

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 22 • NO. 2

MONTHLY

**LEARNING
NEW SONGS**
P!NK'S "WHAT
ABOUT US?"

**HOW TO DJ,
STARTING FROM
SCRATCH**

SUSPENSIONS
FROM MILD TO WILD

LEON BRIDGES

Sometimes called an R&B "throwback," he's just released a new studio album that signals a brand new day

- ◆ The Tao of Intune
- ◆ **It's All About Showing Up**
- ◆ Enter The Podsquad
- ◆ **Show Choir Season: Interviews and Insights**
- ◆ Teaching Students To DJ

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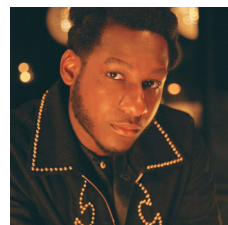
DJs And The Art of Arranging

IF YOU'RE READING THIS, chances are you're already a music educator seeking to supply your students with a modern, relevant music education experience, and, we hope, giving them access to In Tune's Student Edition. We also hope that you're finding value in our In Tune Teachers Edition, which this month contains a rare essay on an In Tune Student Edition story, in this case, "How To Become A DJ, Starting From Scratch."

The idea is to present students with resource material, and then, more than offer educators an outline or a lesson plan (something we do each month on intunemonthly.com), we've created a long form piece about teaching a segment on the craft of "DJing." The hypothesis is that by highlighting another unique musical activity, we can attract the interest of yet another segment of the music student population. They may be singers in your choir, or percussionists in your band. They could also be general music students who play music in an after-school garage band. By taking a somewhat academic approach to selecting and presenting music in a certain way, as a DJ, we open a window on the art of *arranging*. When you think about it, while DJs don't arrange compositions in the traditional sense, they do apply the same skills to create a cohesive and engaging musical performance.

Both of this month's DJ stories focus attention on critical listening, on tempo, audience engagement, "pro-audio" equipment, and much more. By your reading our teachers edition story about teaching DJing skills, and then assigning students our student edition DJing story, there follows the opportunity to discuss the activity in class and further diversify your students' music education experience. No doubt you will find them to be a highly motivated audience! ●

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



Leon Bridges

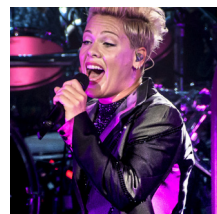
Leon Bridges came to prominence singing old school R&B with lyrics about family and faith. He's still grounded in his history, but his new album takes a next step in an evolution of his

sound, now called "nu-soul," and helping to define the future of his genre.



Suspensions: From Mild to Wild

This month's article on suspensions discusses how to think about the timing of chordal transitions and their impact on tension, resolution and melody itself.



How To Play "What About Us" by P!nk

Pink's big hit "What About Us" is an anthemic recording powered by a relentless beat and the artist's powerful voice. However, that vocal gains impact from a strategically constructed production, using spare instrumentation and just a little "studio spice."



Taking Lessons

Committing to take music lessons can be a life-changing decision, and the process leading up to it, as well as the experience itself, can be richer and more rewarding – and the outcome more successful - when approaching it with careful consideration.

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

For more, go to intunemonthly.com/subscribe

The Tao of In Tune

THIS MONTH'S COVER SUBJECT LEON BRIDGES IS APTLY NAMED CONSIDERING the issue's "connective tissue" (albeit loosely so.) Bridges himself is bridging from old school R&B to a new flavor of the genre dubbed nu-soul, or modern soul. Our "Techniques" feature is about suspensions, and how holding chords can bridge measures and create tension in music. Our "Players" artist Japanese pianist Hayato Sumino won a Chopin competition and loves to play Gershwin, bridging genres and traveling the world to bridge cultures and geography. There's more if you look for it, but overall, we think it's a good time to find ways to highlight common interests and use music to bring the world together.



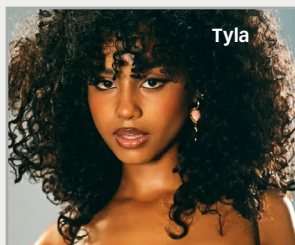
Afghan Youth Orchestra



FSU Marching Band

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 "Afghan Youth Orchestra Triumphs in Exile," "Opera Philadelphia Introduces 'Pick Your Price,'" "FSU Fans Rally for The Band," "LEGO Biopic On Pharrell Features Daft Punk," and more.



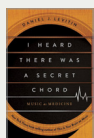
Tyla



Aretha Franklin

INFLUENCES

Here's how the influences of modern R&B singer Tyla connect back through time to Aretha Franklin.



MEDIA

Our monthly collection of music media features the new book *I Heard There Was a Secret Chord: Music as Medicine* - by Daniel J. Levitin, the podcast *Every Single Album* with deep dives into the discography of some of music's biggest icons, tour updates from this year's must-see shows, and breaking news about rising stars of the genre, and a video of how the Fender Rhodes Piano became one of the most iconic keyboards of all time.



FRONTRUNNER

This month's Frontrunner column features another collection of artists on the rise, bracketed by a list of noteworthy songs curated with student musicians in mind. This issue's five are folk-pop singer/songwriter Mxmtoon, pop multi-instrumentalist Luna Li, rapper/producer Riovaz, Irish singer/songwriter Cian Ducrot and jazz/funk/alternative folk singer/songwriter Alisa Amador, who writes and sings in both Spanish and English.

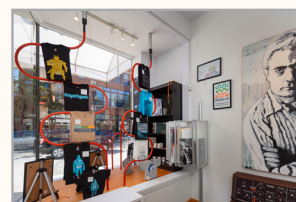


WHAT DO YOU DO?



Joe LaPorta is a senior engineer for Sterling Sound, an in-demand mastering studio based in Edgewater, NJ, and Nashville, TN. He's worked

on music in an array of genres by A-list artists from Future, Miley Cyrus, Jellyroll, and Beabadoobee, to Laufey, Gunna, and many more. If you listen to pop, hip-hop, indie rock, or anything else on the *Billboard* Hot 100, one of LaPorta's projects is bound to cross your speakers.



MEMORABLE MUSIC MUSEUMS

The Bob Moog Moogseum in Asheville, NC has closed temporarily due to damage sustained in Hurricane Helene, but it's online exhibits about the engineer and his signature invention of the Moog Synthesizer endure.

Teachers Are Raving About Ensemble Development



“ The variety of quality chorales in each key have considerably **uplevled my student’s musicianship**. They have learned to read what is above and below the notes as part of their journey to make their own phrasing decisions. Working in this book is a **game changer!** ”

Andrea Cameron
Robert Frost Middle School

“ I LOVE how the book is **laid out by key signatures**. It’s great that I can go to any section of the book depending on what key we’re working on for the day to have the kids warm up on specific exercises for that key. ”

Brian Hollar
Holy Trinity: an Episcopal School

“ *Sound Innovations: Ensemble Development* is our band program’s **secret weapon**. It’s a fantastic resource for developing ensemble skills and learning to play with a **beautiful ensemble sound**. ”

Travis Freshner
St. Helens Middle School

“ Implementing these books in every class has been **instrumental in developing my students’ musical abilities**. My students particularly enjoy the chorales and the variety of exercises. ”

David Tini
Loyalsock Township Middle School

“ I’ve been able to teach my students how to read rhythms in multiple time signatures with ease **ALL IN ONE DAY.** ”

Irone Roussel
David W. Carter High School



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BY MARCIA NEEL

It's All About Showing Up

Music and arts education as an Rx for chronic absenteeism

CHRONIC ABSENTEEISM has become an epidemic in America's schools. Released through [ED Data Express](#), federal data show that chronic absenteeism nearly doubled, rising from 16% before the pandemic to nearly 30% by the 2021-22 school year. This means that at least 14.7 million students nationwide were chronically absent that year. The jump in absence shows that roughly 6.5 million more students were missing 10% or more days of school when compared with the school year prior to the pandemic. While it had been anticipated that daily attendance would eventually return to levels seen before Covid-19 closed schools, early data from the 2022-23 school year reveals that absenteeism has remained extremely high.

Anecdotal evidence having shown that in some situations, music education programming to be a driver of better attendance rates, the [NAMM Foundation](#) commissioned a [four-year study](#) conducted by Metis Associates to examine whether there is a relationship between the amount of music and arts implementation in New York City Public Schools and chronic absenteeism. Researchers examined data from 2015-2019 that included 1,700 public schools and more than 1.1 million students. The study was designed to address the following research question:

“What is the relationship between chronic absenteeism rates and the richness of public school arts offerings?”

Released in 2021, findings show that higher arts implementation scores were associated with better student attendance (less chronic absenteeism and higher average daily attendance) and, likewise, lower arts implementation scores were



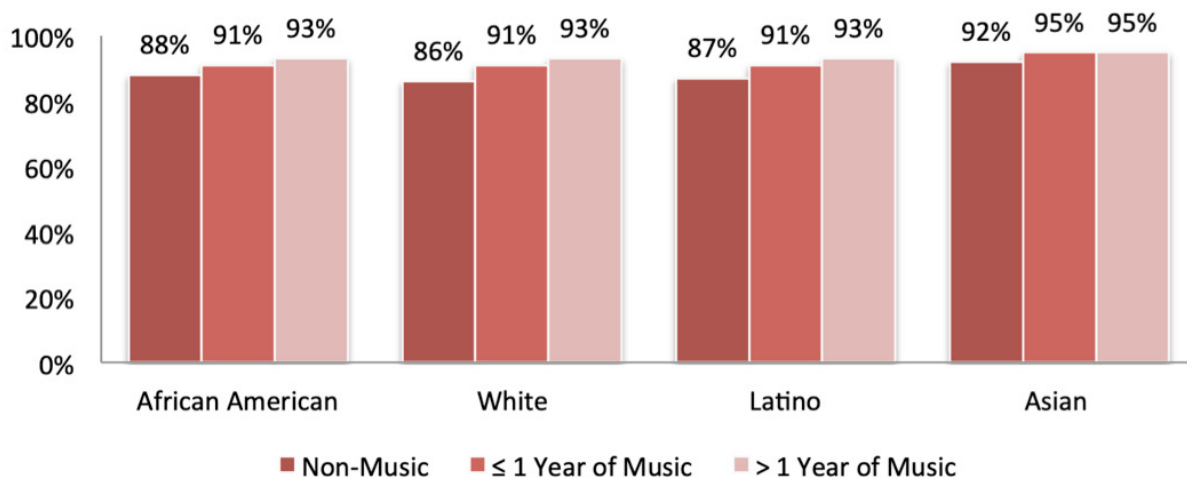
associated with worse student attendance (higher chronic absenteeism and lower average daily attendance). The analyses also showed that some schools that are reducing their chronic absenteeism are also increasing their levels of arts offerings.

OTHER SCHOOL CHARACTERISTICS

There are many factors that may influence absenteeism at schools. Statistics allow for the control of some of these factors, like the school's economic need index, its size, and the percentage of English language learners and special education students.

The Metis study showed that arts implementation level was still a significant predictor of chronic absenteeism rates for elementary schools even when other school-wide factors were included in the analysis. Arts implementation level was also a significant predictor of chronic absenteeism rates for middle school in 2017-18 and 2018-19. These analyses showed that the higher the arts implementation, the lower the rates

School Attendance Rates by Ethnicity



of chronic absenteeism. The study confirms, however, that results at the high school level were less compelling.

PRELUDE: MUSIC MAKES US BASELINE RESEARCH REPORT, 2013

Another impactful research report was commissioned by the Metropolitan Nashville Public Schools (MNPS) to establish a benchmark—a picture of students who have been enrolled in middle and high school music and the potential impact of music study on student engagement and academic achievement. Findings suggest that MNPS high school students who participate in music education have fewer absences than their non-music peers. This is even more so for the students who took more than one year of music classes.

With regard to overall attendance rates, students who took no music classes during their high school experience attended class 87% of the time. In contrast, students who took at least one year or less of music classes attended school 91% of the time, while those taking more than one year attended school at a rate of 93%. These differences are statistically significant. In a 180-day school year, that is a difference of 11 school days—more than two weeks of class—which is well on the way to the definition of chronically absent—10% or more days absent in any one school year which typically would amount to 18 days. The figure below reflects the MNPS school attendance rates by ethnicity.

POST-PANDEMIC RESEARCH

Granted, the MNPS report just above is from 2013, however The Tennessean reported in May 2024, that a new case study that included hundreds of Tennessee public schools suggests that, “music education may be tied to better math and reading scores, along with better at-

tendance and positive social, emotional and behavioral effects.” The study, titled “[Face the Music: A Case Study for Expanding Music and Arts in Schools](#),” was the result of a joint effort between the [CMA Foundation](#) and the [Mr. Holland’s Opus Foundation](#). It examined the challenges and benefits stemming from music and arts education across 589 schools and 23 districts in Tennessee.

In a news release, CMA Foundation Executive Director Tiffany Kerns said, “Music and arts education are playing a key role in helping students catch up after the pandemic, from helping with math and reading proficiency to coping with stress and trauma” which has become more prevalent in the post-Covid years.

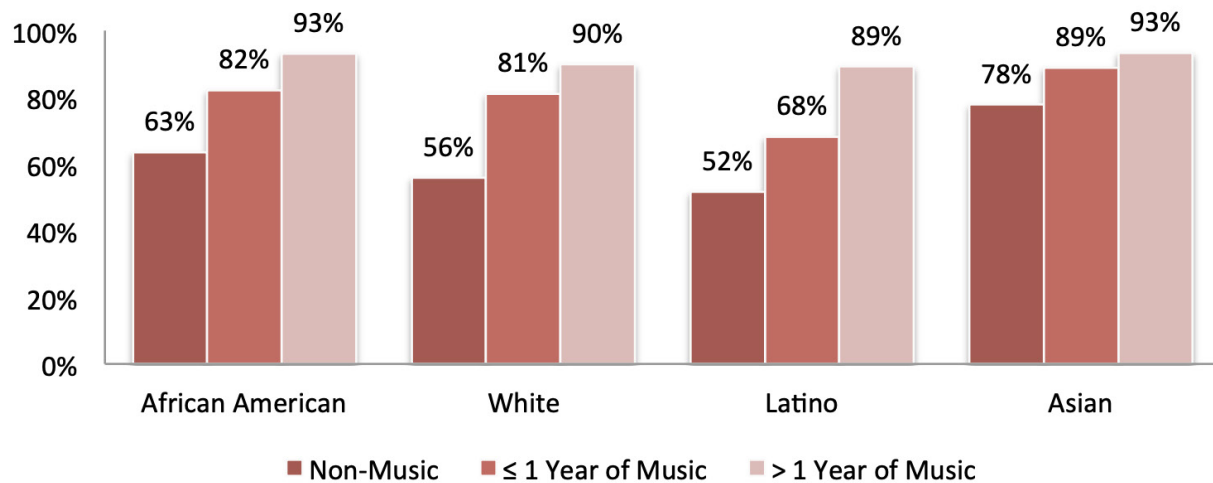
The study revealed that roughly three out of four districts reported increased attendance rates for students enrolled in music and arts programs. The study also noted that where music and arts students outpaced the school average for attendance, the school saw an average attendance boost of 12% across the board.

CODA

Though it may not be causal, the results from these studies show that there is a connection between music and arts offerings and school-day attendance. Music and arts educators are encouraged to research and present these findings to stakeholders in their own community. Here’s how.

1. Download your state’s chronic absence data from the [ED Data Express Download Tool](#).
2. Search your state’s Department of Education Accountability Portal or similar landing page to find the chronic absenteeism rate for your specific school. It may also be possible to garner statistics regarding other factors such as the school’s socio-economic need index, its

On-time Graduation Rates by Ethnicity



size, and the percentage of English language learners and special education students.

3. Compare the schoolwide data with the chronic absenteeism rate of the students in your program. In performing this exercise at his school, one music educator compared the downloaded data indicating a 47% Latino student population districtwide with the 72.5% Latino student population at his high school. Out of a total of approximately 1,900 Latino students, he learned from his administrator that 814 had been chronically absent in the 2021-22 school year but in his music program, there had been only 2 Latino students who had been chronically absent over the entire course of that given year.

4. Share these findings as part of your ongoing advocacy efforts. Include this information in every concert program, as part of your talking points at programs or when presenting to parents and certainly emphasize the strength of these findings with your school leadership.

Each of these studies has found that a rich music and arts program is associated with lower chronic absenteeism rates and higher overall school day attendance rates. With chronic absenteeism being of paramount importance with school districts across the nation, being equipped with this information reflecting the attendance rates for the school's music program would be impactful for all stakeholders.

The punchline is, according to the National Center for Education Statistics, "students who attend school regularly have been shown to achieve at higher levels than students who do not have regular attendance. This relationship between attendance and achievement may appear early in a child's school career." **T**

RESOURCES:

ED Data Express Data Download Tool

tinyurl.com/it222mm1

New Arts and Absenteeism Report

tinyurl.com/it222mm2

Prelude: Music Makes Us Baseline Research Report

tinyurl.com/it222mm3

Can music education boost grades, attendance? A new case study suggests it might

tinyurl.com/it222mm4

State Chronic Absence Data Charts for 2021-22SY

tinyurl.com/it222mm5

Classroom Attendance Calculator, the Guide and Worksheet

tinyurl.com/it222mm6



MARCIA NEEL serves as Senior Director of Education for Yamaha Corporation of America. She also serves as Education Advisor to the Music Achievement Council, a 501(c)(6) organization whose sole purpose is to assist directors in recruiting and retaining students in instrumental music

programs through effective professional development. Marcia also serves as a member of the Board of Directors of Percussive Arts Society.

TOP 3 TIPS

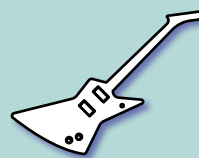
TO ENGAGE YOUR MUSIC LEARNERS

1 Use digital tools to track student progress and aid home practice



2 Encourage students to explore music on their own and learn to self-assess

3 Make learning fun by incorporating a variety of music genres



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PODSQUAD



In an in-depth article by Focusrite’s Lee Whitmore in the May 2023 In Tune’s Teachers Edition, we began exploring the role of podcasting as a “cross-disciplinary” educational endeavor, and the opportunity the activity presents for music teachers and their students. Here then is a next take on the subject:

THIS PAST SEPTEMBER 10TH, Manifest Media, the award-winning creative studio behind the acclaimed podcast “Table Read,” launched “PodSquad,” an after-school program for middle school students designed to foster collaboration and creativity. Offered in partnership with Los Angeles public schools, PodSquad invites students to embark on a journey of self-discovery and storytelling, ultimately producing a podcast for listeners worldwide. For 13 weeks, the program teaches students various aspects of audio podcasting, working collaboratively to create a fully produced podcast series. PodSquad seeks to guide students to discover their distinct voice, enabling them to craft authentic narratives. Students are divided into four groups, with each developing its own podcast. Throughout, and at the end of the 13-week program, recordings are produced, finalized, and broadcast. “We’re also getting plenty of behind-the-scenes photos and videos and will present a showcase in The PAC theater at the end of the series,” said Manifest co-founder Mark Knell. “We’re laser-focused on the craft of storytelling, whether it’s news, narrative, or fiction.”

During the course of the program, students collaborate with industry experts such as Shaan Sharma, actor from “The Chosen”; Torrel Alexis, re-recording engineer; Vanessa Richardson, podcast host and producer; Alice Florence Orr, podcast critic and novelist; Aisha Wynn, producer and network executive at MACRO; Rob Puzzitiello from Mackie; Gordon Firemark, podcast producer and attorney; and Wally Hasselbring, co-founder of The Right Now PR Agency. Mackie, a leading audio brand, is supporting the PodSquad initiative by donating podcasting bundles powered by their adaptive digital podcasting mixer, the DLZ Creator.

“Giving the kids experience with professional audio gear is a huge part of it. Compared to television or old-school radio, podcasting is very do-it-yourself. Your podcast needs to sound professional without the help of an audio engineer or dedicated recording studio, and you don’t want to waste hours trying to figure out how



DLZ Creator mixers



everything works,” said Jack Levy, Manifest co-founder, and an Emmy-winning audio producer. “And here’s the best part: the kids love the (Mackie) DLZ Creator mixers. They’re perfect for students because setup is a snap: a built-in assistant and different control modes make it easy. In our first session, students had to unbox and set up systems themselves. Within minutes, they were recording like pros... These kids are all in on the gear. We have a 13-year-old who flies on the DLZ.”

Following the first 13-week program, a second semester will be launched this February in another LAUSD school. Manifest Media will then discuss implementing the program in other schools and school districts. Levy said, “What’s great about content creation is that anyone can do it. It’s a creators’ economy, and it’s a sector that is always growing. The medium is here to stay. Kids in any educational environment, public or private, will benefit from and enjoy these skills. We’re already fielding interest from other

schools, in California and elsewhere.”

Reached via email for this story, the co-founders emphasized how versatile podcasting can be. “Podcasts aren’t limited to news commentary or celebrity interviews. There’s really no limit to what you can explore. Last week, we brought in artisan pizza chef Chadwick Corcoran from Two Doughs Pizza (in Agoura Hills outside of L.A. proper) for a pizza tasting—20 pies. The kids gave first bite impressions, their hot takes, and debated ultimate toppings. Each team ate pizza and interviewed Chadwick. All of it was recorded on the DLZ, and it’s pure gold... er, Golden Crust? We could call the segment ‘Deep Dish’n’. The Pizza Review episode will be out soon!”

As the students build their skills and comfort level during Podsquad, the process moves from recording to editing, and finally to official release. “We record on the DLZ, edit on Podcastle, and publish on Buzzsprout for classmates, parents, and the podcast Universe,” Levy explained. “By the end of the 13 weeks, the final episodes will go wide on all major platforms—Apple, Spotify, iHeart... We’re doing both remote and in-person guest interactions. Thank you, Zoom and Podcastle! (There’s) homework, too— students go home and interview family, neighbors, and local stories of interest. The full range—remote, in-class, and field interviews. Bottom line: the kids are crushing it, the DLZ Creators are a huge hit, and we can’t wait to show what they’ve done.”

ABOUT MANIFEST MEDIA

Manifest Media is an innovative company revolutionizing podcasting by partnering with established content creators from various industries, including film, television, sports, and publishing, to develop emotionally engaging content that captivates audiences. Founded by industry veterans Mark Knell and Jack Levy, Manifest Media has worked with award-winning writers, Rock & Roll Hall of Fame inductees, Oscar and Emmy winners, influencers, and rising stars, to produce content that leaves a lasting impression on listeners. Their current podcast TABLE READ has been Apple Top 10 Fiction for 72 weeks.

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FROM OUR FRIENDS AT WENGER

Show Choir



r Season:

Interviews and Insights

By Tina Wood

Marketing and Social Media Coordinator, Wenger Corporation

In this article, we share interviews and insights from two show choir directors – Jenni Winter of Grenada High School, Mississippi, and Julianne Fowler of Noblesville High School, Indiana.

Visions in Harmony: Grenada High School, Grenada, Miss.

“I’m always excited about show choir competition season,” explained Jenni Winter, show choir director at Grenada High School (GHS) in Grenada, Miss. “We might not always win, but we always have the greatest time.” She is a spirited director with a strong background in music and show choir, bringing a unique blend of expertise and enthusiasm to her role.

Winter took the helm of the Visions show choir in 2005, and under her guidance, the group has grown significantly. The group now boasts 60 high school students. Her other groups include a competitive middle school choir of 38 kids, a non-competitive show choir of 22 7th and 8th graders and even a 6th grade choir with 36 members. What sets Winter’s approach apart is her focus on inclusivity in nurturing student performers. “Some years we have an overabundance of talented students, and I hate to cut them,” she said, highlighting her reluctance to limit opportunities for interested students, especially with no other vocal music classes available.

The show choirs under Winter’s direction are known for their vibrant, engaging performances. “Even though you’re competing against each other, you’re still cheering for them,” she’s said. “It’s fun to see the creativity of other schools.” Winter considers this spirit of camaraderie a hallmark of most show choirs.

Her leadership also extends beyond just directing. Winter has cultivated a group of former students who contribute significantly to the program’s enduring success, and she appreciates the value of their collaboration. Her team now includes Matthew Murphy and Claire Barker, two GHS alums who began choreographing for her as students in 2012. Their creative contributions have been pivotal in shaping the choir’s performances. “Even as students they were amazing!” Jenni exclaimed, recalling their initial involvement.





Her son, Tripp McCrory, a Visions alum who graduated in 2018, also plays a vital role. He assists with vocals, bringing a fresh perspective and a strong understanding of the group’s dynamics. “The four of us are a team,” Winter declared, stressing the synergistic nature of their relationship.

Ja’Mya Benson, another former student, leads the show choir band, with band director Michael Hankins being another alum. This close-knit partnership of past students and family members brings a unique blend of talent, creativity, and historical knowledge to the program.

To keep improving, Winter also highlighted the importance of adapting to new technologies and techniques in show choir performances. A recent \$30,000 donation enabled the purchase of large screens and projection equipment, enhancing Visions’ stage presentations. “Now we can project scenery onto the screens,” she said, excited about the creative possibilities. Her team has also embraced the Stage-Book choreography app, making learning the shows easier and more accessible for students.

For platforms, GHS uses StageTek staging from Wenger: sixteen 4’ x 8’ decks are typically arranged in a 4 x 4 configuration. “I love our StageTek platforms!” Winter exclaimed. “We’ve had them for over 12 years, and they’ve held up pretty well.” She claims they are very sturdy, despite a lot of wear and tear from being frequently moved. This staging is also used for other school activities like pageants, recitals, and proms.

Winter’s advice to fellow directors is clear: “Learn to let people help you and realize that maybe your ideas are not always the best.” She values the opinions and contributions of her team, recognizing that collaboration and diverse ideas lead to more dynamic and successful performances. The

team’s process involves extensive brainstorming and careful decision-making, often consulting with their music arranger, Ben Wexler from New York, for his original compositions to fit their storylines.

Winter’s leadership style and her team’s cohesive working relationship serve as an inspiring model for show choir directors everywhere. Her ability to draw on the talents of former students and incorporate them into her current team demonstrates a unique approach to building a flourishing program.

Blending Tradition and Innovation: Noblesville High School, Noblesville, Ind.

“We have the opportunity to get kids really excited for the competitive atmosphere in high school show choir thanks to our awesome middle school choir directors,” noted Julianne Fowler, assistant director of the Noblesville Show Choirs at Noblesville High School (NHS) in Noblesville, Ind. Both of the districts middle schools provide a robust pipeline of talent from their audition-only show choirs that have placed highly in competitions for many years.

When Fowler arrived at NHS last year, the tradition of show choir excellence already spanned more than four decades. She takes pride in helping build on that legacy. The school boasts four show choirs – two varsity and two prep – providing students with a variety of options. The varsity groups (NHS Singers and New Dimension) each have about 60 students; the prep groups (Sensation and MaleTonez) range between 25 and 50 students. “We try to ensure our kids learn a little bit of everything,” Fowler explained. With approximately 300 students participating in choir, the program caters to a wide range of talents and interests.

She appreciates the community's vital role in nurturing the arts from preschool onwards, her own musical journey mirroring this community passion. Raised in a similarly supportive environment in Brownsburg, Indiana, about 40 miles away, Fowler's love for music was kindled early, strongly influenced by her mother, a middle school choir director.

Each year, the Noblesville Show Choirs participate in weekend competitions from January through March. In March 2024, they hosted the "First Annual Indiana Show Choir Championships," welcoming 12 groups from across the state and starting a new tradition.

"Running like a well-oiled machine was the goal," she remarked. That includes having people backstage and in the warm-up room who fully understand the event's scope and can answer questions. To help keep on schedule, she suggests adding a 5- or 10-minute buffers between performances, allowing for issues like hallway traffic and clearing the stage.

NHS is now considering introducing an innovation Fowler saw at a recent competition: a dedicated costume repair room, staffed by skilled parent volunteers, stocked with all the necessary equipment and materials. "It changed my life!" she exclaimed, recalling how one of her students quickly had his split pants repaired.

For the Noblesville Show Choirs' own performances, show development begins a year in advance, with Fowler and director John Neubauer brainstorming ideas to build a captivating competition set. "We bounce ideas back and forth off each other," she explained. "We might really love one certain song and have a vision for building off it."

Once school is back in session in August, the varsity groups "front load" competition rehearsals since they have more content to learn. Their focus then shifts to music for the fall and holiday concerts. The prep groups typically start learning their competition sets around fall concert time.

"We try to cater to what the kids need," noted Fowler. "Especially with the younger groups – they first must learn how to learn and build up their stamina." She added that they try to protect the students' free time outside of the school year. Summer events like camps and certain fundraisers are voluntary.

Including the fall concert, the Noblesville Show Choirs usually perform 5-6 concerts in the NHS auditorium each school year. They use StageTek risers from Wenger for daily rehearsals and move them onto the stage for concerts.

"The StageTek risers are very stable and easy to work with," Fowler commented. "We dance hard on them for

many, many hours of the day and we haven't had any issues or injuries with them, which is super nice." She added, "Between music and other school activities, these risers are probably used 350 out of 365 days out of the year." Along with occasional use at the middle school, the risers also support non-music high school events like National Honor Society ceremonies.

To improve accessibility for NHS students, fundraising plays a pivotal role. "We never want money concerns to be a barrier to entry for students," Fowler remarked. From more traditional methods like sales of popcorn and cookie dough,



NHS' show choirs also branched out last year with an innovative social media campaign.

For this initiative, students created content and pushed it out through social channels. Some students showed behind-the-scenes activities at choir practice. Others did takeovers of the choir Instagram and walked people throughout a typical show choir day. Still others made video compilations involving interviews with questions like: "What does choir mean to you?" or "Why do you love choir?"

"It was a really cool fundraiser because many times people want to help students in the arts without buying something," recalled Fowler. The campaign solicited donations, either to a student's account or the choir program.

Innovative ideas like this illustrate how the Noblesville Show Choirs, aided by the commitment and zeal of Neubauer and Fowler, continue promoting high standards of musical achievement to support student growth. The effective blending of passion, planning, and performance quality maintains Noblesville High School's status as an exemplary show choir program. **T**



Teaching Students To DJ



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FOR STUDENT MUSICIANS and young music aficionados without musical training alike, the skills needed to perform as a DJ require a background in theory, technique and technology, however today's hardware and software tools have such functionality that only require basic knowledge in these disciplines.

Of course, music educators already have the needed background in things like beatmatching, equalization and selecting repertoire. With simple tutorials on the tech, building lessons on performing as a DJ are straightforward, and the enthusiastic engagement of students can be anticipated.

Yes, finding and learning about DJ software will take a bit of doing, and practicing with the hardware will take a little time, and practicing with the hardware will take a little time, but the tools for beginners are there – both the hardware and the software. Once you

learn the language of the dance music genre, and become comfortable with simple DJ technique, you'll undoubtedly have acquired curricula that can unlock the interest of a broad diversity of student populations.

This is an activity with relevance for all ages, for students from all cultures and certainly for use with all genres of music. Its something that can be taught in large and small groups or one-on-one, with home study opportunities as well. Students can rotate through one or a few DJ set-ups, or a series, and there are many opportunities for collaborations.

Students can work together on choosing music. They can deliberate amongst themselves on how and when to use loops and effects, and they can take turns performing for the class. It does take making the time within your program and acquiring the assets, but the rewards in engagement are well worthwhile. ●



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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. What is the chord progression that repeats throughout P!nk's song "What About Us?"

- A. F minor, Db major, Ab major, Ab Sus4
- B. C minor, Bb major, F major, F Sus4
- C. G minor, Eb major, Bb major, Bb Sus4
- D. A minor, F major, C major, C Sus4

2. Which company does Hayato Sumino endorse for digital pianos?

- A. Yamaha
- B. Roland
- C. Casio
- D. Nord

3. What is the most common suspension mentioned in the article on music theory?

- A. 2-3 suspension
- B. 4-3 suspension
- C. 6-5 suspension
- D. 7-1 suspension

4. Which Texas-based trio did Leon Bridges collaborate with on the EP "Texas Sun"?

- A. White Denim
- B. The Southsiders
- C. Khruangbin
- D. The Texans

5. According to the article on taking music lessons, which of these is NOT a critical ingredient for successfully learning a musical instrument?

- A. A commitment to begin
- B. Access to the right instrument
- C. An enduring commitment to practice regularly
- D. Having innate musical talent

6. Which band's reunion tour has sparked a ticketing frenzy and controversy?

- A. The Beatles
- B. Led Zeppelin
- C. Oasis
- D. Pink Floyd

7. What is unique about the upcoming Pharrell Williams biopic "Piece By Piece"?

- A. It's filmed underwater
- B. It's made entirely with LEGO
- C. It's a silent film
- D. It's filmed in virtual reality

8. What new feature is Google adding to its "Circle to Search" function?

- A. Video editing
- B. Language translation
- C. Music identification
- D. Augmented reality

9. What innovative pricing model has Opera Philadelphia introduced for its 2024-25 season?

- A. Free for all
- B. Subscription only
- C. Dynamic pricing
- D. "Pick Your Price"

10. Which AI song generators are facing legal scrutiny over alleged copyright infringement?

- A. Spotify and Apple Music
- B. Suno and Udio
- C. YouTube and SoundCloud
- D. TikTok and Instagram

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