

◆ TEACHER'S EDITION ◆

THE YOUNG MUSICIAN'S TEXTBOOK

intune

VOL. 22 • NO. 3

MONTHLY

LEARNING NEW SONGS

GREEN DAY'S
"WAKE ME UP WHEN
SEPTEMBER ENDS"

THE ART OF THE GUITAR

ALL ABOUT
9TH CHORDS

BENSON BOONE

A Music Creator Finds His Method

- ◆ The Tao of In Tune
- ◆ Marcia's Memos: Careers In Music
- ◆ Immersive Audio in Music Education
- ◆ Introducing the DAW

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Hear The Music

IN THE EMAILS WE SEND TO TEACHERS, (and the emails sent by our distributing partner organizations giving them open links to In Tune they can share with their students,) there's a line mentioning that our digital platform has a "narrator" function, and it's something that some teachers and/or student readers may not be taking advantage of.

The idea is that those reading long-form content on a phone – which is possible with In Tune – or who are visually impaired, or remedial readers, or speak English as a second language, might prefer to listen to In Tune's content, rather than read it. Of course, reading stories that students enjoy, like those about music, might be ideal skills builders, however, being able to avail oneself of the narration function might also enable an alternate educational experience. Therefore, here's a quick tutorial on the function.

Every issue of In Tune comes in two formats, the "reader view" (in magazine style designed on two page horizontal spreads) and "article view" (with stories shown in a stack, vertically, on phones, and in a grid on computers and e-readers.) Reader view is the default, and the way the publication opens first, but by clicking on the short three bars in the upper left corner of the tool bar, the option to choose the article view is included in a drop down menu.

When choosing article view on a computer, each of the stories in the grid has a small speaker icon. When clicking on the icon, a computer generated voice will read the story. Traditional audio tools (volume, pause, fast-forward, etc.) appear at the bottom of the screen. When choosing article view on a phone, the speaker icon appears to the right of the story listing.

Using In Tune's narrator function is very simple, and its path is intuitive, once the article view is found and chosen. Especially for those who need help with their reading and language skills, it's a most useful aid. ●

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



Benson Boone

The young singer/songwriter/musician Benson Boone had broken out as a pop artist, but a recent hit song is taking him to a higher level. He attributes his new success to

finding a method whereby he writes songs late into the night.



All About 9th Chords

Those who have learned the basics of chord construction can stretch their

harmonic palate by entering the lush world of 9th chords.



How To Play "Wake Me Up When September Ends" by Green Day

This song's "magic" is that whether the instrumentation is soft or hard, the vocal is consistent, in both level and emotion. When they enter, the heavy drums and distorted guitars don't swallow the vocal, which gives them greater impact – a lesson for those producing recordings and performing live.



The Art of the Guitar

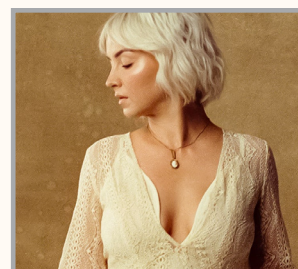
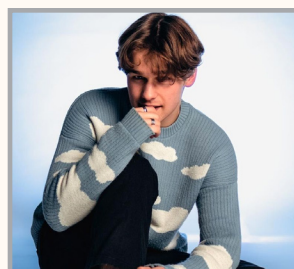
Some see musical instruments as art and collect them for their beauty as well as their sound. Master inlay artists at Olson Inlay have adorned

some of the most beautiful and valued guitars and have now helped Paul Reed Smith Guitars create the 40th Anniversary Dragon, a masterpiece if there ever was one.

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

The Tao of In Tune

IN THIS ISSUE OF IN TUNE'S TEACHER'S EDITION, columnist Marcia Neel expands on a regular In Tune focus, writing about careers in music. Our "Techniques" columns are our music theory pillar, our "Write Stuff" pieces are our music creation tentpole, and we scan the globe to provide insights into various genres, instruments and gear, music technology and music news. But, In Tune's "What Do You Do" columns anchor our raison d'être insofar as students' musical futures. Our core concept is that living a musical life can take many, many forms, and that the music education you provide every day has tremendous value; one could argue longer lasting value than any other curricular endeavor. A background in music studies can be applied to an incredibly diverse array of occupations, within the music sphere or beyond. Consistently shedding light on those opportunities and starting as early as possible, can make a great difference students' lives.



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 Music Rolls Out Major Updates," "Scorsese Captures The Beatles' American Breakthrough," "Warped Tour Plans Three-City Comeback," "Marching Band's Big Sound Makes Waves," and more.



INFLUENCES

Here's how the influences of American singer/songwriter and actress René Rapp connect back through time to The Supremes.



MEDIA

Our monthly collection of music media features the new book *Soul-Folk*, by Ashwanta Jackson, *Billboard's* podcast on pop G.O.A.T.s, with a ranking of "The Greatest Pop Stars of the 21st Century," and a fascinating video exploring Mozart's mysterious demise.

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 Welsh singer/songwriter Ben Ellis, country breakout Maggie Rose, singer/songwriter and multi-instrumentalist Mobley, and New Zealand groove-pop duo Balu Brigada.



WHAT DO YOU DO?

Dendy Jarrett is the CEO of the Give A Note foundation. The drummer, former retailer, current board member of the Spirit of Atlanta drum corps and music non-profit executive works to support music educators and strengthen music education opportunities for students everywhere.



MEMORABLE MUSIC MUSEUMS

Set to open in 2025, The Hip Hop Museum in the Bronx, New York is committed to exploring and recognizing the diverse culture of hip-hop music and inspiring visitors to celebrate diversity in their own lives.

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BY MARCIA NEEL

Careers In Music

NATIONALLY, 673,656 businesses are involved in the creation or distribution of the arts, they employ 3.48 million people, and the career field is growing exponentially with opportunities that include creating and performing music. Music is an exceptionally dynamic industry that demands a combination of creativity, technical expertise, organizational skills, and teamwork, and there is a high demand for individuals with these types of experiences and qualifications.

For those so inclined, teaching music in schools, and being a resource for music learning in a community, continues to be one of the most rewarding and sustainable career choices for musicians. Music educators are leaders in their communities; many will attend higher education to earn required teaching certifications. Others gain teaching credentials along the way as active musicians, leading to a creative life as the impact of music-making is shared with others. A recent survey by the National Federation of State High School Associations (NFHS) found extremely high job satisfaction for K-12 music educators, regardless of where, what or which grade levels they teach. Simply stated, music teachers love what they do, and those students graduating college with teacher credentials in music education *experience a 100% placement rate!* In addition, benefits for educators are considerable. Many districts are now offering increased levels of start-up salaries, relocation bonuses, and even paid student teaching opportunities. Most all also offer some sort of group insurance plan as well as guaranteed pension plans that rival the best of any other job category.

All students, parents, and counselors are urged to check out the available resources shared below to discover the opportunities that lie ahead for those who enjoy being around like-minded, passionate music-makers. The TeachMusic Coalition was formed to provide resources and solutions to the immediate, short-term and longer-term challenges facing the music educator workforce and recruit the next generation of music educators. To learn more about the possibility of becoming a music teacher, check out the information available at teachmusic.org.

Although teaching and performing are immensely reward-



ing career choices, there are hundreds of other choices across a plethora of other job categories in the music industries that can provide life-long, secure, and purpose-driven careers to suit the aspirations of every music lover. The NFHS has built career pages to help bridge the gap for students looking to put their musical experiences to use after graduation. Learn more about them at artsadvocacy.nfhs.org/careers/ and nammfoundation.org/careers-in-music.

Whether teaching, performing, or designing and building the world's next musical innovation, the life skills learned as a music student are highly desired within the creative industry. The above resources share valuable information on careers that will offer personal fulfillment as a result of working alongside others who share a passion for and have benefited from the life-changing experiences of music-making. **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. Marcia also serves as a member of the Board of Directors of Percussive Arts Society.



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IN



By Lee Whitmore, Ed.D,
Vice President, Focusrite Group in Education

IMMERSIVE AUDIO

MUSIC EDUCATION

FROM DOLBY ATMOS MUSIC to Apple Spatial Audio and Sony Reality Audio, there's a constant buzz we hear as music educators and professionals, about immersive audio. These new listening technologies are readily available to students, and they will need to know about them for creating and composing music, as well as a multitude of other careers in music, on which they may embark. So how does this affect music and audio education?

What is Immersive Audio?

For decades, we and our students have been having immersive experiences listening to music, TV, and film, in movie theaters and at home. Most of us have experienced movies in IMAX and Dolby Surround Sound. I have a first-generation Sonos system that delivers Dolby Surround Sound in my living room where I listen to music and watch streaming video almost daily.

My now-dated home entertainment system delivers audio as Dolby 5.1 Surround Sound, which translates practically into five speakers that surround me at ear level,





Full Sail University's
Dolby Atmos
Classroom

So, if your music program already includes recording mixing, adding immersive audio is simply an extension of what's being taught and learned in higher ed. and the commercial world. If not, it is needed to offer a relevant, contemporary and well-rounded music education experience.

How to include Immersive AI in your school music program

Software tools for music creation often used in secondary schools, like Ableton Live, Apple Logic and Pro Tools all include the ability to create and mix in immersive audio.

To teach AI, in addition to that recording and mixing software, you'll also need:

- More speakers in your studio or classroom spaces
- Mounting systems and/or stands to hang or suspend the speakers overhead and to your walls
- A multichannel audio interface with at least 11 output channels
- Software to time and tune your speaker configuration; just setting the speakers up won't suffice. You or your audio specialist or dealer must synchronize the audio playing from each speaker so it arrives at the mixer or designated listener's position in your studio.

Where to learn more

Public school systems around the country are already teaching and integrating immersive audio skills in their programs across the United States from California to NY. Here are some resources to check out if you want to learn more:

- [Focusrite and ADAM Audio's Immersive Audio Expert Guide](#)
- [Dolby Institute](#)

And don't hesitate to contact me, Dr. Lee Whitmore, at lee.whitmore@focusritegroup.com for information and referrals to programs and experts with local music retailers to help you create a great sounding immersive audio studio in which your students will be excited to learn. **T**

and one subwoofer bass channel, all with a channel of sound that comes together in an immersive listening experience. For a long time, cinematic audio experiences have included dramatically increased the number of speakers and associated audio channels feeding them to cover a larger space than my living room.

Sony, Dolby, and Apple have all recently introduced new immersive audio technologies that have transformed the creation of music made for TV and film through headphones, car audio and home entertainment systems, and recording studios – including the studios found in middle and high schools and on college campuses – are now set up to produce that music.

The most affordable and available way to experience a version of immersive audio is by listening in Spatial Audio over Apple AirPods Pro. In the case of school studios and classrooms, a typical Dolby Atmos Music system requires a minimum of twelve speakers (three in front, one on each side, two in the back, four overhead, and a bass channel fed to a subwoofer).

Where does Immersive fit in music and audio education?

I work with music and audio programs every day that include recording arts skills development, composition, sound creation for editing video and podcasting, and more. If some of your students will go on to college to study an audio-connected career, offering them experiences and essential knowledge about how sound and music are increasingly delivered today is important for their futures. Performers will benefit from this knowledge, and it will become even more important that future teachers are technologically current.



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INTRODUCING T



By **Jaye Mateyko**

THE DAW

Strategies for getting started with Soundtrap



Introducing new technology, especially a new Digital Audio Workstation (DAW) to students, (or yourself,) can be a daunting task. Where is the best place to start? How can you pace a full class of diverse learners? These are just two of the many concerns I've heard while working with teachers who have not used a DAW in their classrooms and feel lost, despite wanting to incorporate these tools into their teaching.

In this article, I'll be using Soundtrap as a specific example of a DAW, but my goal in its first part is to present a structure that applies to any tool, DAW or otherwise. In the second part, I'll share a lesson plan that will hopefully serve as guidance or inspiration as you and your students become familiar with Soundtrap. This lesson can also be modified to explore specific features of any DAW.

PART ONE: GETTING STARTED

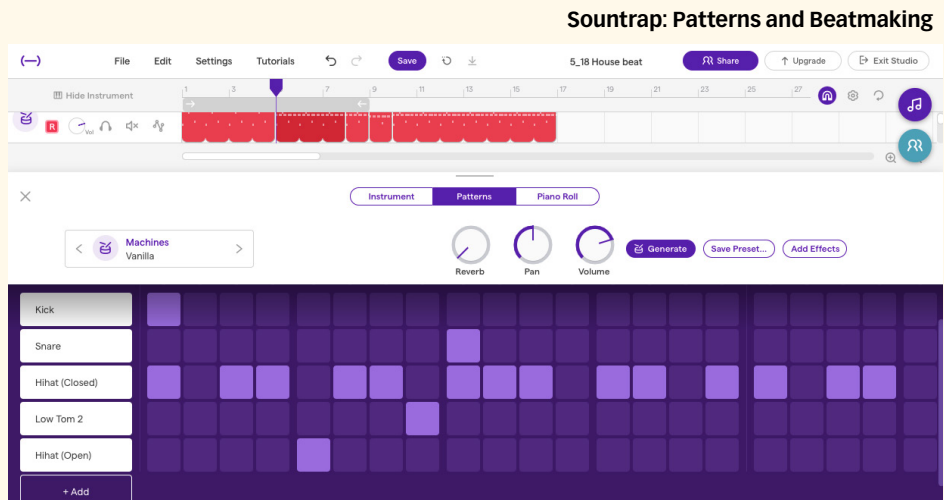
My first mission when introducing new technology to students is giving them a chance to experience it before I begin breaking down various components. One of the many benefits of using cloud-based technology is that students cannot break anything by clicking, tugging, or unplugging something too aggressively. Let your students explore any part of the software that catches their eye. At any point, a song can be saved or abandoned for a new one. This can take as long as you or they wish. Typically, logging in the first time will take much of a class period, but any extra time during that class can be used for students to explore.

When breaking down Soundtrap buttons and features, I start around the outside of the window, left to right, and work my way to the options like Patterns Beatmaker to begin creating tracks. In between each section, students have time to follow along. The pace of the breakdown will be determined by students – do they need clarification or repetition? Are they engaging more with some elements than others? Are you anticipating quick understanding and are surprised students aren't sure what something means or how to use it?

I always start with Loops (in Soundtrap, the circle with the beamed eighth notes). Working with this premade content gives students models for what they can create themselves and be easily retrieved and manipulated. Searching Loops and filtering them by genre is the best way for students to be immediately successful. Loops that have a similar title (Arcane Dreams – Classic R&B, for example) will be in the same tempo and key, so student choices immediately sound good.

I've heard that despite recording, posting, commenting, etc. students are reluctant to sing and record in front of peers. This is another reason for having students hack away at premade loops. It lowers the pressure of creating something beautiful and losing it, or creating something at all, and sharing it. Creating and recording can come after changing the key, tempo, or splicing existing loops.

Soundtrap makes individual or group recordings very



simple. Create a track, choose Voice & Mic and hit the big, red, labeled record button at the bottom of the window. Students can record using any device, so I always start with recording best practices – don't sing too close to the mic, check your volume first (Soundtrap has a volume sensor that provides a visual for input volume), and make sure the recording environment (background noise, etc.) isn't a distraction for the listener.

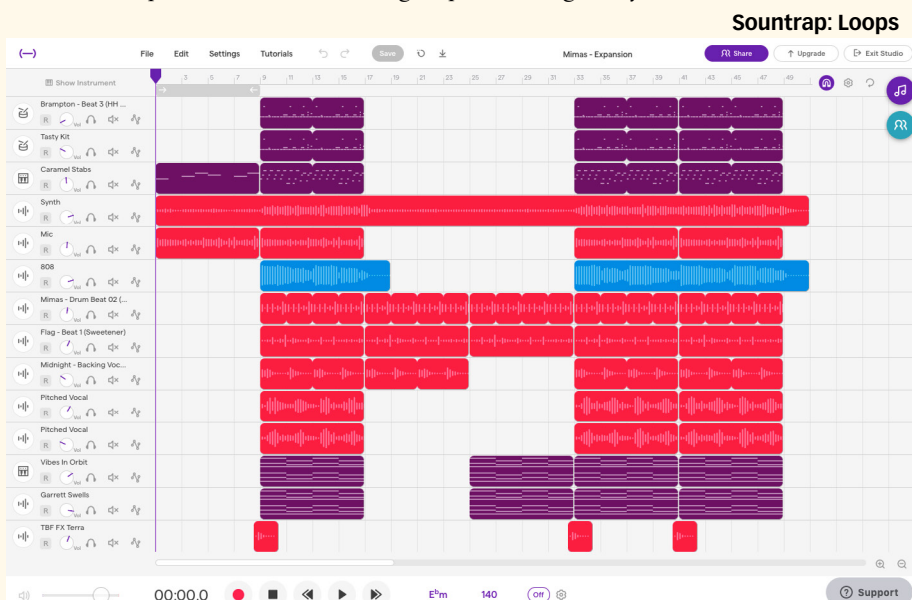
PART TWO: LESSON PLAN

Sound Effects and the Dictionary

This lesson combines literacy and music and gives students the opportunity to express and explore musical language along with different sound effects (FX) and pedals found within Soundtrap.

OBJECTIVES:

- Guide students' use and experience of the FX options embedded into Soundtrap
- Give students the chance to utilize non-music specific vocabulary
- Listen to, describe, and evaluate sounds using music specific vocabulary



SUMMARY: Students will pick one of the FX options and look up the title word(s) in the English dictionary, or any other language dictionary. Students will then use that definition to make guesses about how the template sound (a C Major Scale played on a grand piano, or a single voice talking) will change. Students then look up the name



of the pedal in a musical dictionary and apply the FX to the template to hear the change. The final step is to describe and document how the sound has changed.

MATERIALS: In addition to Soundtrap access, students only need pencil and paper for notetaking.

PROCEDURE: This lesson can be completed as a full class, small groups, or individual students. I recommend completing the first example as a full class to model procedure and give students a chance to write down the names of the sections so they can label and list the various effects and functions.

Start with a template sound. I typically choose the “Record Synth” option in Soundtrap using the Keys – Piano presets and create a basic C Major Scale. I have done this both by recording using my computer keyboard and by entering notes via the piano roll. Other options can include individuals or groups singing, or one person speaking at a time. This is the sound that will be changed by the added FX, so keep it simple and familiar.

Choose a single FX in Soundtrap – all your options are found by clicking the FX icon (a small circle with the letters FX). This expands the menu, and students can scroll through all available options before selecting.

I’ll use **Brighter** as an example. Start by asking students what the word “brighter” means. They may need to be focused away from musical explanations; if that’s the case, keep track of which students answer and return to them in the next step. After you get student answers, use a dictionary or dictionary website you prefer to look up the word. Write bullet points or key definition words on a board or easel pad.

Using dictionary.com, “brighter” yields no results but “bright” is suggested instead. Navigating there, the definition is “radiating or reflecting light; luminous; shining”. These words can also be written down.

The next step is to have students think about and describe how sounds might change based on that description and write them down as well. Apply the FX by clicking and dragging the pedal icon onto the track where you’ve recorded the template sound. I recommend using the Loop feature in Soundtrap so students can hear the modified sound multiple times. Then, have students describe the template sound using musical vocabulary. Write down those keywords and compare them to the student guesses.

The final step is to look up the FX in a musical dictionary and note the definitions to see how words, phrases or definitions compare.

TIPS: Make sure to look up the musical definition last. Most FX definitions describe how the sound is changed, which gives it away before students can guess. If the FX you’ve chosen doesn’t show up in your preferred musical dictionary, you can type it into Google or another web search engine and find results that way. This searching may be more effective than others. “Brighter pedal” or “brighter fx”, for example, comes up with guitar pedal Reddit posts about best options for purchase. This can be avoided by speed-running this process prior to your classes and selecting specific options for students to choose from. **T**

Here are some of the Resources mentioned above, but feel free to use any you prefer or are familiar with.

• **Musical Dictionary:**

<https://www.naxos.com/Glossary/ABC>

• **Merriam Webster:**

<https://www.merriam-webster.com/>

• **Dictionary.com:** <https://www.dictionary.com/>

JAYE MATEYKO is the Director of Support and Training for MusicFirst and has been with the company since 2015. They completed a bachelor’s degree in Music Education at Syracuse University and a master’s degree in Music Education at New York University, with teaching experiences ranging from first grade general music to high school marching band, and much in between. With MusicFirst, Jaye has presented at music education association conferences around the country including those in Texas, New Jersey, and most recently Missouri and Kentucky. As a classical saxophone player, they enjoy playing in ensembles of varying sizes and specifically love saxophones in concert.

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. According to the article, who is one of the iconic founders of The Hip Hop Museum?

- A. Kurtis Blow
- B. Grandmaster Flash
- C. DJ Kool Herc
- D. Afrika Bambaataa

2. What was Benson Boone's original career plan before pursuing music?

- A. Professional athlete
- B. Architecture student
- C. Piano teacher
- D. TikTok influencer

3. What inspired Benson Boone to write his hit song "Beautiful Things"?

- A. A hiking trip in the Pacific Northwest
- B. A late-night session with Dan Reynolds
- C. A bout of insomnia and his grandmother's piano
- D. His experience on American Idol

4. In Green Day's "Wake Me Up When September Ends," what is the key and tempo of the song?

- A. Key of G, 100 BPM
- B. Key of A, 105 BPM
- C. Key of G, 105 BPM
- D. Key of D, 110 BPM

5. Which group was ranked #97 on *Rolling Stone's* list of "100 Greatest Artists of All Time" in 2024?

- A. TLC
- B. Destiny's Child
- C. The Supremes
- D. The Primettes

6. When working on song lyrics, what are the four points of view mentioned in the article?

- A. First person, second person, third person, and omniscient
- B. First person, second person, third person, and direct address
- C. Past, present, future, and direct address
- D. Singular, plural, collective, and direct address

7. In what language did Julio Iglesias write his first single?

- A. English
- B. French
- C. Portuguese
- D. Spanish

8. When is Ben Ellis's single "Red Handed" scheduled to be released?

- A. October 16th, 2024
- B. February 20th, 2025
- C. March 18th, 2025
- D. November 20th, 2025

9. In the article about 9th chords, what historical composers initially considered 9th chords to be?

- A. Essential harmony elements
- B. Simply triads or 7th chords with extra notes for color
- C. The foundation of modern music
- D. Incomplete chord structures

10. Which example in the lyrics article demonstrates "showing" versus "telling"?

- A. "Walk versus strut"
- B. "Bat, fat, cat, rat"
- C. "I miss her" versus "I kiss the teddy bear she used to hold"
- D. "Jack and Jill went up the hill"

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