

SPRING NEWSLETTER

Presented by the Frost School of Music Collegiate NAFME Chapter

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A Note from the President

Another incredible semester is in the books for the Florida Collegiate National Association for Music Education chapter at the University of Miami!

Spring 2018 proved to bring a lot of change, with a brand new executive board, new members, and a new grant award - but one thing held true: the dedication, passion, and drive of our membership.

For our semester recap, we begin in January at the Florida Music Education Association's Professional Development Conference in Tampa, FL. With a record 22 members in attendance, our chapter rose to the occasion, attending concerts, professional development sessions, networking opportunities, and meeting with other CNAfME members from across the state. I could not be prouder of our chapter's professionalism and attention throughout the conference. I would be remiss not to mention that for the first time in recent history, a Frost Music Education

student is holding the position of President-Elect of the State Executive Board of CNAfME. Katherine Attong-Mendes, we are SO PROUD OF YOU!

Continuing with our advocacy efforts of the last year, we held our second-annual Social Media Advocacy Campaign. Wielding our universal hashtag, #IStandForMusicEducation, we received more support statewide from peers and educators alike, and we cannot wait to see what the future holds! We also hosted our first chapter-wide advocacy workshop to continue to find ways to make a difference within our community, both locally and statewide.

Through our efforts in the fall semester, along with a 50% match from Dr. Coffman and the Music Education Department, we were able to raise our annual grant to \$700 for a Miami-Dade County secondary school. This year's recipient was Richmond Heights Middle School.

To close out the Spring semester, as well as a whirlwind 2017-2018 school year, as is tradition, we hosted our annual Secondary Instruments Concert. Lots of laughs, memories, and talents were shared as members presented their best work on instruments they almost never play!

Spring seems to go by faster than Fall, but I am so excited by what we have accomplished together. Thank you all for your laughter, your inspiring spirit, and your drive to be the best we can be. This chapter is nothing without you at all, and I am so proud and honored to be along for the ride.

Happy Summer, be safe, and do good!

- Caterina Papadopoulos, University of Miami NAFME Chapter President



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Music Education for the World

I wondered why I am the first and only Korean in the Music Education program at the Frost school of Music. There are so many talented Korean musicians around the world. There are many talented musicians at Frost school of Music, too. Ironically, many Korean musicians and music educators focus on spending a great deal of money on private lessons but not public music education that any student can be involved in through their schools. I want to share my experience as a 'typical' Korean student who did not have a chance to explore music in a public school.

I went to the public middle school until 8th grade. I did not enjoy learning very much in my middle school years. But I remember that I was really into one class: Music class. One of the moments that I really enjoyed was a group assignment where we had to make a sequence of percussion music using cups. My group wanted to make this project creative and different from other groups. So we put small particles like almonds and peanuts into cups and sealed them with clear plastic wrap. When we shook the cups, the almonds would rattle in the cup like maracas. We researched on several cupping techniques and tried to create complex movements, but we also deviated from some of the techniques we found by using our bodies such as palms, back of hands and elbows. We played along to Poker Face by Lady Gaga. We put a lot of effort and dedicated all of our break times including lunch time to practice cupping assignments that didn't have much impact on our overall grades. But we truly enjoyed it and got straight A's on this assignment. On the other hand, other students were not interested at all and either thought that the assignment was stupid or gave up on it.

Another student's mom came to school and complained about the music program in my school. She heard about the cupping assignment and thought it was pointless to her son's education. She thought we should reduce the time ("wasted time") on music and increase the study time for Korean, English and Math subjects. I know it is crazy. The Korean educational system is really abused because students dedicate their entire 12 years from elementary to high school just for one exam: the KSAT, or Korean university entrance exam. Parents, students and even



teachers (maybe not art teachers) think art subjects such as music and visual art should be removed in higher education to let students focus on their exams. The proportion of music teachers in a school is much smaller than other subjects. If there are three math teachers per grade, there is only one music teacher per school. Schools supports for music really lack especially when it comes to

music instruments. When I learned music other than cuppings in my middle school years, I needed to purchase my own instruments such as cheap plastic recorders; Danso, a Korean traditional woodwind instrument made of bamboo; and a melodion (as a substitute of the piano because we had only one upright piano in the school). Since the number of instruments was lacking, I mostly learned about theories and histories with minimal musical practice, and took a standardized test on music. It is very natural that students including myself lose their interest in music, and even music teachers lose their passion on their students.

Then, my thoughts toward music education completely changed when I got into an international school in the middle of grade 8. My high school music teacher inspired me in many different ways. She is an experienced music teacher who traveled all around the world from her country, Britain, to other European countries, Australia, China and Korea. Although she had ADHD, she was very passionate in her career and devoted all of her time to her students, and conducted ensembles and orchestras even on weekends. My school was not as supportive of music as of visual art because there were more talented students on visual art. However, my high school music teacher tried her best to raise the awareness towards music not only within the campus but also off-campus as she taught her students various instruments that they are interested in, recruited orchestra and ensemble members and encouraged her students to enter in national competitions and performances. She went through the hardships and made these possible. I realized that one music teacher who has diverse thoughts and cares for her students can make anything possible. This is when I decided to be a music teacher. I learned from her that teachers are significant in inspiring their students for their thoughts, faith and the future. And it is really important for teachers to be able to give as many perspectives as possible to students. If my middle school music teacher had given us as diverse an experience as my high school music teacher did, she could have been brave and defied the traditional music education model by leading us to explore music and develop our musicality.

I remember when Mrs. Catherine Bennett made a speech about her experience as a world traveler and a music teacher in one of our Music Education Forums. She talked about her point of view earned from

being a music educator around the world and goals that she has developed from her new perspective. She shared one video that showed how music teachers in Africa communicate with students and teachers through music using their own teaching techniques. They played African traditional percussion and rhythms with singing and dancing. One interesting part was that the music, especially the singing and dancing, allow African communities to come together regardless of level of musicianship experience. Students there were also accepting the music in their bodies; they felt the vibe and were always confident. This was very different from my culture, where we tend to get shy and do not get involved in music properly. Mrs. Bennett's teaching and learning experiences from the world amazed me and inspired me to be eager to learn diverse and teach diverse.

I asked one of my Korean teachers in my high school, "Why do you move around the country to teach? You are married, and isn't it easier to just settle down in Korea and support your family?" She said, "I thought of settling down. But I think I will move to other countries eventually." She talked about many Korean students living out of the country without properly knowing their mother tongue, and she thinks she is responsible to teach them. I believe Music is a global language that anyone can get involved in, use to communicate with each other, and just have fun with. I think you really should think of teaching outside of your country not only to teach students from diverse backgrounds but also to earn lessons on diversity as a life learner.

- Subeen Lee

Every Child is Born an Artist

Recently, I saw a TED Talk by Ken Robinson entitled, "Do schools kill creativity?" In his talk, he discusses how schools destroy creativity, and how we must learn to nurture it instead. Every education system has the same hierarchy of subjects. At the top we have mathematics and sciences, then we have the studies of our languages and literature, then humanities, and lastly, the arts. Through this ranking, the idea of academic ability is formulated based off of a person's success in these areas in sequential order. The consequence of this hierarchy of academic ability is that many talented and bright individuals grow up thinking that they're not intelligent, because the subjects they excelled in weren't valued as much as others in school. Luckily, as music educators, we are in the perfect position to bring forth a change. The very nature of our profession is rooted in creativity. It's a place in which children can have the opportunity to use their creativity and not be afraid to try. However, the challenge lies in spreading this mentality out into the school system, the schools, and to other non-art classrooms as well.



There is no doubt that children have a world of creativity in their minds, and they are not afraid to try. After telling a few anecdotes, Robinson says, “What these things have in common is that kids will take a chance. If they don't know, they'll have a go. Am I right? They're not frightened of being wrong. I don't mean to say that being wrong is the same thing as being creative. What we do know is, if you're not prepared to be wrong, you'll never come up with anything original – if you're not prepared to be wrong. And by the time they get to be adults, most kids have lost that capacity. They have become frightened of being wrong.” In classrooms all over the world, children are often told that a mistake or a wrong answer is not okay, so naturally, they grow up afraid of being wrong. What if we were to view and to teach our students that a mistake is an opportunity to improve, or to be creative, not a disappointment or a failure? They wouldn't be conditioned to be afraid of being wrong anymore.

One of Pablo Picasso's most famous quotes is, “Every child is an artist. The problem is how to remain an artist once he grows up.” The key to this is not to let the spark of creativity go out, and certainly to avoid putting it out in others. We can do this by allowing our students to be creative in our classrooms. One of the ways in which this can be accomplished is by teaching songs that the children want to learn. This allows the students to bring their favorite music into the classroom and express themselves through it. Everyone loves to listen to their favorite songs, but being able to actually produce those songs in their own creative way is an even more rewarding experience for the children. It also can open children up to different musical styles that their classmates enjoy, but that they might not be as familiar with. This teaches them that music isn't always experienced in the same fashion and that there are many different ways to express yourself in music. Another way in which children can be engaged creatively is by playing games rooted in music. By teaching musical concepts such as keeping time, listening and responding, and even dancing, through fun and active games, the children learn in a new and exciting way. This keeps the spark of music alive and shows the children that there are a million different ways to learn one concept, not just one standard way. This concept of learning through activities can be used in any classroom as well, not only a music classroom.

By making your classroom a place where students can come and explore different musical styles and creative ways of learning, they can grow up not afraid of being creative. The change we wish to see in the education system and hierarchy of subjects starts now. We have the power to enact this change through our classrooms and through the ways we teach our children to experience the world around them.

- Kristina Betancourt

Philosophers on Music Education

Since starting college, music education advocacy has become much more important to me. When I am forced to explain why I advocate for music education, I sometimes wonder if, in the past and in other cultures, music education advocacy had to be defended. So, because I am possibly too passionate about music education (probably not though), I decided to put off doing my homework and devote some time into researching what philosophers have written about music education. I have collected the opinions and ideas that I find the most interesting.

Most of the philosophers I researched had positive views of music and advocated for the teaching of music. However, philosophers from different time periods had different reasoning behind their advocacy, as is to be expected.

In Ancient Greece, philosophers believed that the purpose of education was to produce a citizen who could not only thrive in, but also contribute to society. Plato's ideal system of education consisted of music and gymnastics (in Greek, music meant all arts). In *Laws*, he writes, "education is first given through Apollo and the Muses" (Mark 5). Similarly, Aristotle (384 B.C.E.-322 B.C.E.) wrote in *Politica, Book VIII*, "the customary branches are... 1) reading and writing, 2) gymnastic exercises, 3) music, to which is sometimes added 4) drawing". I found that Aristotle had the strongest arguments for music education advocacy out of all of the philosophers I researched. He wrote, "in our own day most men cultivate it (music) for the sake of pleasure, but originally it was included in education, because nature herself, as has been often said, requires that we should be able, not only to work well, but to use leisure well; for... the first principle of all action is leisure" (37). Today, our society does not value leisure above all other things like the Ancient Greeks did. Ancient Greece was so affluent in so many ways, which is why they were able to have a goal of leisure rather than working to make money. Later Aristotle continues, "because it makes the hearts of men glad; so that on this ground alone we may assume that the young ought to be trained in it" (40).

In Ancient Rome, the purpose of education was not as widely agreed upon as it was in Ancient Greece. Christianity was beginning to spread, and society's goals were not as uniform. Roman rhetorician Marcus Fabius Quintilianus (35 C.E.-100 C.E), or Quintilian, discusses the role of music in the education of a public speaker in his textbook, *Instituto Oratoria: Is Knowledge of a Variety of Subjects Necessary for the Future Orator?* He has a few reasons for why music is a necessary part of education. One main reason was just that music was good. He quotes the Greek proverb: "that those who lack education have no dealings either with the Graces or with the Muses" (59). He later draws a connection between the volume of the music played in battle and the success of the battle, claiming that Rome's victories in war were connected to the "surpassing loudness of their blended notes," introducing the reasoning that music, and by association music education, is a weapon that can help win wars, and Romans liked winning wars (58).

One story that he recalled made me think. Quintilian tells a story of flute players who play a "Phrygian tune" for a priest at a sacrifice. The priest goes crazy and jumps off a cliff, committing suicide. The flute players are then brought to trial and held responsible for the priest's death (59). In my opinion, Quintilian might have gone a little too far trying to prove the impact that music has on people because that's pretty messed up. However, he did get his point across.

You know that saying “the world is a book, and those who do not travel read only one page”? Well, the same person who said that thought that music was a sin. Saint Augustine (354 C.E.-430 C.E.) was a Christian philosopher who, in his work *Confessions* claims that music is a “weakness of the flesh” (61). So, basically, he wasn’t too supportive of music education. In a later chapter of the work, St. Augustine makes an interesting point. He states that he has sinned whenever he feels “more moved by the singing than by the thing that (he has) sung,” and that he feels so guilty that he wishes he had never heard the singing in the first place (62). In my personal and totally unbiased opinion, that’s dumb.

The Middle Ages brought more philosophical views on music’s role in education. The Roman philosopher Boethius (480 C.E.-524 C.E.) wrote *De Institutione Musica* (translated to The Principles of Music), the main source of information concerning the study of music as a mathematical subject. The work remained the main source of this information for over a millennium (64). In the work, he claims that education should consist of four mathematical subjects: arithmetic, geometry, astronomy, and music. I took away two ideas from this work. One is Boethius’s strong argument advocating for music education: “thus it follows that, since there are four mathematical disciplines, the others are concerned with the investigation of truth, whereas music is related not only to speculation but to morality as well” (65). The other concept I found interesting is his interpretation of Plato’s writings concerning music education. Boethius claims that Plato believed the state should monitor what music is taught, and that the music taught in schools must be “modest, simple and masculine, rather than effeminate, violent or fickle” (66). I believe that the world was so misogynistic at the time that masculine was just a synonym for good and feminine was a synonym for bad. But I’m not a historian—I’m just a weird music major spending her time researching and writing about philosophical views of music education throughout history.

Later in European history, religion became a main reason to advocate for music education. Charlemagne (742 C.E.-814 C.E.), the ruler of the Carolingian Empire, reversed the decline of education in monasteries and abbeys throughout the empire. Under his rule, teachers (who were clergy members) were required to teach their pupils, the sons of nobility, reading, writing, music, arithmetic, grammar, and religious doctrines. Charlemagne believed that the purpose of music education was purely religious (69).



Similarly, German professor, composer, priest, and monk Martin Luther (1483-1546) related music to religion throughout his writings. He loved music and played the flute and the lute. Luther was also a prominent figure in the Church and popularized church music, a lot of which he wrote (72). He wrote that music is a necessary part of every child’s education because it is a “noble gift of G-d” and fends away evil (72,73).

Later, during the Enlightenment, the “Father of Liberalism,” English philosopher John Locke (1632-1704), discouraged music education. Though he claimed he loved dancing, he emphasized the pointlessness of learning music, claiming, “it wastes so much of a young man’s time to gain but a moderate skill in [music].” He continues, “and amongst all those things that ever come into the list of accomplishments, I give it next to poetry the last place” (89). This is ironic considering that Locke spent so much time writing.

I wish that I could have done more research and read more philosophers’ views on music education, but, unfortunately, I had to do more trivial things like attend classes and practice. I know that I will continue to read about this subject, so I am tentative to draw any conclusions about the views I have read at this point. I will say this, however: it is so interesting that in Ancient Greece, music was one of two main subjects taught in school, and, throughout history, music became less and less prominent in European education systems. It frightens me about what will become of music education in the future, but it was not a steady decline in music in education from what I can see. There were periods where its prominence fluctuated, so there is really no way to predict music education’s future.

- Aly Carminati

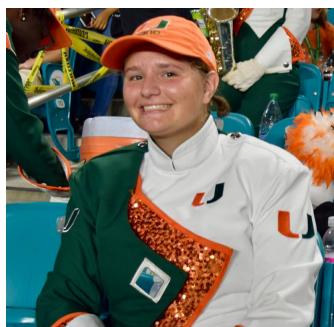
Marching Band?? I Don’t Even Play an Instrument!!

Performing in a college marching band may sound like an impossible feat to some, especially those who’ve never played an instrument before. However, many students at the University of Miami have found a home in the Athletic Band Department. I have been playing the saxophone for most of my life, so when I was finally old enough to join the marching band in high school, I jumped at the opportunity. I marched for 4 years in high school and just finished my 3rd collegiate season. I served as the saxophone section leader in the Frost Band of the Hour (FBOTH) for my Sophomore and Junior years and had the privilege of welcoming many rookies into the culture of college marching band. I never had the chance to play a secondary instrument in the FBOTH, but I’ve had the privilege to teach dozens of young musicians the art of the saxophone over the years. The majority of my section is made up of non-saxophone players. Some switched over from clarinet, others hadn’t played an instrument since middle school, and others were singers who just thought band sounded cool and wanted to be a part of it. Whatever their path had been, it led them to the Frost Band of the Hour.

Junior Microbiology and Immunology Major, Elizabeth Fusco, has been in the saxophone section since her freshman year despite being a bassoon player throughout all of high school. She voiced her concern for learning a new instrument, but took to it like a pro, and now serves as the President of Tau Beta Sigma, the Band Honorary Service Sorority. When asked about her experience, she said, “I was very worried that I did not have the skills on the saxophone that I needed to be successful in the marching band. In high school I focused most of my time and energy on practicing the bassoon. When I got to UM, I was very relieved to learn that almost everyone



else in my section was also playing on a secondary instrument. They were all welcoming and made me feel right at home even though I was not the strongest player in the section. Since then, I have enjoyed 3 years in the FBOTH, and I am looking forward to spending my senior year with this organization tooting away at the saxophone". Elizabeth plans to finish her final year strong, and then go on to pursue a PhD in Immunology.



Many students share a concern similar to Elizabeth's when learning a new instrument. Allison Ruka, a Sophomore Accounting major just finished her second year in the band. She played the clarinet for 8 years prior to joining the FBOTH. When asked about learning a new instrument, she said, "At first it was very challenging, but I improved a lot since starting. I really enjoy playing the trumpet now, and am currently working on my range!" Allison also made some of her best friends in the FBOTH. She enjoys the comradery, and energy of the organization.

One of my favorite secondary instrument success stories is Dora Pagan. She is currently a Sophomore Music Education Major at UM. Her principal instrument is clarinet but she plays the saxophone in the FBOTH. She dabbled with the sax in high school, but never got a handle on it until she came to college. The idea of playing a new instrument "freaked her out." She never thought she would enjoy the sax as much as the clarinet but says that Day 1 of Band Camp completely changed her mind. She elaborated "It took some getting used to and the neck strap tans never went away, but I came to love marching the sax. I became louder and louder on the field and my musical abilities became way better. I was hesitant to leave my comfort zone in the beginning but I ended up becoming a better musician and person from it." She would like to tell anyone interested in band or learning a secondary instrument "Don't knock it 'till you try it; you'll surprise yourself and may actually come to adore it in the end!" Dora currently plays the saxophone both the FBOTH, Pep Band, and Frost Saxophone Ensemble. She really took to the instrument and now spends about as much time playing the sax as the clarinet.

Music has the power to draw people in. Music making creates a sense of community like nothing else. If you have a passion, you should pursue it, no matter what stands in your way. With the right amount of support and perseverance, absolutely anything is possible. If college marching band has ever sounded appealing to you, I would encourage you to give it a try! You really have nothing to lose and everything to gain. Get out of your comfort zone, and try new things- they may end up changing your life for the better!

- Mick Gibbons



Music and Love: The Role Music Plays in our Different Relationships

We've all heard the quote, "Music. It's powerful stuff," and we cannot deny its accuracy. As human beings, we recognize that melodies and harmonies have the potential to make us feel a range of emotions: excited, melancholy, energetic, chill, angsty, peaceful, and many more. Musicians especially, like myself, know the power of feeling the notes under our fingers or out of our mouths as we hear ourselves produce glorious music.

What is not so obvious is the deeper ability music has to impact the human race, that it allows us to connect with other beings. There are the apparent ways that we form relationships with others over music: becoming friends with your fellow band members, hanging out with someone new because you have the same taste in music, or meeting people from music cultures that you study or identify with. This is a wonderful aspect of music's existence, no doubt, but I would like to delve further into the topic of music and its physical importance in relationships between people, whether they be romantic partners, friends, or family members.

When people become acquainted with each other, often they will discuss the types of music they listen to, and relationships between individuals can be strengthened by a bond over their favorite artist or genre. Friendships are also formed by otherwise disconnected people when they become involved in the same music groups, such as a church choir or a school orchestra. There are other underlying reasons why we feel connected to people with similar musical interests as us, though. Music that we listen to or create often reflects and affects our personalities. According to Maarten H.W. Selfhout, Susan J.T. Branje, Tom F.M. ter Bogt and Wim H.J. Meeus of the *Journal of Adolescence*, music preferences are often especially reflected in adolescents' clothing, hair, and mannerisms. When friendships are formed, people can usually



sense if the new acquaintance will successfully become a friend through these initial impressions subconsciously because "perceived music preferences correlated differently with personality, values, and personal quality than other cues, such as appearance, suggesting that music preferences provide unique cues during acquaintance processes." The music we listen to undoubtedly becomes a part of our identity, further solidifying our established values and personalities. In turn, that affects our outward appearances and behaviors, which leads to friendships being made with other people like us. Music, by participating in the creation of our internal selves, fosters relationships to be formed externally with others.

As the storybooks go, often friendships or acquaintances turn into romance, and just like music can give rise to new friendships, it also plays an important role in love. According to "love guru" Helen Fisher, PhD Biological Anthropologist, "singing or playing a musical instrument to attract a mate is common practice around the world," and has been for all of history. There is a story about an Apache man who "hoped to entice a girl into the woods by serenading her with his flute," exemplifying an obvious form of "wooing" attempts through music. When a courtship begins, the obligatory first date holds the potential for the relationship to blossom and turn into love, or it can cause the couple to part ways. Music plays a

huge role in this significant event, for the atmosphere of the first date is crucial to the comfort level of the individuals involved. Music often sets a certain mood in an environment, and this mood holds the power to leave the courting couple wanting more. In addition, as pointed out before, one's taste in music often reflects his/her personality and values. Romantic relationships especially require compatible personalities and values, and initial impressions of these qualities can be shown through the music each respective partner listens to.

These personalities, values, and our tastes in music stem from our upbringing. The first time we hear music most likely occurs before we are even born. Mothers often sing lullabies or play different types of music aloud to their babies in the womb. There are loads of scientific studies that outline the positive effects of introducing babies to music in utero. For example, Professor David Isaacs in the *Journal of Paediatrics and Child Health* recalls, "My mother said that when she was pregnant, if she listened to the dissonant music of Schoenberg or Stravinsky my twin brother and I would thrash around in the womb, but we would settle to Bach or Mozart." Creating a comforting environment for a baby in the womb is essential for the health of the baby and for harboring the beautiful relationship between mother and child, and music has the power to do this. Fetuses certainly react to music in the womb, and this is especially essential in their recognition of their mother's voice. A baby's most recognizable figure is undoubtedly the mother partly because in utero, babies become familiar with their carrier's voice through speech or song. Parents sing to their young children, too, which creates a soothing environment and strengthens the bond between them as the children grow up to be able to recognize and sing these tunes.

I identify with music and its importance in family relationships on a personal level. I am one of the only members of my family who studies, performs, and theoretically understands music, but I am one of an entire family who appreciates music. Because I am the musician of the bunch, at family gatherings I am often asked to perform tunes that I know or holiday songs. By bringing out my violin, I have an outlet to become closer with each person in the room in different ways. Curious younger cousins who often are too busy playing to bother talking to me all of a sudden have an interest in my craft, uncles and aunts ask lots of questions about my studies as a music major, the occasional other musician will accompany me on the piano, and elder members of my family simply appreciate my talent. I often facilitate the dancing and singing of the folk tunes of our heritage, and that allows me not only to connect with my roots, but also to connect with the other family members in the room as we participate in music together.

To me, relationships of any kind are based upon love for another person. As Shakespeare once said, "If music be the food of love, play on."

- Emily McCain

Corps, Traditional, or Hybrid: Advantages and Disadvantages of Teaching One Style of Marching

Fluffy colorful feathers, lots of sparkly sequins, shoulder pads, rainbow-colored ribbons and flags in the air, and last but not least some nice clunky shoes. All of these terms point to a concept, an idea, a way of life. And no, it is not the eighties. Marching Band (in a non-military setting) is a form of expression through music that is different from almost every art form.

What is a Marching Band?

To understand the different styles of marching we must first overview the different aspects that make up a Marching Band. There are multiple components to a Marching Band such as the Color Guard (do choreography with flags, rifles etc.), Dancers (dance and do not use props), Majorettes (twirl batons and dance), Pit Percussion (on the sideline of the field; can include



marimbas, drum set, timpani, keyboard, electronic synth, etc.), Drumline (marching percussion on the field), and the Wind Players (instrumentalists that march on the field such as piccolo, trumpet, clarinet, saxophone, sousaphone etc.). A Marching Band can have all these components or a mixture of only certain groups; it is not required of a Marching Band to have all of these groups. For example, a Marching Band can have the Wind Players, Drumline and Color Guard but may not have Pit Percussion, Majorettes or Dancers. The only thing that is not interchangeable is the Wind section of the Marching Band; however, there can be some alterations to the instrumentation of the Wind section, which will be discussed later in this article.

There are four major forms of Marching Bands, not including military marching bands. There is Marching Band at a High School Level, Marching Band at a Collegiate Level, Drum Corps International (DCI) and Winter Guard International (WGI.) There are some Middle Schools and Elementary Schools with small Marching Bands but those are not as common. High School Marching bands in Florida go through a Music Performance Assessment, and there are options on the style of marching shows they can be assessed on. There are local competitions that prepare the bands for this assessment, but most are only open to corps style marching (to be elaborated on later in the article). College Marching bands also have the option of selecting the style that they perform on the field. College Marching Bands are not as competitive as High School Marching Bands. DCI and WGI are strictly corps based marching organizations.

Styles of Marching

There are multiple different styles of marching and different takes on them. The two most common forms of marching are the glide step (or roll step) and the traditional high step. Both are used by High School and Collegiate Bands. There are other styles of marching but those are not as common.

The roll step involves bringing the heel gently to the ground with the toes pointed to the air, then rolling your foot onto the toes before lifting the foot (not excessively off the ground) and taking the next step. This style is the only style used in DCI so it is also referred to as corps style. This style of marching gives the drill the appearance of floating and it allows the band members to have more control when creating formations and playing the music that is stylistically composed for this kind of marching. The roll step is easier on the wind players and it prevents them from bouncing while they march. When you bounce while marching it creates an unstable tone, and the bouncing movement from the body can be heard through the sound the wind player produces. The roll step march is generally used in marching shows that are artistic and theatrical in nature. In many cases there are props on the field that help the show theme come to life.

The traditional or high step style of marching is a completely different animal from the smooth roll step. Many traditional style colleges and universities execute this style as do most Historically Black Colleges or Universities (HBCU). Some secondary schools that have deep tradition in their marching band also utilize a high step. DCI does not use this style of marching. There are three different variations on the traditional marching style. In one high step, the marcher rolls their foot out to the toe, bending the knee. The knee then locks, and the leg is lifted out in front of the marcher before it is put down in the new position. Another high step involves bringing the foot up to the inside of the leg to the knee before coming down and forward. Some bands may refer to this as "tucking" and others as "ankle-knee". This is also the style for many HBCU bands. Both types of high step style involve the leg being raised up to where the knee is at 45-degree angle from the ground. An older form of high step involves the lifting of the knee with legs directly in front, thighs parallel to the ground, and toes pointed downward. When the leg is elevated, it should give the appearance of a 90-degree angle with the thigh and leg, and the body and thigh. The leg is then lowered, and this is repeated with the other leg. This is informally referred to as the "chair step" or "90s." The traditional high step is used for show bands, and the amount of strength it takes to march a field show solely using this technique requires a lot of endurance.

The Hybrid Marching Band

Most High School and Collegiate Bands choose between being solely a corps style band or a traditional style band. However, there is an alternative. Some collegiate programs choose to become a hybrid Marching Band. A hybrid Marching Band uses both styles of marching. I was fortunate enough to have been a part of one of these hybrid bands. My freshman year of high school I marched strictly corps. My sophomore year brought a new band director and a new style of marching, traditional. The hybrid band in this situation used the traditional high step in shows for the audience's enjoyment, and to build endurance and stamina that would be transferred to corps style shows. Using both styles made the students more versatile. The quality of competition shows, and the show used at MPA increased from the previous year. The traditional high step requires a lot of physical exertion, and air support behind the wind players had to be maintained. This style trained the wind players, and when they marched their corps shows, there was much



improvement in overall sound and they would be consistent with energy throughout the entire 10-minute show.

Concluding thoughts

Every band director is entitled to choosing the style that they wish. There are multiple benefits of marching band and from marching different styles, but only teaching one style is not always beneficial. Especially in high school, students may not be sure where they will end up continuing their participation in marching band after high school. Being fluent in the two most common types will benefit them no matter what style they need. The corps style march gives the band a lot of room to work with musical effect and expression on the field because of the smooth steps. The traditional high step allows the band to train their bodies and lungs to produce loud audience pleasing shows. The hybrid combines the best of both worlds.

- Dora Pagan

Having the Courage to Teach More than Music

Three years into my collegiate private lessons, I sat at the piano next to my professor before a stash of music—penciled and messy with analyses and performance-related annotations—preparing the first chord with more attention to detail than I ever had in what seemed a thousand past tries to satisfy my teacher.

And, for the thousand-and-first time, he stopped me mid-playing to say that it wasn't enough. Except, he said much more than that.



For the first time, his comment was about more than just my playing. For the first time, he had something to say about me.

“It appears to me that you're having problems personally relating with this music. You have read the poem in the prologue of the score, correct?”

I had done as much research as I possibly could. I had learned that the human condition is spread in plain view through all of Franz Liszt's works. As much as he wrote lovely, passionate, virtuoso works, he also wrote about darkness and confusion, questioning the meaning of existence, themes that were enveloped in the 14 pages of black and white I had been battling for almost a whole year.

“I know the poem is really nihilistic,” I said, “and Liszt must have heavily related to it, somehow, which explains why he chose it in the first place. I don't know. It's really hard for me to set the stage.”

“Well, these are the times when you bring yourself to the music. Haven't you ever felt alone?”

I didn't realize how many questions of mine were truly answered at this instance.

Why was I always unsatisfied by the music I produced?

Why was it always so hard to give my teacher what he really wanted?

Why do I feel disconnected to so much of the music I listen to?

I had been underneath the water for so many years, and with one query, my teacher finally showed me the horizon: *I was afraid to bring myself to the music.*

It was during this lesson, while my professor spoke and turned the pages every now and then, that I tried to remember a single instance at which a teacher in the past 21 years of my short life had encouraged me to bring myself—my own dreams, my own personality, my own wants, happiness, ambitions, sorrows, fears, struggles—into my art. But, I couldn't. One hour-and-a-half lesson came and went, and I couldn't remember anything. I trudged down the stairs of PLF South with a single resounding question booming through my head: *What kind of a musician am I, anyway?*

Don't make any mistake: had it not been for the inspiration and encouragement of my previous music educators, I would not have devoted my entire life to teaching music. However, if we are focused on making waves and changing students' lives, **then we must have the courage to teach more than just music.**

With music, we must teach students that it is okay to feel.

With music, we can teach students how to feel.

With music, we can show students how others feel.

With music, we allow students to acknowledge different kinds of feelings and control those that cause regret, shame, and disdain.

With music, we provide students the wherewithal to harbor the feelings that they would otherwise repress. (And in light of recent events, *we know what happens when feelings are repressed.*)

With music, we provide students with a world of creative freedom and refuge, as well as the tools with which they can unlock the infinite levels of the meaningful expression of their inner selves, and not anyone else's.

With music, we must teach students to search their own mind.

We must teach that written music is merely a collection of fossils, no matter how old or new—a prescribed way to perform, but not a prescribed way to feel.

We must teach that musicians are novelists, not historians—people give meaning to art, not the other way around.

We must teach students how to view art as what could be, and more than just what was.

We must teach that, although these conditions make all music vastly different, music is unified by the creators themselves, by the thoughts and feelings that each of us have had at one point in lives, by the one consolation for the loneliest moments with the reality that we are never, ever truly alone.

I don't know about you guys, but this is why I love, breathe, and teach music, and an authentic love for music and its positive power starts with young people.

Music can change. And it begins with us.

