



UMFCNAFME

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EDITED & COMPILED BY KARA IWANOWSKI

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A Letter from the President



Dear UMFCNAfME family,

I hope this letter finds you at the end of a fulfilling semester and I congratulate all of you on making it to this point in your path. Whether you've just finished your first year, or you're getting ready to graduate, know that you'll always have your NAFamily cheering you on!

As I reflect on what our chapter has done, I am so proud of how far we have come, despite the many obstacles and setbacks we faced. We started the year strong and had a substantial number of our members attend FMEA and participate in a remarkable conference full of professional development and networking. Then with classes underway we pushed through the everyday stress of homework and practice to raise almost half of our target fundraising goal for the year. On top of all this amazing work, we grew closer as a chapter and I am happy to call you all close friends and I look forward to the day we are colleagues.

I wish you all a summer break full of rest first and foremost, but also one full of music and opportunities to put into application all of your hard work and newfound knowledge. Thank you all for being such an inspiring and supportive chapter, It has been nothing but an absolute honor and pleasure to serve as your president this semester!

-Jose Prieto, UMFCNAfME President

Your 2022 E-Board

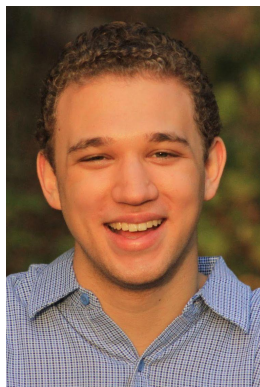
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Music in Early Childhood

By Amanda Gladden

In 2006, when both of my children were in school five days a week, I decided to go back to teaching. Kinda. I received an offer to teach music two days a week at the preschool affiliated with the church I attend. It was an opportunity to dip my toe back in the music education waters and still be available for drop off/pick up of my kids, I couldn't pass it up. After sharing music with preschool age children for almost sixteen years, I've learned that singing at that age is more difficult than you would think, moving is the most fun and joy is contagious.

Your first instrument! Not the piano, no, not the recorder you played in third grade, not even the pots your mom let you drum. It's your voice. As infants we experiment with sound from the beginning. We experiment with sound in preschool music too, building a musical vocabulary of high and low, loud and soft. Young children have a limited range in which they can sing tunefully, one octave C-C with most success from C-G. In each class I try to sing some simple Sol La Mi songs, call and response, singing games that have individual responses to encourage pitch matching. However, most children this age do not match pitch consistently. At the beginning of each year we talk about the four voices: speaking voice, whispering voice, shouting voice and singing voice. Young children need encouragement and practice to find the singing voice.

Movement is the most important part of my preschool music class. Preschool children are wiggly! Each class is with me for twenty minutes and we spend a majority of that time in motion. I alternate between seated activities and activities that move us around the space.

Preschool children are busy learning to move their bodies in lots of ways and music is a great way to learn. We walk, hop, skip, crawl, tip toe and run. We develop body awareness as we subtly learn about form and phrasing, steady beat and tempo: tapping, twirling, clapping, shaking and bouncing every body part we can name. Although it requires classroom management skills to somewhat contain and ensure the safety of all involved, it's much easier (and much more fun) to let the little bodies do what they are meant to do, move!

By far, the best part of teaching music to any age is sharing the joy that is making music. Preschoolers are large bundles of joy in small packages.

Occasionally, I have a student who doesn't want to participate but when they see everyone else having fun they join in to the game. Sometimes they come in quietly, (if they have a teacher who is really working to get them ready for big kid school) but most of the time they run into my classroom. They know this is the place we move, sing, play games and laugh.

I chose a career in music because I believed in the value of music to enhance all parts of my life and that of my students. Music is a lifelong pursuit! Whether you know a little or a lot, everyone can enjoy it. I think knowing a lot gives you a lot more. The preschoolers I teach are just starting their musical journey. I'm happy I can pass on some of what I know and love about music. I can't imagine doing anything else.

Some of my favorite resources:
Lullabies to Circle Games an Early Childhood Music & Movement Curriculum by Jo Kirk
Movement Songs Children Love and Singing Games Children Love compiled by Denise Gagne

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An Analysis of and Conductor's Guide to Thomas LaVoy's The Dreams That Remain

Abstract by Caroline Player

Many choral conductors in the twenty-first century have taken an interest in programming repertoire that features historically underrepresented poets and cultures. One such piece that features text from an underrepresented poet is Thomas LaVoy's *The Dreams That Remain*. LaVoy has taken the poetry of a nineteenth-century Indian woman, Sarojini Naidu, and provided a platform for her words with his musical setting. This thesis is intended to provide a compositional and textual analysis for LaVoy's piece to inform the rehearsal and performance of this work for the conductor and choir. The information presented is informed by an interview with the composer, analysis of Sarojini Naidu's writing, and other resources.

A biography of Thomas LaVoy and the poet, Sarojini Naidu, will be discussed in detail. Three of Naidu's poems will be analyzed through a Herford bar analysis to provide further insight into the compositional decisions, specifically musical and textual choices, within *The Dreams That Remain*. Naidu's poetry follows a sequence of rhythmic structures that emulate the pattern of speech. The syllabic stress and textual meter were created with purposeful melodic and musical characteristics due to the thoughtful syntax and rhythm incorporated into each of her poems. Her works are rich in emotional imagery and are largely informed by her experiences in India under British rule. Her poems convey optimism and encouraging messages of hope, which are reinterpreted by LaVoy in *The Dreams That Remain* to characterize universal human experiences such as joy, enlightenment, and renewal.

Approaches to unification, balance, phrasing, dynamics, and text stress are discussed within this paper to enhance the meaning of the poetry. Although there are many ways to approach this piece regarding the conductor's gesture, LaVoy's musical choices require a refined legato gesture through the use of a horizontal plane, contrast, and the merging of more than one beat into a sustained motion called melding. These considerations focus on a variety of different musical concepts that will aid the conductor in their interpretation of the text and how best to represent the ideas of both Thomas LaVoy and Sarojini Naidu.

About Caroline Player

Caroline Player is currently pursuing her Master's degree in Choral Conducting at the University of Miami. While at Frost, she was the recipient of the Graduate School Association AELS Leadership Award in 2021, and served as the Assistant Conductor for the Miami Children's Chorus. Additionally, she was accepted as a Seraphic Fire Singing Scholar for the 2021-2022 season, and has taught private voice students and choir through both the MusicReach and Frost Prep organizations on campus.



Before moving to Miami, Caroline served as the Choral Director at Warhill High School in Williamsburg, VA for four years. While at Warhill, her students were selected for the ACDA National Honor Choir, VA All-State ensembles, VA Honor Choir, and her top ensemble received superior ratings at their District Assessment each year. In 2017, Caroline attended the ACDA Southern Division Conference and received the Colleen Kirk Award, which is given to educators in their first through third years of teaching for their contribution to music education. Caroline graduated Magna Cum Laude with Honors from James Madison University with an undergraduate degree in Music Education. She has actively sung as a core alto with both the Virginia Symphony Orchestra Chorus and the Virginia Chorale.

This abstract has been pulled from Caroline's Master's Thesis. She has since passed her defense and is set to earn her Master's Degree from the University of Miami in Spring 2022.

Advocacy Week 2022 Photo Recap



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