

Fall Newsletter

Presented by the
UM Frost School of Music Collegiate NAFME Chapter



A note from our president

The Florida Collegiate National Association for Music Education chapter at University of Miami has had an EXTREMELY eventful Fall '16 semester! I sincerely hope all of our new members (Class of 2020!) were welcomed with open arms, and have fallen in love with NAFME. To the veterans: thank you for making their transition into our chapter a smooth and valuable one.

In the Fall, many organizations are unable to fulfill a great number of goals due to the hectic nature of the season. However, our NAFME chapter has had one of the most eventful and prosperous semesters in the history of our organization.

As always, we had an AMAZING turn out at our annual Benefit Concert on October 28th. Throughout the first months of the semester, our chapter spends its time grouped into "committees", where each takes a task and lends a hand to the overall production and fundraising of the concert. Our Fundraising committee, headed by Sarah Young, outdid itself this year, bringing in beautiful raffle baskets, gifts from local businesses, and \$100 in gift certificates to The Big Cheese (I'm still jealous of the people who won those)! On Tech Committee, headed by Teela Comeau, our members allowed for a smooth, quick, and productive concert. Public Relations committee headed by Brenda Gonzalez did a fantastic job of getting word of our concert out across Frost and social media, bringing in an audience larger than any one we've had in the past! Finally, Performance committee's handpicked acts brought the concert together. In all,

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we were able to raise over \$300 for our annual grant!

Coupled with our bake sales throughout the semester, we were able to fully fund our grant for a Miami-Dade elementary school music program. The winner of the grant will be announced next semester.

This semester's fundraising was remarkable, and shows what good we can do when we all come together. Thank you for being a part of an organization dedicated to protecting music education, and giving your time to a cause that means so much to all of us. Be prepared for next semester: exciting things are on the way.

Have a wonderful break!

** Alexandra Colaizzi, University of Miami NAfME Chapter president*



For the Love of Music

Mavel Morales

It is a sad truth of life that a good majority of people do not pursue their dreams. It is not due to a lack of want, or because of a lack of ambition, but merely because life isn't perfect. Sometimes situations present themselves in which we as humans must make sacrifices and burdensome decisions; other times it is simply the pressure we face from society and within ourselves. No two people have the same story or reasons for their actions, but it is the job of the educators of society to encourage others to fight for what they love. It is impossible to inspire and move everyone to behave a certain way, to push them towards a certain path, or to tell them what to do; everyone's choices are simply that, choices of their own. What we must do, is do our best to ignite a love in the hearts of others that cannot be relinquished. When that cannot be achieved, it is our responsibility to remind them why they ever loved something in the first place and why they desired to pursue their dream.

As a musician and a lover of music, I recognize that those are two very different things. My interpretation of the distinction is that to be a musician is to devote your life to the creation of music, withstanding the complications that may arise. On the other hand, to be a lover of a music is to appreciate the art form and devote your heart to it's existence. The two may exist, and quite often do, in conjunction. Throughout my life, I have witnessed the power of music. It is something quite extraordinary to see the love one has for music radiate from their very core. It is in their eyes, their tone of voice, their playing, and their aura; it is a part of who they are, intertwined with their soul. There is nothing more devastating than to

see that much love in someone disintegrate and crumble before your eyes. It eats away who they once were and transforms them. How does something that once defined who you were disappear? Is it gone forever? These questions have no answer. Most people do not understand what the life of a musician is, the intensity, the strictness, and the time consumption. Music is not an easy career.

People stray from the path of music time after time. Personally, it saddens me deeply to see people leave, and I ask myself, "How can they return? What can I do to bring them back?" The answer is not what I can do, but what they can do. I've spoken with quite a few educators on what their advice was and what they believed can bring people back to music. It is imperative to me that those who have lost their way may return, not necessarily to being a musician, but simply to a lover of music.



The first, and biggest, reason people stray from music is because of a burnout. Light a candle too many times and it becomes wax and is no longer the radiant candle it once was. In order to return to music, one must return to what originally attracted them to it. Many marriages lose their flame and what couple counseling does is remind the couple how they fell in love. Being in music is very much

like a marriage, it is a union between you and the music itself. The "puppy love" in the beginning seems so pure for it is effortless and easy. It is a matter of returning to the "amateur" stage. It was explained to me that the negative connotation of the word doesn't apply here, but that to return to said stage is a matter of doing music solely for the love of it with no repercussions, no pressure, and no rigidness. This may be accomplished by joining a church choir, forming your own music group, playing/singing for fun, or even joining an ensemble. Returning to the roots of music is one of the most imperative steps towards finding the connection with music one once had.

Not everyone has the time to return to music because their life becomes too complicated, they become too involved in other activities, or even because they have a family. A parent's job is to be involved in their child's life and a lot of the time, people find that their child's involvement in music brings them back to the love they once had. Parent involvement is imperative for it shows them the beginning stages that they once had. Seeing the early stages of the development of a musician and the relationship between soul and spirit reminds a person of their experience with music and the feeling of nostalgia returns them to their own personal relationship with music. When someone has so much history allocated to a certain activity, it is nearly impossible to ever fully rid yourself of the memories and the feelings you once had.



The most powerful tool to return someone to the love for music they once had is to watch a live performance. The feeling that overcomes one's body when fully immersed in an otherworldly live

performance, in which you are transcended into a personal heaven, cannot be replicated in any way. Being in a room with people who share the love for music that you do, and watching musicians pour their entire beings into making beautiful music, is a gift. It is such a powerful and inspirational experience that it leaves you vulnerable, leaving room in your heart for only deep love and appreciation for music. We can spread this experience by inviting our friends to concerts and giving the gift of music to others. It may be that a performance that inspired us can be life changing for someone else.

There are cases in which people never return to music, but it is the job of educators to continue inspiring and eliciting the sheer beauty of music. We must continue to make every performance one in which people are touched and that is memorable. We must continue to instill into the younger generation the gracefulness which is music. We must continue to provide the older generation with opportunities to continue making music. We must continue spreading music in every crevice of the world, for the moment we falter, we lose the soul of the universe. Music can be a demanding occupation, but we must find new ways to perceive music in order to be reminded of the capability it has to make us, not only better people, but happier people.



An Overview of Music Education Around the World

Emily Guilmette

Many countries have strong, well-funded music programs that are supported by a national belief in the value of music– and arts– education. For example, music education thrives in countries like Sweden, Finland, Norway and Denmark, where it frequently extends outside the classroom to include extra-curricular musical instruction that is publicly funded. Martin Sandberg, a well-known Swedish music producer and songwriter, says his musical success is entirely the result of his Swedish public education.

In Canada, England and the United States, music education is less consistent. It varies from district to district and from school to school. In Canada, 38% of respondents to a survey reported that music is either taught by teachers with no musical background or not taught at all.

Similarly in the United States, music programs, particularly in public schools, are often underfunded or abandoned altogether under budgetary pressure. While funding is still an issue for music education in England, a network of 123 music hubs was set up by the government across the country in 2012, enabling access to a musical instrument for more than 1 million children. Other advocacy initiatives have also restored the musical experience for students. “Link Up”, for example, is a program in the United States where schools are paired with orchestras culminating in joint performances at Carnegie Hall.

Australian music advocates claim there is significant discrepancy in schools when it comes to music education. A survey conducted by advocacy group The Music Trust found that 63% of responding schools

offered no music instruction and that only 23% of government school music programs were taught by specialist music teachers; compared to 88% of private schools.



The Trust also claims that in an average undergraduate primary teaching degree, students receive only 17 hours of music education; compared with 350 hours for trainee teachers in Finland, and 160 hours in South Korea. According to the Trust, countries that consistently perform well in international rankings such as PISA (Program for International Student

Assessment) provide much more music education than government schools in Australia.

To address some of these issues, the National Music Teachers Mentorship Pilot (NMTM) Program, was started in February of 2015. Funded by the federal government, this program attempts to address music education inequalities between state and private schools by providing selected classroom teachers with tuition and mentorship from professional music educators. The program will run for three years from the starting date, and work to establish mentoring partnerships between professional music educators and general classroom teachers

Richard Gill, who helped establish the NMTM Program, also petitioned Minister for Education Christopher Pyne. Gill called for every child to get the opportunity to be taught by a trained music teacher in a music class at least once a week. Gill believes that until Australia values the arts and music education, they will “remain in danger of being a dull, unimaginative nation.”



A Case for Developing Keyboard Skills in Younger Students

Kent Barnhill

As music educators, we want to create a musically appreciative, musically competent, musically talented next generation. In our general music programs from kindergarten to fifth grade, curriculums tend to focus on learning songs and understanding the rhythmic and pitch aspects of music theory. These are vital to a musical upbringing and should only be reinforced, not scaled back. However, the tools we use can make a difference. Keyboard competency can be key in teaching students music theory, especially when used in conjunction with other methods. Auditory, visual, and kinesthetic learners all need to be accommodated for a successful classroom, and the keyboard provides for all three.

Much of the music curriculum accommodates auditory learners because of the nature of music, and developing keyboard skills and using the keyboard to learn theory is no different. The students themselves can create the sound and thus the sound comes from themselves. Pitch concepts and pitch relationships can be demonstrated aurally on a keyboard by the teacher and repeated by the student, who will hear whether or not they matched. The keyboard caters even more to visual and kinetic learners, though. A piano is a clear visual representation of theory concept relating to pitch like melody, contour, and harmony. It gives a clear model to show where a note is, and it is simple to copy a pattern or hand position and see which keys are being pressed to achieve a musical goal. Developing keyboard skills can help a student to visualize a keyboard later on in their musical lives to aid them in understanding tougher concepts. Kinesthetic learners have a huge opportunity for success on the keyboard. These instruments have the power to demonstrate so many concepts, and what better way to solidify these concepts than to put the keys under the fingers of the students. They will have a better working knowledge and will retain information better when the keyboard is used because it reinforces concepts aurally, visually, and kinetically.



The benefits of a student who has developed a basic understanding of the keyboard are great. It is an essential tool to learn the intricacies of harmony, it can give the student additional opportunities within music such as accompanying or teaching, and can help the student learn a piece of music more efficiently. In addition to this, students could fall in love with keyboard instruments and take up the piano, organ, or synthesizer and become a performer on that instrument. Early exposure to a keyboard will help all kinds of learners and has many positive musical benefits that can be transferred to the next generation of musicians.



The Relationship Between Music Education and Music Therapy

Sarah Mosden

Telling someone that you're majoring in music education is usually followed by the response "So you want to be a music teacher? What age group do you want to teach?" I've noticed recently that a completely different response is given when mentioning the field of music therapy. This year, I've started taking courses in music therapy to fulfill my "emphasis area" requirements as a music education major.



More often than not, when I tell friends and family that I am receiving an emphasis in music therapy, the response is “what is that?”

A basic definition of music therapy is *using music and musical skills in a therapy setting to achieve nonmusical goals*. Some examples of music therapy interventions are playing instruments, songwriting, and movement to music. Treatment domains are characterized into categories such as physical motor, communication,

social, cognitive, and emotional. These treatment domains include the “nonmusical goals”. There are endless examples on how music therapy can be used in various different settings.

Music therapy is also starting to be used in schools. Usually, students that have Individualized Education Plans (IEPs) are referred to music therapists. Students with IEPs may include students that have, but are not limited to, learning or physical disabilities, behavioral problems, or mental health issues. Generally when a music therapist is used in a school, it is to address goals in the school setting. This includes the treatment domains mentioned earlier (emotional, social, behavioral, etc.).

One of the primary ways in which music therapy is important and helpful in a music education setting is in special education. Music therapy has a strong impact on children, teens, and adults with disabilities, mild to severe. For instance, music therapy is especially prominent in the Autism Spectrum Disorder (ASD) community. ASD is characterized into four main groups of neurodevelopment disorders: restricted, repetitive behaviors; deficits in social communications and interactions; fixated interests (knowledge base of an interest is atypical), and hypo- or hypersensitivity.

Take the deficits in social communications and interactions as an example in music therapy: a client or group of clients may not have any sense of common social greetings. Some clients on the autism spectrum may even be nonverbal. Something that a music therapist commonly does during their sessions is hello and goodbye songs. These songs can be used to help clients practice these social greetings. In an elementary general music classroom, hello and goodbye songs are commonly used. Hello songs are especially used in the beginning of the year to learn names and have the class get acquainted with one another. This is a great opportunity for children, with and without disabilities, to practice these common social greetings.

Autism Spectrum Disorder is just one area that can be addressed by both music therapy and special music education. Personally, I know that in the music education curriculum offered here at the University of Miami, there is no course that we are required to take in special education. It is only touched upon in some courses. During my advising meeting this semester, I was told that the courses I’ve been taking in music therapy would provide me with sufficient training in special



education through music.

"I have had several music education students take a course I teach on music therapy methods with children" says Dr. Kimberly Sena Moore, a music therapy professor at the Frost School of Music. "The students learned basic knowledge and characteristics associated with different childhood-based disorders, such as Autism Spectrum Disorder, Intellectual Disabilities, and Cerebral Palsy. More importantly, they learn how to adapt experiences to make them successful for these students with special learning needs and exceptionalities. This is probably the biggest benefit to them as future music teachers since they will likely be teaching students with special needs in their music classrooms and ensembles."

While the fields of music education and music therapy have their distinct differences, they address similar aspects such as using music to reach goals, learning how to play instruments, and overall creating enjoyable experiences through music.

Want to learn more about music therapy? Check out the American Music Therapy Association (AMTA): <http://www.musictherapy.org>



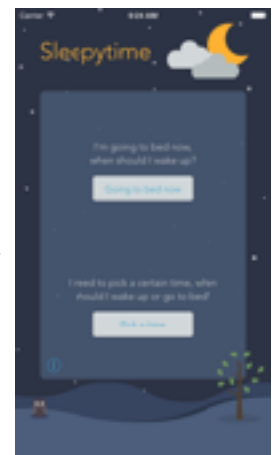
Sam's Declassified Music Ed Survival Guide

Sam Cordasco

1) **Get Sleep:** Sleep is very instrumental *pun intended*. This does not mean naps in the library, and no-coffee does not replace sleep. It means consistent 7.5 hours of sleep per night minimum. You may be thinking, "I can't do that," or "that's a joke," or "been there, tried that, nope." However, here are some tips to help you protect your sleep for most nights.

Primarily, stop making excuses. It is possible to get sleep, and you set yourself up for success when you are well-rested. Your productivity, mental health, physical health, and social health will thank you. You will be more alert in class, get work done more efficiently, and hopefully have time to go to sleep earlier and be productive again the next day!

So, once you stop making excuses, some apps to use to help set boundaries for your sleep are Sleepytime and Google Calendar. "Sleepytime" can tell you the optimal time to wake up. Waking up in the middle of a sleep cycle, even if you are getting 10 hours of sleep, makes waking up a monumental task. Ideally, you want five sleep cycles minimum. The next step is using Google Calendar to block out the hour before bedtime to factor in time to wrap up your work and get ready for bed. The new feature on the iPhone, Bedtime, also factors this in and encourages good sleeping habits. Does it work flawlessly all the time? No, I definitely get distracted at the end of a long day. Do I sometimes have work until 11? Yes, life does go on. Do I flub and not plan well for a test or project? Heck yes. However, taking these steps to show yourself



that you care about your well-being is critical.

2) **Ask for help:** If you feel like you are struggling with anything, ask for help! Timing is also key, so do not wait until the crap has already hit that fan. Let your professors know how you are doing because they genuinely care about you and your success. They can provide some incredible insight on how to approach their class.

For overall school work issues, check out the Academic Resource Center (2nd floor of the Witten UC above the Bookstore). You can meet with a learning specialist up to 8 times for FREE to discuss how you learn, what may be preventing you from getting things done, or what you can do to take your already effective study methods to the next level. The Counseling Center (behind Eaton) is also FREE; you can meet with their highly qualified staff every other week, or their practicum students weekly. Don't have time? Make time. Like sleep, it enhances your productivity and your ability to approach life in general.

Last but certainly not least, do not underestimate the wisdom of your fellow Music Ed majors. Find the ones who have similar learning styles as you to be a study buddy, or pick the brains of upperclassmen (if they consent of course—WE ON THE STRUGGLE BUS TOO, BRUH). Everyone in this major is personable, fun, compassionate, and also low-key literally trying to help others learn things, so don't be shy!

3) **You are not a victim of this major:** Although it may feel like Music Ed is eating you alive, everyone around you is going through the same things, and they are there for you (detailed in #2). People are forgiving, and will recognize when you are trying to make a change and will support you.

Furthermore, this major requires you to analyze all facets of your personality and how they impact a classroom or group of people. For music majors, who already tend to be sensitive perfectionists, looking at your negative traits can be challenging. You have to maintain an objective perspective, however, and not take criticisms personally. Additionally, reminding yourself of your strengths is imperative. It can be a hard balance to strike—being humble yet confident.

You also have to remember why you chose to embark on the Music Ed journey. Write it on a sticky note and post it somewhere you will always see it, maybe on your wall, on your desk, on the ceiling, or in a notebook you use everyday. As you evolve as a student and educator, sometimes it will change, so you can replace it or add to it.

4) **Plan yo' life, including time for yourself!!!:** Two words: Google Calendar. The key here, is also having discipline. Bravo for you if you can make a beautiful, colorful puzzle out of your week, but it don't mean a thing, if it ain't got that swing—"swing" meaning follow through. Also, in case you don't know what "time for yourself means" anymore, it does not mean watching T.V. because you don't have the energy to speak to another person. It should be something that is not draining, meaning that you look forward to it even



when you're exhausted, and it makes you a better version of yourself. For example, I highly recommend the app, Headspace. It is a guided meditation with multiple levels that can really pull you out of slump or



improve an already awesome day. It gives you a few minutes to reconnect with yourself and your surroundings in the middle of everything we do in a day.

5) **Learn to say no:** If you cannot say "yes" to something in that moment, do not say "yes" at all. You may be hopeful you'll have time for another school club, or gig, or whatever it is, but if you do not have the time that day, you most likely will not have the time in the future.

6) **Surround yourself with others who understand what you're doing:** Our major is extremely intense because it prepares us for almost anything music we could encounter after graduation. We made the decision to study this major because we understand the value of our extensive degree program. We have the blessing and the curse of knowing what we want to do with our lives already; our degree program is hyper-focused, efficient, and relevant, however we have the expectation of professionalism early on in our college experience as teachers in training.

Having friends in Music Ed is wonderful. Music Ed friends, specifically the ones in the same classes or graduation year, look out for one another, and can remind each other of the 500 due dates during the week. On the flip side, it can be nice to have friends outside of Music Ed who appreciate what we do as well as a way to connect with the larger university that we are so fortunate to be a part of.

7) **Congratulate yourself!** You have chosen an incredible major, both for yourself and society. You are following your dreams and giving future and current students the tools to do the same by passing along your knowledge, expertise, and love for music.

