

SPRING NEWSLETTER

Presented by the UM Frost School of Music Collegiate NAFME Chapter



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A Letter from the President

The Florida Collegiate National Association for Music Education chapter at University of Miami has had an EXTREMELY eventful Spring '17 semester!

I am overjoyed with the amount of passion and drive our members possess in subjects like advocacy and outreach. This semester has focused more on advocating for our major and our music than ever before, and we've all come together to create brilliant, innovative ideas.

Beginning in January, we had a remarkable turnout at the annual Florida Music Educator's Association conference in Tampa, FL. Over 15 of our members attended various interest sessions, concerts, exhibits, and other events focused on making music education accessible, prepared, and varied among all students. Our presence at the State Florida Collegiate NAFME business meeting did not go unnoticed by the State Board, who has been in constant communication with our chapter, calling us "innovative" and "extremely



Get Ready to Read!

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passionate".

This year, our chapter started its brand new initiative: Advocacy Committee. With new legislation being passed every day in D.C., we felt it necessary to have a specific committee of passionate individuals to come up with new ideas to gather support for keeping music in our schools. This committee, comprised of freshmen through seniors, came up with our brand new Social Media Advocacy Campaign, in which a hashtag (#IStandForMusicEducation) would be instated and used throughout a week of April, along with various themed-days. This campaign is set to reach hundreds of people, and we are so excited to see it at work next week!

Later in the semester, with our monthly (delicious) bake sales, and our beautiful raffle baskets at the three music education/music therapy film series, we fundraised to raise money for our annual \$500 grant to a Miami-Dade public school music program, switching between a primary (elementary) or secondary (middle/high) school each year. This year's grant was awarded to Wesley Matthews Elementary School's music program and their teacher, Frost music education alum, Ryan Gardner!

This semester for NAFME rounded out with a step away from the business/fundraising/advocating side of things, with our annual

Secondary Instruments Concert. In this fun evening filled with music, our music education undergraduates showcase their knowledge of a vast array of instruments (learned in their techniques classes). This concert is always one of NAFME's most cherished events, and brings about a large audience of students around Frost.

As always, it has been a busy, exciting, stressful, and rewarding semester for our NAFME chapter. With the steps we've made to becoming a more cohesive and knowledgeable group of individuals, we will continue to prevail in advocating while presenting valuable experiences to the Frost community.

Thank you for a wonderful year. You all make enormous differences, and inspire me in every way!

Have a wonderful summer!

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



Over-Analysis

Julia Gorordo

I am the rare music student who absolutely adores music theory. Everything I do in music I connect to theory. Whether it's analyzing sheet music during choir, or figuring out the chord progression of a song on the radio, I love it and I never get tired of it. I've figured out a set of steps that works for me, and they are:

1. Figure out the solfege.

If I'm looking on paper, it's simple: I find the key, then count from Do and write in the solfege for the entire piece. If I'm analyzing by ear, I listen to the bass line first. Once I've identified where the piece is resolving to, I consider that Do and go from there.

2. Build the chords.

After identifying the key and the solfege, I start to put together chords. For instance, if I see on paper Do in the bass, Mi in the alto, Do in the tenor, and Sol in the soprano, I know that chord is a I chord in



whatever key I'm in. If I see Sol-Ti-Re-Fa, I know it is a V7, or Re-Fa-La-Re is II, and so on. I have memorized what the solfege for each numbered chord is, so I can easily look and tell what roman numeral I'm faced with. Aurally, this is a very different process. Often it can be hard to hear exactly which note is in which voice. In analysis of aural music, I first find the bass notes, then listen for whether the chord is major, minor, diminished, or augmented. Then I listen for whether there is extra tension created by a possible 7th on the chord. Once I've

compiled all of this information, it is a matter of logic to figure out the roman numeral. For example: if I hear Sol in the bass, it is a major chord, and there seems to be an extra bit of tension pulling towards I, then I can assume that this is a V7 chord.

3. Logic it out

After I've figured out a few chords in any piece, it is often very simple to figure out the rest. Lots of music is repetitive, so I begin to look and listen for patterns that match what I've already analyzed. If there are no patterns, I start again at step one until I've figured the whole thing out; if there are, then I simply listen through for any new material, and if I hear anything different than before, I use these steps to figure out what it is.

Analysis is fun! It's like a puzzle, or a math problem you can solve. It is also a very important skill to have as a musician. I use it every day. During my choir classes, I sit and analyze all the music that I am given, listen to it very carefully when we sing it, and spend every moment that I'm not singing writing in solfege and roman numerals. I find that when I analyze a piece it is easier to sing, as I know where my line is coming from and where it is going. I find difficult leaps are made easier by knowing what chord I'm moving to. Analysis is also a very important skill to have as a composer or arranger. It is easier to know exactly how to make a piece sound the way you want it to if you've analyzed

enough music to know what various movements or progressions sound like. It can also help with arranging, lessening the time you have to spend figuring out the chords and lines of a piece in order to put them into an arrangement. This is why I find music theory to so important, and so helpful to me as a musician. Hopefully my 3 steps will help you to better analyze as well!



Breaking the Stereotype: an Aspiring 21st-Century Female Conductor

Gabrielle Argimon

It was my fourth time on the podium in front of the 45-member concert band. By this point, there was a natural flow— notes were locked in, fewer eyes were buried in scores; tempo changes and transitions: solid. Then, approaching the end of the overture arrangement, sections suddenly began turning in a multitude of directions— as if racing against each other through Verdi's "fanfarish", incessant tonic finale for thirty measures to the finish line. A once unified sound completely broke free from my baton into widespread confusion and erraticism.

What did I do wrong? The question constantly resounding in the mind of a young conductor when something immediately goes amiss. It's one thing to be unclear, however, and it's another to make a definitive, unfortunate musical decision— the latter of which was not the case. Even replaying rehearsal footage, the results never cease to amaze me. *What in the world did I do that implied any sort of grand-scale accelerando?*

"We're definitely not accelerating to the end, so please make note not to rush if you feel inclined to—"

I was interrupted by a disgruntled, sixty-some-year-old voice from the tuba section: "Well, when Col. Gabriel used to do it, he would speed up there."

It's not the first time the ensemble has tested me. A few players refused to ever look up at me the entire time I was their assistant conductor. Some were disconnected and missed every other entrance, despite my constant repetition. Others I heard grumpily judging my musical decisions under their breath. Despite it all, I truly believed that their disengagement and distaste were entirely my fault— until I projected those insecurities onto the female players I admired after every rehearsal.

To questions I asked with regards to clarity, they always assured me that I was on the right track. In terms of my musical choices, they thought I was justified. My gestural technique? "Totally effective."



That night, the double bass player motioned me aside and reminded me of the demographics of the ensemble: about 75% white men over the age of fifty. "They can be downright disrespectful. You're the first woman to conduct this ensemble in 5 years. And some of them— well, they might have an opinion about that," she noted.

At that moment, I truly understood the dilemma of the 21st-century (young) female conductor. Since 2010, fewer women have received doctorates in conducting. In 2013, only 20% of all U.S. orchestras (and we had plenty—over 800!) were directed by women. Thankfully, one of the world's leading female orchestral conductors, Marin Alsop, is changing those numbers; once she became the first woman to conduct the Last Night of the Proms with the BBC Orchestra, five U.S. orchestras hired female conductors.

I also realized that the fight against the viewpoint that "men think about other things [when a woman in conducting]" — in the words of Vasily Petrenko — begins with 1.) an unfaltering confidence in one's ability, no matter what, and is succeeded by 2.) an understanding that there is ALWAYS something for both male and female conductors alike to improve upon; AKA, perfection is universally impossible.

As for me, music comes first. After all, I expect to guide many ensembles in music-making throughout my career, and, in that instance, I decided to rise above the stereotype, even in the smallest way possible.

"Well, I'm not the embodiment of Col. Gabriel," I respectfully replied to that ill-mannered tuba player. "I will always do what the music tells me."

And with a genuine smile, I got right back to work.



All Music is Instrumental: Well, some of it is vocal, but it's all important!

Samantha Cordasco

I have been a choir person all my life. As soon as I was able to make noise, I was singing whatever songs I could, whenever I could. Much to my parents' dismay, the songs I knew were only children's tape songs and I would not shut up. So they put me in a church youth choir in our town. Since then, I fell in love with singing.

My experience with playing instruments hasn't been such a love story. In third grade, I felt the need to branch out, and tried violin—I wanted to play double bass but I was about four-and-a-half feet tall; no dice. Then, throughout fourth and fifth grade, I picked up the flute in lieu of the violin. However, I then became concerned that I would forget how to play violin, and decided to try it again in sixth grade. Unfortunately, being enrolled in both orchestra and choir at my middle school meant I was getting pulled out of both my language class and gym (though I didn't really mind not going to gym). I was also super awkward in middle school and carrying around an instrument was cumbersome and gave my uncoordinated limbs something else to worry about.

Fast forward to college, where I am a Music Education major, have to take techniques courses on all of the instrument groups, and have a course that requires me to participate in band, specifically the community group, New Horizons—there goes my avoidance of playing an instrument. I chose to play...the flute! I really wanted to get the full band experience, though, so I also opted to join a second band, University Band, also playing the flute.

Rehearsal structures are quite similar to choir. The director leads us in warm ups that get our breath flowing, and reviews how we start phrases (onset), and then we go through the pieces, focusing on areas that have incorrect pitches, or could be articulated better with crescendos, staccatos, etc.

There are quite a few things that are different, however, that people who are accustomed to choir will notice right away:

1. There is SO much waiting, at least as a flutist. The flute, in particular, seems to be the icing on the cake—a highlighter of the melody, or echo to the theme.

2. While you're waiting, you have to count all of the measures of rest so you know when to come in because you only see your part; a full score is distracting unless you are the conductor. Life hack that anyone in band already knows—if you lose your place counting, use your peripheral vision to notice when the others in your section pick up their instruments.



4. Pretty much nothing is memorized...but you better be reading well, and be ready to read a lot of repertoire.
3. Ledger lines. So many ledger lines. And ten-tuplet runs. Did I mention I've only been playing the flute for a couple of months while being a full-time student?
4. The flute does not efficiently use your air because the instrument sounds through an indirect airstream over the mouthpiece; a.k.a. it feels like 80% of your air goes forward and gets lost forever. The first three weeks or so of playing the flute resulted in a lot of lightheadedness, which impeded my ability to concentrate in rehearsal when I couldn't stop laughing at stupid, irrelevant things.
5. When you don't have words to make the message or mood of the piece clear, articulations are imperative. Choirs actually get away with not showing enough emotion too often when they use words as a crutch.
6. There are technical difficulties that can ruin a player's ability to contribute to rehearsal. This could be likened to someone losing their voice, but instrument repair is costly (and if permanent damage is done it must be replaced).
7. We get to sing in rehearsals! Not only is my principal instrument voice, singing my line helps with pitch accuracy because I know where the line is going, instead of analyzing it note by note and playing slowly.
8. Playing in tune as a band is really quite difficult. There is some element of being naturally good at an instrument, but there are so many factors that new members like me may not be up to speed on: embouchure, air speed, position of the instrument in relation to the player's mouth, and how the player assembles the instrument can all impact intonation. On top of that, plain old pitch accuracy—the ability of the players' hands to coordinate and play the correct pitch—is also a factor of the group's intonation.

Though I have definitely discovered some difficulties playing in band, I have so much more respect for full-time band members and people who know how to play multiple instruments and play them well. I also feel that I understand the band setting so much better after participating in two ensembles so far. This will be incredibly useful if I ever teach a band program, or collaborate with a band as a choir director. Finally, this experience reminds me how thankful I am to attend the Frost School of Music; the pure fact that I have been able to try something new, not be amazing at the flute, and be welcomed into the band program anyways, is such a positive reflection on this school's flexibility and encouragement. It's never too late!



The Importance of Teaching Music History in a Secondary Music Setting

Alexandra Colaizzi

In our time as music education majors here at University of Miami, we have all had some form of music history class as a part of our curriculum. However, not many of us can recall having a course dedicated to teaching the history and evolution of music prior to receiving higher education. This article will explore some of the many benefits to teaching a music history course in middle and high school music curricula.



* Teaching music history is interdisciplinary

One of the main things we learn in our MED major is the importance of cross-subject relevance: making music tie in with other subjects. Teaching music history can tie in easily with many other courses a regular middle or high school student will take, such as world history, American history, or geography. A common history course barely touches on the relevance of music in a time period, if at all. A music history course could allow students new perspectives, and spark curiosity and creativity in their other subjects as well.

* Music history is broad

“Music History” is an enormously general title, used as a blanket term to multiple aspects of music in the history of the human race. The common conception is a class on the evolution of Western music, usually beginning from the Medieval and following through to the modern post-19th century music. However, there are more opportunities for specificity in music history. Some subject ideas found from other schools online are: The History of Jazz and American Popular Music, African-American Music History, and History of Asian Music. Some examples of the syllabi from these courses can be seen later in the article.

* Music history is relevant

In today's fast-paced and technologically-driven musical world, students are weary to learn more about a subject than they see fit or useful. With music history, a student will always have the tools to identify well-known composers, places, pieces, instruments, and terms. A music history course can be a gateway into a love and appreciation for a certain art form if presented in an interesting and useful manner to the students. This leaves them instructor room for interpretation in how they form their syllabus and curriculum, and gives students more of an opportunity to have a relevant learning experience.



In conclusion, teaching a music history course in a middle or high school setting provides students with a lesser-known source for music education. In teaching music history, we give the students tools to be knowledgeable and prepared musicians.

Some example syllabi excerpts from high schools around the country can be seen below.

* "Jazz and American Popular Music" – Cardinal Newman HS, Columbia, SC (<http://www.cnhs.org/ourpages/auto/2011/8/16/20715329/2013%20MUSC%20140%20819%20FA%20Jazz%20History.pdf>)



Course Objectives: To help students perceive the elements of Jazz; Jazz traditions, collective and soloistic improvisation, musical form, steady beat, elements of pitch, rhythm, timbre and texture.

1. To develop listening skills enabling students to respond to the expressive qualities of the different styles of Jazz.
2. To help students to understand the different style periods of Jazz and their relationship to the cultural and historical settings.
3. To acquaint students with the major Jazz composers, players, compositions and personalities of this uniquely American art form.
4. This course objective is to help the student ENJOY Jazz more.

* "African-American Music History" – Duke Ellington School for the Arts, Washington DC (<http://www.ellingtonschool.org/wp-content/uploads/2014/09/SAllen-African-American-Music-History-Syllabus-SY14-15.pdf>)

Course Description:

DESCRIPTION

This course is designed to explore the historical depth, stylistic richness, and generic variety of African American music in the United States. It uses the methodological and analytic tools of musical anthropology and history to develop a socially and culturally grounded understanding of black music in America, past and present. Beginning with a broad consideration of black music as a modern cultural formation – that is, as a privileged expression of contemporary black culture in America – this course charts a historical course from the resonances of African music cultures under slavery, through nationalist and racist appropriations of black music in post-bellum America and the creative resistances and innovations under Jim Crow, to the complex matrix of African American sound, text, and local and global culture in the hip-hop era. Reading and listening closely and critically into black music history, we will explore connections between sacred and secular, popular and classical, and folk and commercial music, through many genres and styles, including: spirituals, blues, jazz and soul.



“This is a Man’s World:” What it’s Like as a Woman in the Band World

Caterina Papadopulos

Before I start, I must preface: I am not a scientist, nor have I officially done research on this topic. I am solely writing based on my own experiences as a woman in band.



“See, but people are always going to think you’re a *****.” Sitting on the floor in my band office I took some sage advice from my marching band staff my senior year. “You’re in a position of authority, and as wrong as it is, because you’re a woman, people will always think you’re being bossy instead of standing your ground.” I served as Band Captain of my high school band program for the 2014-2015 school year; I was there to make a difference. Hearing the staff tell me during a leadership meeting that I would never be seen as more than the stereotypes of my gender was disheartening, to say the least. And even though that staff was composed of my biggest supporters, who all backed me

up when I had a band that wouldn't listen to the "bossy" band captain, I still never got over how much it stung to know that my male counterparts would never be seen as more than "authoritative." But three years later, I am stronger than ever, and I have nothing but my band experiences to thank for it.

I was very fortunate that during my elementary life that I was given the opportunity to perform in ensembles from a young age. From the ripe age of seven years old, I sang in my elementary school choir, bounced around in our show choir, and imagined my life in the context of singing forever. Two years later, my Music Man of a music teacher said "We need a French horn player for our band." Yes, that is correct—I went to an elementary school that hosted a full concert band with proper instrumentation. Dying to perform more and please my teacher, I volunteered. I can still remember what it was like to sit in that small portable classroom after school surrounded by sticky, sweaty boys—I hated it. This was my first glance at the rest of my life and all I wanted to do was quit and return to being solely a singer.

Spoiler alert: I did no such thing. In fact, I did quite the opposite; as I started to improve in my craft, I fell in love with that curly piece of metal. I continued my musical journey through middle school, high school, and I am now halfway through my college career. The one thing that hasn't changed over all this time? I still sit in band rooms with sticky, sweaty boys. But in my eleven years in those band rooms and on those marching fields, I have learned not only how to live amongst them, but how to thrive amongst them.

During my time in band, I have picked up on the age-old saying: "if you can't beat 'em, join 'em;" in order to bond with my male counterparts—which are many in band, *especially* as a brass player—I learned how to hold conversations with them. I picked up on the typical topics a boy would talk about and, more importantly, I learned *how* to talk to them. Eleven years later, and I am a proud trilingual, fluent in English, Spanish, and "Boy." While this is not to say that women in band should completely



change their interests to match those of their male counterparts, it is imperative to understand how they receive information best, especially from the perspective of holding a leadership role. Whether it be in a concert ensemble or a marching ensemble, women in leadership roles will not be taken as seriously as their male counterparts, regardless of their merit. BUT, if we can reach these members of our sections in

a manner that they normally process, they will be willing to meet us halfway.

Future male band directors, please take note: **SUPPORT THE LADIES IN YOUR BAND PROGRAMS.** Do not brush them under the rug; do not completely ignore the fact that they are sitting in your ensembles; and for the love of all that is good in this world *please* do not let the men in your ensembles think it is okay to undermine their authority and abilities. You will not completely relate to them and their experiences because they are far from what your high school glory days were like, but you can still advocate for them. Allow them to confide in you, especially when they come to you with concerns of feeling lesser than their male peers; let them know that their feelings are valid, and that you are there to support them. Note: this is NOT my suggesting that you provide preferential treatment to women in the program. On the contrary, please treat them equally to everyone else, because giving women preferential treatment will paint them to be “teacher’s pets,” which also doesn't help them. Instead, be there to listen to them, but show their male peers that you, too, see the ladies in your programs as equal.



Over time, I also grew into the role of a woman in band—strong, courageous, and fierce. It is important to note that our skin will eventually be thicker than our polyester marching uniforms. This growth has a direct correlation to the moment when a female of any persuasion (not just musicians) realize that we will never be able to please everyone, no matter how hard we try. The moment we realize this, an armadillo-like shell creeps out around our souls and protects us from the harmful words the sticky, sweaty boys throw at us; it is also at this moment that women in bands become brazen and believe in their capabilities. I remember this exact moment in my life. My sophomore year of high school, I was seated principal horn of my high school’s top concert ensemble; the two senior boys sitting in the succeeding chairs were far from thrilled. But the minute I played a part with the script “Horn 1” in the left corner, I was hooked and my thick skin grew in. I no longer cared what the boys thought of me; I was going to play circles around them. And I did. I had the support of my band director, and I was not letting anyone take that feeling away from me.

However, the most important piece of this crazy puzzle is support from other women. To all female musicians: I stand with you, I support you, and I am here for you. Finding mentors in women who have “made it” in the music industry—educators or otherwise—has made all the difference for me. These women have become my role models and my inspirations; if they can do it, so can I. Not only that, but finding groups that also support our mission to be the best bandswomen and educators we can be (i.e. Tau Beta Sigma, Sigma Alpha Iota, NAFME, etc.) has forever changed my life. Having the support behind me has pushed me to continue on, even when times got tough, even when I’ve felt like

I will never accomplish as much as my male peers. If women fought so adamantly to form these organizations in the first place, then clearly, I can work that hard to continue their legacy.

With all of that being said, here's one last anecdote to show how a woman can thrive in the band world if she has the right tools. My junior year of high school, I was sitting principal horn in my high school's top concert ensemble. As assessments were quickly approaching, I was still having a hard time on a solo in Mark Camphouse's "Watchman, Tell Us of the Night" (if you've never heard it, 10/10 would recommend you do that RIGHT NOW). I walked into my band director's office after another frustrating rehearsal where I couldn't get this lick to speak the way I wanted it to.

"Okay, so how do I get this solo to work? What am I doing wrong?"

"Don't think about it so much. It's called playing for a reason, just have fun."

That was all my director had to say. Those words rang in my ears as I took the stage at the assessment, and I would be lying if I told you I wasn't still proud of the sound that came out of my horn almost four years ago.

Being a woman in band is the absolute reverse of being a "rooster in a henhouse," but it is one of the most valuable experiences I've ever had. If you take anything away from this article, may it be these words:

Accept and give encouragement, believe in yourself, and never overestimate the power of a strong support system. Keep playing, you musical women!



Keep up with UMFC NAFME on Twitter, Facebook, and Instagram! @umfcnafme





APRIL
17-22
2017

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SOCIAL MEDIA ADVOCACY WEEK

Brought to you by the University of Miami's very own chapter of CNAfME!

JOIN US AS WE SHOW THE WORLD HOW IMPORTANT MUSIC IS TO US

The Rules are simple:

- Post something on Facebook, Instagram, Twitter, Tumblr, or any other social media site with the hashtag for that day
- Tag every post with our tag: **#IStandForMusicEducation**

THE DAYS:

Monday, April 17: #MotivationMonday

What's your musical motivation? Share a picture or a story that shows how you find motivation through music!

Tuesday, April 18: #TransformationTuesday

How have you grown through music? Share a way that you have grown or changed through music!

Wednesday, April 19: #WhyMusicWednesday

Why is music important to you? Why do you choose to involve music in your life? Share with us a reason that stands out as to why you choose music!

Thursday, April 20: #ThankfulThursday

Who or what are you thankful for? A new instrument, an opportunity, a certain teacher? Share with us what you are thankful for in your musical life!

Friday, April 21: #FavoriteSongFriday

What's your favorite song? Share a clip of you playing, singing, dancing, jamming, or listening to your favorite song!

Saturday, April 22: #StayTunedSaturday

What else would you like to share about your musical life? Remember to keep us in our hashtag, and keep the advocacy alive!