By assigning these modules, you ensure that when students sit down for full rehearsal, the "mechanics" are already ingrained, allowing you to focus on ensemble blend and expression.

MusicFirst Classroom: A Curriculum Shortcut

The most efficient way to deploy these tools is through the MusicFirst Classroom. For the busy director, MusicFirst removes the burden of building a digital curriculum from scratch.

- **Quizzes & Assignments:** MusicFirst comes pre-loaded with hundreds of tasks already linked to Auralia and Musition. You don't have to create the content; you simply assign it.
- **Curriculum Mapping:** The content is expertly curated to align with various curriculum requirements. Whether you are teaching beginner band, AP Music Theory, or are looking to explore pop, global, jazz, film or video game music with your students, there is a pathway ready for you.
- **Seamless Integration:** Students use single sign-on to access everything. Grades flow directly into the MusicFirst gradebook, making progress tracking effortless.

Pro-Tips for Successful Integration

1. The "Flipped Classroom" Model

Don't use valuable rehearsal time for theory and aural practice - assign homework through MusicFirst. Use the first few minutes of class to review the Instructor Dashboard. If the data shows the brass section is struggling with syncopation, you can tailor your next warm-up to address that specific challenge.

2. Gamify the Experience

The Ear Training Olympics in Auralia is a powerhouse for engagement. Create a monthly leaderboard in your classroom. Students are far more likely to master interval recognition when they are competing for a "Gold Medal" in "Aural Gymnastics."

3. Differentiated Instruction

In a single ensemble, you may have a prodigy sitting next to a beginner. Through MusicFirst, you can easily assign the most appropriate tasks. While your advanced students tackle chromatic harmony, your beginners can focus on note recognition and basic rhythm reading—all within the same class.

The Bottom Line

Integrating [MusicFirst](#), [Auralia](#) and [Musition](#) amplifies your impact and drives engagement. By streamlining the assessment process and providing a structured, pre-linked, gamified pathway, you free yourself to do what you do best: lead an inspired performance ensemble.

Start by exploring the pre-made tasks in [MusicFirst](#) and assigning one fingering quiz to your beginners. Once you see the engagement levels rise and your weekends remain grading free, you'll never look back. **T**

Register here for a free thirty-day trial of MusicFirst Classroom and to try Musition and Auralia.

TEACHING V

Specifying, funding and installing music labs is no easy feat. However, using them to teach takes an even more robust plan...

As with most technology, it's fantastic when it works. When it doesn't – or it doesn't fit your needs – not so much. But in an educational setting, even when the gear is set up and working, it has to function in service of your educational goals, and those goals, and the process for achieving them, must be equally as carefully constructed.

To address these issues and report back, we reached out to a great thinker on the subject, the renowned music educator and technologist Wayne Spletstoeszer, Director of Instrumental Music/Music Technology and Connecticut's Torrington High School. We sent Wayne a series of questions by way of our friends at Korg SoundTree and offer his answers here:

MS: Are there any commonalities to the musical backgrounds of students attracted to your program's music lab? If so, can you provide some examples?

WS: The most consistent commonality is the wide range of musical backgrounds represented in the class. Because the course is a general elective, it attracts an extremely diverse group of students—ranging from students with special needs, to those with no prior musical experience, to students with some informal background, as well as those who are deeply involved in performing ensembles.

This creates a dynamic and ever-changing learning environment. Each class has a different balance of skill levels, musical interests, and learning needs, which makes differentiation essential. The only true constant from year to year is that the makeup of the class is always evolving.

MS: What are some of the unique teaching opportunities you've found that labs present?

WS: Our lab provides a wide range of unique teaching opportunities because it extends far beyond a traditional keyboard setting. In addition to our class keyboards, we have multiple Korg nanoSTUDIO devices, a professional podcast studio, and a fully equipped modern band room. This variety of tools allows students to explore music creation, recording, performance, and production in ways that match their individual interests and learning styles.



WITH LABS





As a 1:1 school where every student has a Chromebook, the lab is no longer confined to a single physical space. Students can sign out a Korg nano controller and work in their study hall, the media center, or common areas. This flexibility increases engagement, encourages creativity in different environments, and promotes visibility for the program throughout the school.

The professional podcast studio has created opportunities not only for music technology students, but for students and teachers across the building. It has become a space where students develop their voice, tell stories, collaborate, and create authentic content. This has helped position the lab as a creative hub for the entire school community.

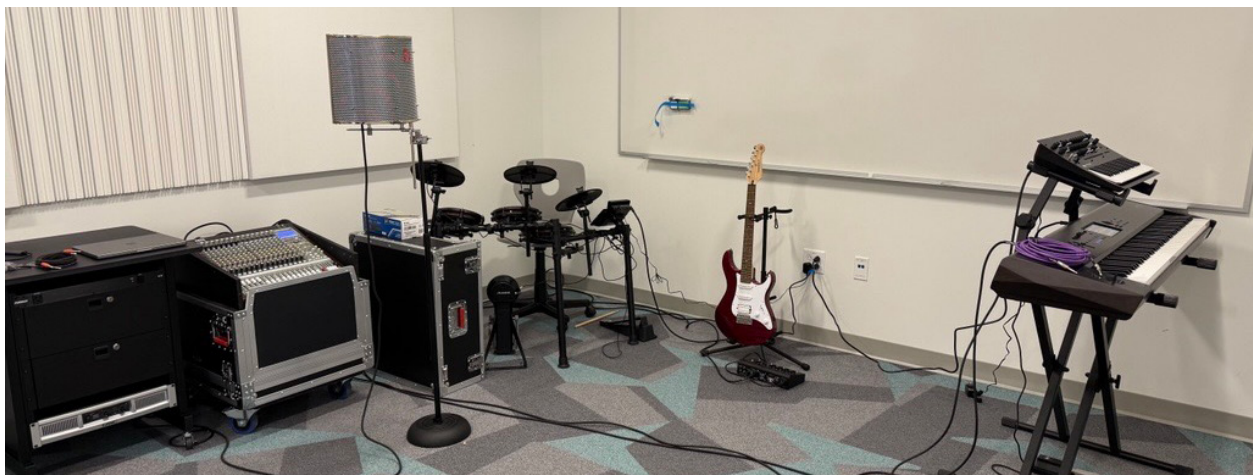
MS: Are there any challenges you've faced, and if so how have you overcome them?

WS - One of the biggest challenges is continually finding

new ways to keep the class fresh, engaging, and relevant. Because this is a technology-based course, the tools, trends, and workflows connected to the music industry are always evolving. What is current today can quickly become outdated, so the curriculum must constantly adapt.

To address this, I focus on teaching transferable skills rather than just specific software or equipment. By emphasizing creativity, collaboration, production techniques, critical listening, and real-world project workflows, students see how the class connects to actual pathways in the music industry. I also regularly introduce new project types—such as podcasting, modern band integration, remixing, and student-choice assignments—to reflect current practices and maintain high engagement.

This mindset of continuous growth and innovation ensures that the course stays relevant for students while



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also preparing them for future opportunities in music and media.

MS: Can you offer any recommendations to educators starting to teach with labs for the first time?

WS - Yes—start with what you want to teach, not the technology. Curriculum must come before the tools. You can have the best equipment available, but without a clear vision for student learning and outcomes, the technology alone will not create a successful program.

It is also important to design the lab around the needs of your students and your school community. Avoid building a program simply because you saw something at a conference or because another school is doing it. What works in one setting may not be the best fit for another. The strength of music technology is its flexibility—it can and should look different in every situation.

When the focus is on meaningful learning, creativity, and student engagement, the technology becomes a powerful vehicle to support those goals rather than the starting point.

MS: Can you share any success stories about your teaching with labs?

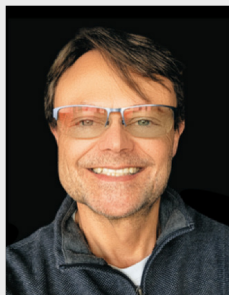
WS - There are so many success stories because success looks different for every student. One student with special needs created a podcast about his favorite cartoon, and through the process of scripting, recording, and editing, we saw noticeable growth in his speech and confidence. Another student, who was typically very quiet in class, found his voice through a remix project that was ultimately voted “best in class” by his peers. That moment completely changed how he saw himself as a learner and creator.

Stories like these happen every year. The lab environment allows students to work at their own level, explore their interests, and demonstrate their learning in ways that are meaningful to them. For some students, success is performing or publishing a finished track; for others, it is collaborating with a group, speaking into a microphone for the first time, or simply realizing that they are capable of being creative.

Because the pathways are flexible and student-centered, achievement is not defined by a single outcome—it is constantly evolving based on each student’s growth, confidence, and engagement. **T**



Enter The New Music “Labs”



With Korg SoundTree's Ken Greene , Education Technology Specialist, Mid-South/Southern Region

MUSIC TEACHERS WHO USE OUR [Korg_GEC5](#) lab system enjoy full control over their learning environments through the GEC5 app.

Students can work independently while in the app’s “practice mode”, collaborate with their peers in teacher-selected groups in “group mode”, or receive instruction and demonstrations from their teacher while their instruments and headset mics are muted in “lecture mode”. In this *wired* lab setting, students are mostly stationary, seated at their respective keyboard stations (often connected to a computer running a DAW), communicating with their teacher and classmates through headsets. It is a setting that remains an effective and versatile option for attracting “the other 80%” of students to our music classes.

There is, however, a less expensive, more accessible on-ramp for K-12 educators looking to integrate tech into their music programs. Small USB-powered keyboard controllers, control pads, and audio interfaces combined with DAWs such as Soundtrap and BandLab provide teachers and their students with complete music production “studios” ideal for schools offering 1:1 educational technology—Chromebooks, iPads, and laptops. The fact that one popcorn fundraiser can raise enough money to purchase one or more of these portable studios illustrates how quickly and easily a classroom corner, practice room, or library table can be transformed into a dynamic space for limitless creative self-expression.

Korg Soundtree, (the education division of Korg USA) is here to help! Explore our collection of [1:1 Classroom Bundles](#) on our KORG SoundTree website and [contact](#) one of our EdTech Specialists to schedule a free consultation. We’ll work closely with you to identify equipment that perfectly fits your budget and curricular goals, now and into the future. ●



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POP QUIZ

The following quiz questions can be used to test for comprehension or for general reading of this issue of *In Tune*.
(The answers are on page 3 of the Teacher's Edition.)

1. Which DCI program was created "to provide exciting performance opportunities for musical ensembles of all types, all ages, and all instruments, to encourage the creation of and support for community music-making everywhere?"

- a. Winter Guard International
- b. SoundSport
- c. DrumLine Battle
- d. All-Age Class

2. Which instrument is playing chords in the first verse of "Shut Up and Dance?"

- a. Guitar
- b. Bass
- c. Keys
- d. None

3. Where did sombr study voice?

- a. Berklee College of Music
- b. Private lessons
- c. LaGuardia High School
- d. NYU

4. Which of the following can be considered a musical theme?

- a. A four-note melody
- b. A sound effect
- c. A rhythm
- d. All of the above

5. Which record label released Sombr's debut album?

- a. Warner Records
- b. Columbia Records
- c. Fueled By Ramen
- d. October's Very Own

6. Across all marching competitions, judges are nudging programs toward moments that land rather than simply dazzle by increasingly rewarding...

- a. Contrast
- b. Technicality
- c. Intention
- d. Both A & C

7. Which classic brass show piece uses the call and response technique to transform its theme?

- a. "Carnival of Venice"
- b. "Jester's Dismay"
- c. "A Stroll Along the Thames"
- d. "Winged Victory"

8. Which piece of the drum kit plays quarter notes in a four-on-the-floor beat?

- a. Floor tom
- b. Snare
- c. Hi Hat
- d. Kick

9. What is the title of sombr's 2025 debut album?

- a. *I Don't Know Her*
- b. *I Barely Know Her*
- c. *I Definitely Know Her*
- d. *I Might Know Her*

10. What is the ending chord of "Shut Up and Dance?"

- a. A^b
- b. B^b
- c. C^b
- d. D^b



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