

What's Inside:

A message from the
President

M stands for MUSIC, but it
also stands for MOVEMENT
by Radhika Gore

How to Practice
Efficiently: A
Comprehensive Guide for
the Young Musician *by Mia
Laping*

Advocacy Week

Words from our graduating
seniors

Executive Board

Mavel Morales
President

Steven Mailloux-Adler
President-Elect

Joshua Class
Treasurer

Emily McCain
Secretary

Aly Carminati
Historian

NafME Newsletter

Spring 2019



Presented by the University of Miami Frost
School of Music Collegiate Chapter of the
National Association for Music Education



COLLEGIATE



A Message from the President

Mavel Morales

I'd like to begin by saying that this semester could not have been successful had it not been for every single member. We are a chapter that works all together to create success for our collective organization. This semester has allowed for our chapter to come together in ways that it has not before. I feel a strong sense of community and support developing within our chapter and I am proud of the hard work that everyone has and continues to put in. I hope that everyone is proud of themselves.

This semester we finally joined SAFAC and COSO which has allowed us the means to continue to develop as a chapter. This frees up expenses and allows us to focus more on the surrounding community, professional development, and music altogether. Our events have been successful all year from our bake sales, non-forum meeting, Secondary Instruments Concert, and Advocacy Week. We can only continue to go up from here! I am beyond excited to see what the upcoming semester brings us.

Special shout out to the NAFMocacy committee for helping our hashtag, #IStandForMusicEducation, travel across the country. This chapter continues to inspire people and to share the importance of Music Education and for that, we should celebrate. This year we will be hosting our first NafME Banquet to come together and celebrate a successful year.

We have much to look forward to including our grant winner of the \$700 award, which will be announced by the end of the semester. The next semester will be filled with lots of opportunities to become engaged with the community and each other; however, for now, I wish you all a wonderful summer! May you remain safe and rest as much as possible. I am thankful for the opportunity to be your President and hope to make you proud.

Love,

Mavel Morales

University of Miami NAFME Chapter President

M stands for MUSIC, but it also stands for MOVEMENT (and #IStandForMusicEducation)

By Radhika Gore

A couple years ago, in my mind, the musical side of me and the dancer in me were pretty separate. I study Indian classical dance and Western classical music. How could they be related at all? I understood that dancers had to understand basic music in order to perform pieces, but that was the extent of it. As I've started growing into my passions more, I've realized that music and dance are actually married.

As an Indian American, I knew that in Indian culture, dance and music are intertwined. This is prevalent in our holidays, festivals, traditions and film industry. To give a little background, I have been learning and now teaching Kuchipudi for 15+ years at the Kuchipudi Dance Academy. After starting college, I developed great love for Bhangra, which is a Punjabi folk dance. But what I didn't realize was how much being a trained dancer enhanced my conducting abilities. My professor has commented a couple times that my conducting is decent "probably because [I am] a dancer." I started thinking about this more and thought it would be interesting to pin point what exactly it is about being a dancer that put me at an advantage for choral conducting.

There are three main advantages of being a dancer that I have found worth mentioning, some more obvious than others.

1. INTERNALIZATION OF RHYTHMS & BEATS

I think this is the more obvious similarity of the two. For dancers, they need to understand the rhythms and timings for their pieces. Same for choral conducting; the conductor needs to keep time. But performances are always more effective when the dancer or conductor feels every beat and offbeat with their entire body, and the rhythms run through their veins. Once they get a feel for the choreography or gesture, it is easier to flow through everything and not have to think about it.

2. FORM & FLOW

In dancing and choral conducting, the performer's form must be impeccable. For dancers, form is one of the most important parts of their performance because their expression is done using their body as the medium. Form instills the discipline required to stay true to the art form and its beauty and is the baseline for story-telling through dance.

In choral conducting, the conductor's form must also be exemplary as the singers in their choir literally follow their example. If a conductor is slouching, the singers will slouch as well. If they are standing tall with their chest out and proudly showing their gesture, the singers will mirror this.

Along with form, there is the aspect of fluidity in both art forms that are vital to performance. It is knowing how to move your hands/body through space and time while fulfilling your duty to the music. The more you understand the notes, rhythm, and their purpose, the more the audience will understand the message you are trying to convey.

The relationship between singers and the conductor is very magical, which brings me to my next point: the attention to emotion and detail are also valued in both conducting and dancing.

3. EXPRESSIVITY & EMOTION

Expression is one of the main components of art. It is no secret that dancers must be expressive through their motions and facials. A commonly used quote is “dance is the song of the body.” Everything from grand twirls and leaps to the batting of eyelashes is meticulously planned to evoke intended emotions from audience members. If dance is the song of the body, then choral conducting is choreography for choral music. It’s choralography! The impact that the slightest change in flow in a conductor’s gesture can affect the singing instantly. During a choir concert, the conductor’s face is not seen when they are leading their singers through a musical journey, but for most choirs, their eyes will be glued to their conductor. In my experience, some of the most powerful moments on stage were when my conductors showed pain or longing in their eyes. Or they looked down and then looked up to reveal bittersweet tears. Conductors are not encouraged to experience the musical moments for themselves, but to guide their singers through them. Whatever it may be, conductors must have the same vulnerability dancers have, even though their backs are turned.

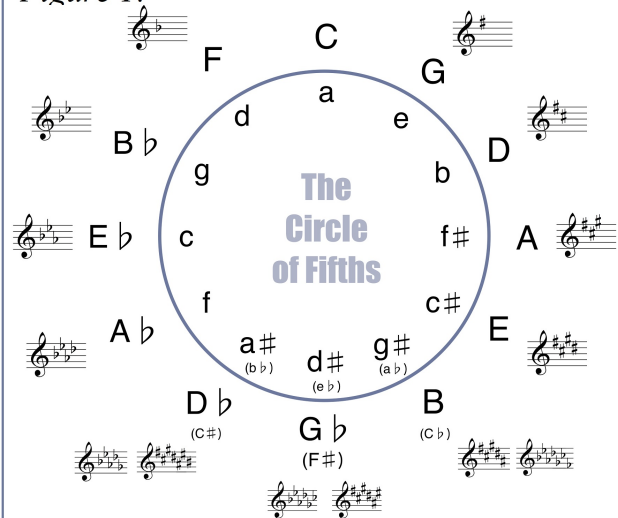
Now that I have realized this undeniable connection between dance training and ability to conduct, I must also emphasize how important movement is in music classes. In elementary school, students are guided with movement in mind because it is more enjoyable. As they get older, it is discouraged and students are taught to stand or sit still because it is more “professional” or just easier to manage. From my experience though, music is enjoyed by many cultures accompanied by dance and movement, this is definitely true in India. It seems to be a lot more effective and unifying and I think that it is something that should be considered when planning instruction, not just for our future conductors, but musicians and artists as a whole.

How to Practice Efficiently: A Comprehensive Guide for the Young Musician

By Mia Laping

Many young musicians struggle to learn music quickly and correctly, and become frustrated when they continue to make the same mistakes over and over again in practice. Whether it be scales, etudes, full length pieces, or band music, it’s important for them to establish good practicing habits early on. This guide is mainly for band students, but really can be used for any musician of any age. When musicians start a practice session, they may be tempted to just jump right into the music and play through it from beginning to end. This can be a good way to determine which areas in the music need addressed; however, it’s important to work on fundamentals and technique before attempting to tackle them in the context of music.

Figure 1:



Start practice sessions with long tones on a comfortable or easy scale, then move on to other scales in tempo. Practicing scales is the best way to improve technique, because so much of what is seen in music is scale-based. It's tempting to only practice scales when absolutely necessary (right before an audition or for a band class-related assignment), but scales really need to be practiced on a weekly, if not daily, basis. If not sure where to start with practicing scales, begin at the top of the circle of fifths and work around clockwise or counter-clockwise (see Figure 1). When learning a new scale, start in quarter notes at a tempo that is playable without any mistakes and slowly raise the tempo. Once the scale is easily

performed in quarter notes up to around 160 bpm, set the metronome to 80 bpm and play it in eighth notes up to 160 bpm again. Then, set the metronome to 80 bpm again and play it in sixteenth notes, working the tempo up as fast as possible while still playing cleanly.

Scales should be practiced in varying articulations, but mainly all slurred or all legato-tongued. When raising the tempo while practicing scales, or really any technical passage, a good rule of thumb to follow is to play it three times in a row perfectly before moving the tempo up. The tempo should also only be increased in increments of at most eight clicks. In many US states, the tempo for scales for high school honor band auditions is quarter note equals 100 bpm, with the rhythm pattern being a quarter note first note, followed by eighth notes for the rest of the scale, and ending with a quarter note anytime the starting note is played again in the scale.

After practicing scales, move on to practicing etudes or difficult spots in concert music. When first starting a new etude or piece, begin by playing through the entire piece at half the final tempo or less, marking any spots that are particularly difficult to play. Early in the learning process of new music, it's very important to have a clear idea of what the piece should sound like. The best way to conceptualize this is to listen to recordings of the piece. Listen to many different recordings while following along with the sheet music to get a good idea of the style the composer intended.

Once it's clear what the piece should sound like, start looking at the challenging spots that were marked in the reading session. Set a tempo goal for the whole piece, or section, to be reached by the end of the practice session. Practice the challenging spots slowly with the metronome at a tempo that is so slow that no mistakes are made. Follow the "three times in a row" rule when increasing the tempo and drill each difficult spot until reaching the goal tempo for that practice session. When each trouble spot has been addressed and brought up to the goal tempo, go back to the beginning of the piece and play through at the goal tempo. If new challenging spots appear that cannot be played at the goal tempo because the tempo is now faster than the tempo taken when sight reading, mark those new spots to be addressed in the next practice session.

When practicing long etudes, solo works, or band pieces, ***do not just start at the beginning and play through as far as possible***!! This is sometimes called "playing at the music" rather than methodical practicing. Playing music in this way is not only unproductive, but will also form bad

habits which can present a huge problem when playing the music at full speed. If a piece is overwhelming, the best way to figure it out is to practice it slowly.

Practice sessions, if made more productive, do not have to become frustrating endeavors. It is important to set realistic goals and not expect playing to be perfect after one practice session. Practice makes progress, and more importantly, makes permanent, so it is crucial to do so correctly.

Advocacy Week

This semester, our chapter participated in a social media campaign to advocate for music education. Those who posted each day were encouraged to use the hashtag

#istandformusiceducation

The following pages include notable posts from chapter members

MUSIC EDUCATION

SOCIAL MEDIA ADVOCACY WEEK

Join us in posting everyday on Facebook, Twitter, Instagram or any other social media platform you'd like!

Make sure to tag every post with:

#IStandForMusicEducation

Monday, March 25th: #MotivationMonday

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

Tuesday, March 26th: #TransformationTuesday

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

Wednesday, March 27th: #WhyMusicWednesday

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

Thursday, March 28th: #ThankfulThursday

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

Friday, March 29th: #FavoriteSongFriday

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

Saturday, March 30th: #StayTunedSaturday

What else would you like to share about your musical life? And what are you looking forward to? Remember to keep using our hashtag, keep the advocacy alive!



#MotivationMonday



“This #MotivationMonday is unlike those of my past because now I’m actually doing the thing. I’ve never publicly posted about it, but I have had the absolute honor of “coming home” to Southwood Middle School for my student teaching internship this semester. These kids are my new motivation. Seeing the light in their eyes every time we make music together, making jokes that they may or may not remember long after I leave, and helping them grow into the next generation of music lovers—this is my new motivation. I cannot wait to be in a classroom of my own this fall because all I want to do is help them be lifelong music learners and the best people they can be. I can now see the bigger picture; this has never been about me, it’s always been about them. All music, all people.”

-Caterina Papadopolous

#Transformation Tuesday



“I don't have a good set of pictures for [#TransformationTuesday](#) but my transformation has definitely been drastic in the last year and a half, as a human and as a musician. I experienced emotions I never thought I'd know, and it affected my musicianship in ways I never thought it would, but I got through it all, stayed on track in school, and am here killing it in junior year.

This is a picture from my performance of "Watch What Happens" a few weeks ago, which was a big deal for me since I'd never been able to sing it successfully before. I've transformed in a lot of ways lately, but I'm extremely proud of the woman, teacher, musician, and human I'm becoming. [#IStandForMusicEducation](#) @umfcnafme”

-Julia Gorordo

“When I was in elementary school, I attended the FMEA/All-State convention in Tampa with my instrumental ensemble playing on orff instruments. In 8th grade, I was an All-State Honors Orchestra student at the same convention. This year, in my sophomore year of college, I once again attended the FMEA Professional Development Conference in Tampa, this time as a future music educator and collegiate member of the National Association for Music Education. I wouldn't be where I am today if it hadn't been for music programs in the public school system as well as the hard working, incredible teachers I had. Music education is so important. 🎵❤️ @umfcnafme
[#transformationtuesday](#)
[#istandformusiceducation](#)”



-Emily McCain

#WhyMusicWednesday



“(Sorry this is a long post but I also never post so it’s okay) Today I had the honor and privilege of attending the FMEA Collegiate Music Advocacy day in Tallahassee, where I was able to meet with senators, representatives, and legislative aides to discuss the importance of music education in our schools. This event also falls in March (Music In Our Schools Month) and during our social media music education advocacy week!!! So for today’s theme, #whymusicwednesday I would like to pose a different question: why NOT music? Why shouldn’t we teach our kids to sing and dance and have a good time? Why shouldn’t people have fun doing karaoke and putting on car concerts with their friends? Why shouldn’t we give ourselves the opportunity to connect with so many other people through an art form that is not only social by nature but also deeply personal and expressive? Music has given me so many opportunities to connect with people

and have a positive impact on those around me, and has become an integral part of my identity. So if you ask, “Why music?” My answer is, I can’t think of a single good reason why NOT. #istandformusiceducation”

-Katherine A-Mendes

“#WhyMusicWednesday

I do music because music brings people together. I do music because people have touched my soul and as a performer and educator I touched the souls of others. I’ve made the closest of friends through doing music and I’ve also inspired others through my performances. These pictures show the connections with my band families, connections made with a jazz trombonist, and connections with the next generations musicians. Music is unity

♪♪ #IStandForMusicEducation”

-Dora Pagán



#ThankfulThursday



“#thankfulthursday I never in a million years thought I’d post a video of me singing, but I just realized how silly that is of me. Regardless of all of my insecurities, fears, and constant analyzing of myself, I am thankful that I am able to share a piece of me every time that I sing. I’m not perfect so why do I think that music needs to be perfect? I’m thankful today to be able to sing and to have fun because music is fun! (Especially because I’m sick and can’t sing right now so I’m reminiscing to a time I could sing lol)
#istandformusiceducation”

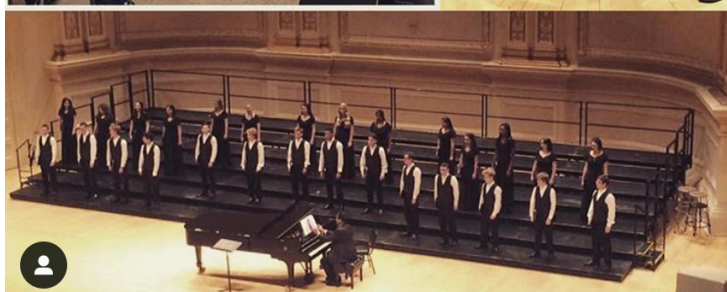
-Mavel Morales

#FavoriteSongFriday



“#IStandForMusicEducation

It’s #FavoriteSongFriday but I don’t have a favorite song. Instead, I’m dedicating this post to Ndikhokhele Bawo. This is the first choral piece that gives me chills every time I hear it. In 11th grade, I joined my school’s Mixed choir but I was asked to accompany the A Capella Chorus on percussion which I would later join the next year. I had accompanied the choirs before but this time was different. This song had so much power and emotion behind it and the singers delivered it perfectly. That piece changed how I felt about choir. Since then I have been in choir every year and now even get paid to sing and play. Thank you to all those who have helped me and encouraged me to continue on this musical path. It has done great things for me!”



-Steven Mailloux-Adler

#StayTunedSaturday



-Radhika Gore



A few words from our graduating class

on student teaching, college, music, etc.

“We’ve spent three and a half years getting ready for this, enjoy every minute of it, do the best you possibly can, get better and learn, and always know that you have so much support.”

-Gray Kafkes

“You have to want nothing more than to be an effective teacher. Think all the time and invest as much energy as possible into different strategies and ideas on how to change the lives of those kids for the better; you will get the most out of your internship, and doubly so if you teach outside of your comfort zone like me!”

-Gabrielle Argimon

“If you haven’t done so already, organize all of your digital files so they are easy to access. It will make your life so much easier in the future.”

-Angela Lin

“Remember that you’re there to learn, you won’t be perfect every time. It’s okay to make mistakes, just own up to them and learn from them.”

-Caterina Papadopolous

“Take every opportunity to practice during your technique courses. Kids will have the same problems you had! Learn instrument tendencies and be proactive in your teaching!”

-Mick Gibbons