

Shared Professional Development Day
January 18, 2019
Washington High School

Keynote

Nicole Robinson

Founder and CEO

Cultural Connections by Design is a diversity and inclusion education consulting company

Title: Embracing Multiple Pathways to Music Education: Traditional and Non-Traditional Opportunities

Sessions are listed in alphabetical order by last name of presenter.

Chris Argerakis

Teacher at Andrew Jackson School: School District of Philadelphia

Session Title: Rock Band Essentials

Session Description: The session will encompass all aspects of directing a rock band in your school. I will cover many aspects including the following: finding your musicians, picking and charting songs, finding gigs, transportation, instrument repair, marketing, and developing talent through your general music classes. Participants will be able to select and chart music appropriate for their personal skill set. They will have a greater understanding of the equipment necessary to begin their ensemble, as well as the minimal skills they will need to start the ensemble (playing drums, guitar, piano, bass and singing).

Bio: Chris Argerakis was born in Philadelphia, and attended Philadelphia public schools from K-12th grade. He studied Music Performance and Music Education at The University of the Arts. From 1997 through 2005 he lived in Los Angeles, where he apprenticed with notable film & television composers William Ross and Mark Isham. During his time in L.A. he scored numerous independent films and theater works. Chris built the music program at the Jackson School and started their rock band, HOME in 2009.

Lourdes Cossich

Music Teacher at Westtown School and Settlement Music School

Session Title: Adverse Childhood Experiences, Audiation, and Advantage

Session Description: In this session attendees will gain strategies for individualizing instruction in both private and group settings through music aptitude and audiation activities. Attendees will explore resources from which to draw materials, ideas, and lessons that are suited for various learning styles, needs, and previous adverse childhood experiences. The presenter will share her strategies and experiences teaching groups with diverse adverse childhood experiences, socioeconomic status, and race.

The session will proceed as follows:

- Adults find their personal adverse childhood experience score
- An overview of trauma and its effects on teaching and learning
- How to use music aptitude to differentiate instruction and challenge your students
- Audiation activity 1 (attendees engage in active music making)

-Jump Right In! The instrumental series - resources for beginner players; how to keep students engaged through a logical learning sequence

-Audiation activity 2

Bio: Lourdes Cossich holds a BM and MM from the Eastman School of Music. In 2015 she started The Music of Hope Program for Hope Partnership for Education, securing over \$75,000 in donations and grants. She is an associate faculty member for Settlement Music School's Early Childhood offerings, and has presented at multiple conferences on rhythm, movement, and biases in instrument selection. She is the Lower School Music teacher at Westtown School, overseeing curriculum creation and innovation.

Whitney Covalle

Choir Director, PhD student in Music Education, Temple University

Session Title: Creating “family” in the Music Classroom

Session Description: As urban music educators serving students of diverse backgrounds, building community among our students is our most important job. Our students long to belong, to be seen, and to be engaged. In this session, participants will explore how activities (musical and non-musical) can and should be used within a music classroom to build community among your musicians. These activities can democratize the classroom environment, creating an even playing field of shared vulnerability from which to build community. Session activities can be applied directly to the music classroom and will include “ice-breakers”, games, rote song learning, stepping, and more! While these activities have been primarily used for secondary choral settings, they can be modified for any age or setting. This will be an active session and participants will take on the role of your students here (so you can experience it for yourself), so come ready to engage with colleagues and have some fun!

Learning objectives:

1. Participants will engage in community building “ice breaker activities” (both musical and non-musical) to be applied directly to a music ensemble or classroom
2. Participants will participate in rote song learning and performance
3. Participants will engage in simple ‘step’ routine and movement

Bio: Whitney is a PhD student in Music Education at Temple University and her research focus is urban music education, community and Gospel music. For seventeen years, Whitney built choral music programs in both schools and community organizations in urban environments. Most recently, Whitney taught at Jones College Prep High School, a public high school in downtown Chicago which combines students from every neighborhood in the city. At Jones she grew a 40 singer choir into a 200 + voice program with a social mission of building a “choir family” through diverse repertoire. Prior to her work at Jones, Whitney was the conductor of the Lincoln Park-DePaul chapter of Chicago Children’s Choir and through CCC was the associate chorus master for the Lyric Opera Children’s Chorus for several opera productions.

Anne Agresta Dugan

Vocal Teaching Artist/Camden Program Manager at Sister Cities Girlchoir

Kendra Balmer

Vocal Teaching Artist Sister Cities Girlchoir

Session Title: The Self-Run Music Room: Creativity and Connection through Procedures

Session Description: Though procedures can sometimes seem non-spontaneous and dry, a music classroom with seamless transitions becomes open for artistry. Once greetings, norms, warm ups, incentives, focusers, and transitions are in place, teachers have space to focus on content rather than managing student behaviors. Teachers will understand the kind of, and need for, procedures that are fun, clear and engaging. Participants will leave the session having mapped out what is working for them and what additions or refinements will help them to create a safe, positive and creative space in their music classrooms and/or choral rehearsals. A space where student ownership is powerfully present and instrumental to success!

Anne Agresta Bio: Anne is entering her 6th year at SCG as a Founding Teaching Artist and Camden City Manager. In addition to her passion for Sister Cities, she has a career full of solo work in Oratorio, Recital and Opera. Anne currently sings with the Philadelphia Symphonic Choir and made her Carnegie Hall debut in 2012 as a soloist with Aoele Consort. Anne holds a BM in Voice/Music Education from Crane School of Music and an MA in Theatre from SUNYA.

Kendra Balmer Bio: Kendra is a passionate music educator and conductor from Dallas, Pennsylvania. She received her degree in Music Education with a clarinet concentration from Temple University in 2011 and her Masters in Choral Conducting from Temple University in 2017. Kendra has led master classes, guest conducted and performed in North America, South Africa, Zimbabwe, and Mozambique. Kendra is a founding teaching artist of Sister Cities Girlchoir, an el-Sistema inspired girl choir with the purpose of social change in Philadelphia, Baltimore and Camden. In 2016, she won the Presser Foundation Music Award to help fund research and international branches of SCG. Currently Kendra is the Director of Music at Russell Byers Charter School in Philadelphia.

Naomi Gonzalez

Director of Education and Community Engagement at the Mann Center for the Performing Arts

Kinan Abou-afach

Cellist /Composer and Specialist in Arab - Middle Eastern Music Traditions

Session Title: Stories of Home - Multiculturalism in the Classroom

Session Description: Having students lead the content of the lesson, musical traditions and stories from the globe will be the focus. From the Caribbean, Northeast Africa, Latin America to the Middle East, Philadelphia is a melting pot of neighborhood settlements. The Mann Center's resource of global artists in partnership with the School District collaborate in a series of lessons that take vital components of a culture and allow students to share with each other through music.

Objectives:

1. Students will gain exposure to a multitude of musical traditions from other countries.
2. Students will develop social-emotional awareness of what make the students in their classroom unique.
3. Students will develop a broader understanding of music fundamentals as they are applied to foreign musical traditions.
4. Students will gain exposure to the art of improvisation.

Naomi Gonzalez Bio: Naomi Gonzalez, Director of Education and Community Engagement at the Mann Center for the Performing Arts, a champion for arts education in the Philadelphia region, Naomi is using her experience and strong network to continue building the Mann's education and community engagement programs by creating new and exciting special performances, multicultural festivals and in-

school programming. Naomi brings to the Mann extensive knowledge in the development and oversight of community programs.

Kinan Abou-afach Bio: Kinan is an acclaimed cellist, oud player, composer, and Pew Fellowship recipient. His work is described as “phenomenal”, “a Journey in Sound”, and “brilliant.” His recent appearances include places like: Cornell University, NIU, Upenn, and Princeton University. The Syrian-born musician studied the cello and Oud at the Arabic Institute of Music in Damascus, and joined the National Syrian Symphony Orchestra. As a composer and a performer, Kinan has worked along with notable names such as: Grammy-winner Guitarist: Jason Vieaux; Film director: Hatem Ali; The Crossing Choir; Yo Yo Ma; Daniel Barenboim; Civic Orchestra of Chicago; Vermont Symphony Orchestra.

Doug Hirlinger
Musician, Composer, Music Educator at the Kimmel Center and Musicopia

Session Title: Beats with Code

Session Description: We will begin with an introduction to visual programming languages (VPL’s) and Max, commonly referred to as Max/MSP. Max is a VPL used by countless institutions, composers, performers, and digital artists. We will then take an in-depth look at introducing students to coding and design concepts while simultaneously exploring science and math related to music and sound using Max.

We will look at two approaches to using Max in curriculum:

1. Teaching with the long-term goal of student fluidity in Max for the purposes of independent design and coding of programs or other creative applications.
2. Using pre-built Max patches (apps) to teach particular music, audio, science, or programming topics.

We will look at open source VPL and textual programming language alternatives/supplements: Pure Data (Pd), SuperCollider, JavaScript: Web Audio A.

Bio: Doug Hirlinger is an active performer, composer, and educator increasingly interested in the intersections between technology, activism, improvisation, and sound/music. He has been guest lecturer at universities such as The New School, Temple University, and Coe College in Iowa as well as a frequent teaching artist in Philadelphia, Reading, Harrisburg, and New Jersey public and private schools. Doug has been teaching music privately for over 20 years and is a self-taught programmer.

Monique Johnson
Violin Instructor and String Orchestra Conductor at Settlement Music School

Session Title: Relationship before Repertoire: Educating Children from Diverse Backgrounds

Session Description: During this workshop, participants will explore three phases of relationship building which can be transferred to their work with students and their families. This dyadic and experiential presentation, will guide participants with information and examples of each phase. In the first phase, participants will evaluate keys to engagement. In phase two, participants will formulate ways to increase cultural awareness during teaching sessions. Finally, in phase three, participants will develop plans to use music as an educational tool.

The learning objective, for this workshop, is for participants to leave with three different tools to use to build relationships with students who are culturally similar and/or different than themselves.

Bio: Monique received her Bachelor's Degree and Master's Degree from Temple University in Music Education. Ms. Johnson serves as a faculty member of the Settlement Music School. She is a Suzuki and Traditional violin instructor. She is also the conductor of the Mary Louise Curtis Junior Orchestra and coordinator for the Monday evening Adult Chamber Ensemble.

Kathleen Krull

Willow Grove Branch Director, Settlement Music School

Aileen Rimando Jackson

Class Instrumental Music Teacher (CIMT) - Strings Specialist, School District of Philadelphia

Session Title: Engaging to New Heights in the Arts Classroom

Session Description: Through a focus on relationship-building, routines, procedures and pacing, attendees will discover for themselves how these three factors can build trust, buy-in and high levels of achievement in their own learning environments. From private lessons, small groups to large ensembles and classrooms, discover core concepts to ensure students at different interest levels can all feel successful and engaged. Attendees will consider their own teaching philosophy and how that relates to the level of engagement of all students. One of the most challenging aspects of the music classroom environment is navigating different levels of interest in one class---differentiated instruction. How does an outstanding teacher master the art of bringing up those who need the extra help, while challenging the high achievers and engaging the students who feel neutrally and are just "getting by?" This class will address these issues by:

- Understanding the role of routines and procedures in the effectiveness and engagement in a classroom of any type and size.
- Using pacing and engagement as a way to navigate a differentiated classroom and have new tools in their teacher toolbox to use.
- Exploring the use of repertoire and student voice as a factor leading to positivity, engagement and strong results.

Kathleen Krull Bio: Kathleen proudly currently serves as the Director of the Willow Grove Branch of Settlement Music School, where her focus aligns with her passion: connecting families and communities through accessible arts education for all. Her career includes work with Opus 118, in East Harlem, NY, teaching public school orchestra, serving as a faculty member at Duke University String School, teaching and leading at Play On Philly and being regarded as a highly sought-after guest conductor and clinician.

Aileen Rimando Jackson Bio: Aileen is a proud Class Instrumental Music Teacher (Strings Specialist) for the School District of Philadelphia! She is also an upper strings coach, and the PMAY Artists' Initiative Student Advocate for the Musicopia String Orchestras, in addition to an avid freelance violinist, often performing throughout the Greater Philadelphia region. She holds a Master of Science degree in Arts Administration from Drexel University, and Bachelor of Music degrees in both Violin Performance and Music Education from Temple University. Aside from being passionate about music education, Aileen wholeheartedly loves running around the city with her Students Run Philly Style team, dancing to Billy Joel, traveling the world, cooking, eating, and laughing with the ones she loves.

Louis Kugelman

Music Educator at Temple University and Settlement Music School

Session Title: Teaching Improvisation - Without the Blues Scale!

Session Description: Teaching improvisation can be a difficult task for music educators with a "classical" background. Not everyone is comfortable stepping away from notation and following chord changes. Many point to the 'Blues Scale' for jazz as a best option, but two main problems usually arise: (1) not all music is in a blues form making this approach non-transferrable; and (2) using the blues scale alone does not typically encourage following musical form or chord changes. The approach presented here avoids the blues scale problems and can be taught to students of any age, ability, or style. Feel free to bring your instrument to participate, though it's not a requirement!

Learning Objectives: A cursory review of chord symbols will be used to demonstrate the process of beginning improvisation and how to pick out the characteristic tones of different chord types. The presenter will guide participants through a suggested learning sequence, applicable to any style, but through a jazz lens. Participants will learn a simple approach to improvisation based on chord changes, rather than a single scale or key areas.

Bio: Louis Kugelman is a music educator, conductor, and instrument repair tech from Philadelphia. A former band director, he is now a PhD candidate in Music Education at Temple U. He conducts with the TU Night Owls and teaches undergraduate music education courses. He also teaches adjunct at Immaculata U and for Settlement Music as a band director for their Music Education Pathways program and as a single reeds teacher. During the summers, Louis serves as Music Director of Ferrwood Music Camp.

Jesse Mell

Teacher, Organizer, Author/Composer at the School District of Philadelphia and Musicopia

Session Title: Stick Around and BE HAPPY: Emotional Health and Career Longevity for Urban Educators

Session Description: The teacher attrition rate in high poverty areas is astronomically higher than it is in the suburbs. Given that we are all better teachers our second year, and even better if we make it to year three, what can we do to reduce stress and stay focused on the positive impact we are making by sticking around? Coming from a suburban district, and choosing to stay in Philadelphia for 15 years, I will be presenting some ideas that can help teachers stay grounded and feel better amidst the whirlwind of negative variables that we cannot control.

Bio: Jesse Mell has been teaching percussion to students of all ages since 1997. Since graduating Temple in 2002, Jesse has been a full time percussion teacher with the School District of Philadelphia. He founded Mad Beatz Music in 2012 to publish a learning system and resources designed to fit diverse learning communities. In 2015, Jesse assumed leadership of Musicopia Drumlines, which currently serves over 200 Philadelphia public school students.