

Teaching With Heart

TOOLS FOR ADDRESSING
SOCIETAL CHALLENGES THROUGH MUSIC

J A S O N M A X F E R D I N A N D

Jason Max Ferdinand's book *Teaching With Heart* is the first book to directly help us address the societal issues in our choral rehearsals. Not attempting to separate the music from social issues, this new tool in the classroom uses musical examples to address uncomfortable topics and hopefully 'open minds and hearts.' Built to ask singers to read, watch, listen and then to respond and discuss, this resource has been developed with the help of nine outstanding contributors and ten composers and arrangers. I strongly urge you to take a look at this new resource for your classroom.

Jo-Michael Scheibe, D.M.A.

Professor Department of Choral and Sacred Music
Conductor University of Southern California Thornton Chamber Singers

Teaching With Heart is a timely and relevant resource that offers a well-crafted, research-based approach to choral music education. Students will learn how diverse choral repertoire can be used as a tool to not only advance musicianship, but also as an access point for critical thinking and the enhancement of social emotional learning skills.

Rollo A. Dilworth, D.Mus.

Vice Dean and Professor of Choral Music Education
Center for the Performing and Cinematic Arts, Temple University

'How would you suggest a Caucasian teacher talk about social justice issues with students of color?' a student from Georgia Southern University asked via ZOOM. Dr. Ferdinand responded by quoting from *Teaching With Heart*, specifically sharing inspiration from the module titled Justice, or Just Us? Powerful conversation ensued and our future educators were immediately on fire to get ahold of these teaching tools! We are so grateful for Dr. Ferdinand's generous leadership and his extremely well-timed Choral Conductor's Compendium to help guide us through current times and into the future.

Shannon Jeffreys, D.M.A.

Director of Choral Activities
Georgia Southern University

JASON MAX FERDINAND

FERDINAND

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A CHORAL CONDUCTOR'S COMPENDIUM



Dear friends,

Thank you for your interest in *Teaching With Heart*. This folio provides a brief detail of the contents of this compendium, of which I am so proud.

Our aim is to prod and challenge traditional methods of pedagogy and literature, create visual art of the mind and inspire the pen and the brush. In the footlights of the stage we present expressions through movement and compelling words. All of these artistic actions are intended to reach into hearts and minds. The reflection from our social mirror compels us to take a hard look at ourselves as educators and seek ways to better serve and inspire the next generation of artists.

As educators of the arts we are inspired to create community; and although this compendium was originally intended to speak solely to the choral conductor, our contributions in the Activity recommendations and the Delve Deeper section uncovered that all of the fine arts aligned inclusively with one another as we teach.

To capture hearts with words and beauty and music is to create great art; and by creating great art, we can create great people.

Sing-cerely,

Jason Max Ferdinand
Director of choral activities, Oakwood University



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Each *Teaching With Heart* Coursepack Includes:

- Twenty-five (25) Digital downloadable student textbooks
- Four (4) hours of video interviews with composers featured on *The Aeolians* album
- One hundred seventy-five (175) digital links for learning and reference
- Quick Direct Icons (Read, Watch, Listen, Respond, Discuss, Record, Perform, Present)
- All Modules Include:
 1. National Core Arts Standards
 2. Social Emotional Learning Standards
 3. Creative Activities including, but not limited to:
 - a. pedagogy
 - b. creating video
 - c. visual arts
 - d. poetry and text
- *Teaching With Heart* is recommended for use in conjunction with *The Aeolians* album, available through GIA, or wherever you purchase your recorded music.



GIA Publications, Inc.

<https://giamusic.com/store/resource/teaching-with-heart-book-g10383>



Module	Title	Composition	Track	Author
1 p.11	The Soul of a Movement	Forever Music	#1	Riter St. Luc
2 p.17	The Voice as an Instrument: Jazz in Choral Music	Smile	#2	Cindy Ellis
3 p.23	Social Justice: Just Us? Or All of Us?	The Promised Land	#3	Ryan Marsh
4 p.31	Pilgrim's Progress: One Step at a Time	Pilgrim's Chorus	#4	Carlton E. Kilpatrick
5 p.37	Cedric Dent: The Journey from Jazz to Classical	Examine Me Smile	#5 #2	Robert A. Martinez
6 p.43	A Choral Time Machine: Connecting the Ancient with the Modern	My Soul Hath Found Refuge in Thee	#6	Ryan Ellis
7 p.49	The Orchestra Family Reunion	The Chariot Jubilee	#7	Ryan Ellis
8 p.55	How Do The Aeolians Make the 'Gospel Train' Go?	The Gospel Train	#8	Edward P. Norris III
9.1 p.63	G.R.I.T.	We Shall Overcome	#9	Hope Kesling Milthaler
9.2 p.71	Survival of the Ensemble	We Shall Overcome	#9	Hope Kesling Milthaler
10 p.77	Making We Remember Them Come to Life	We Remember Them	#10	Edward P. Norris III
11 p.85	The Trumpet's Sound: Joshua, Jericho, & Social Justice	Shout for Joy	#11	Stephen M. Murphy
12 p.91	The Healing Power of Music	When I Lay Me Down to Sleep	#12	Hope Kesling Milthaler

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SOCIAL JUSTICE: JUST US? OR ALL OF US?



Track #3
THE PROMISED LAND
Composer
[KEN BURTON](#)



Octavo Publisher & ID: Walton Music WW1761

GIA link: [The Promised Land](#)

YouTube: [The Aeolians at ACDA 2019](#)

Contributed by **RYAN MARSH**

"As teachers of the arts today, I believe it is our moral obligation to make intentional efforts to foster conversations about social justice and equality. Who better than the choir director to teach students that we are all connected? We are already in the business of teaching our students that working together is what enables us to create something better than any of us can create alone. Teaching our kids to appreciate, respect, and value other cultures, and thereby others who are different, by incorporating a varied repertoire of music is the least we can do. But the events of the summer of 2020 have shown us that it is not enough. We have to do more. We have to do better."



SOCIAL JUSTICE: JUST US? OR ALL OF US?

MODULE

3

National Core Arts Standards

Responding: Anchor Standard #8. *Interpret intent and meaning in artistic work.*

Connecting: Anchor Standard #10. *Synthesize and relate knowledge and personal experiences to make art.*

Connecting: Anchor Standard #11. *Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.*

Social Emotional Learning Standards

1A: Identify and manage one's emotions and behavior.

2A: Recognize the feelings and perspectives of others.

2B: Recognize individual and group similarities and differences.

2C: Use communication and social skills to interact effectively with others.

2D: Demonstrate an ability to prevent, manage, and resolve interpersonal conflicts in constructive ways.

3C: Contribute to the well-being of one's school and community.

OBJECTIVES

1. Singers will analyze textual themes and connect to the meaning of these texts.
2. Singers will learn about social justice themes and connect those with music and texts.
3. Singers will articulate emotional connections with text and musical elements of their own chosen music.

ACTIVITY 1: WHO TELLS YOUR STORY?



READ

Text is unique to vocal music. While most of our popular music features a singer and lyrics, much of classical music does not feature a text. Symphony orchestras, wind bands, and other instrumental music do not experience the power of text. Selecting the poetry or text is often the first step for composers of classical choral/vocal music.

There are only a few examples in choral literature of music coming before the text. One such example is: *Agnus Dei* by Samuel Barber. This choral work started its life as Barber's famous *Adagio for Strings*. He later set the *Agnus Dei* text for voices. Another example is *Sleep* by Eric Whitacre. This piece began as a setting of Robert Frost's famous *Stopping by Woods on a Snowy Evening*. Unable to secure the rights from Frost's estate, Whitacre was forced to turn to poet Charles Anthony Sylvestri to pen the words for this piece.

In this lesson we will explore and interpret the meaning of the texts selected by arranger Ken Burton. We will learn about social justice and make connections with current events.



REPERTOIRE CONNECTIONS

The Justice Choir Songbook

We Shall Overcome –
arr. Stephen DeCesare

Lift Ev'ry Voice and Sing – James W.
Johnson and Rosamond Johnson

Selma 1965: Let My People Go –
Rollo Dilworth

Songs of Protest – Compilation

DELVE DEEPER

Keb' Mo' is an five-time Grammy-winning African American blues musician. He performs a cover of a song by one of America's greatest songwriters and poets, Bob Dylan. Dylan's songs from the 1960's became anthems for the Civil Rights movement and the anti-war movement.

Read the lyrics to Bob Dylan's *Blowin' in the Wind* and write a short response comparing the messages of *Blowin' in the Wind* and *The Times They Are a-Changin'*.

Using the poetry and songs explored in this module as inspiration, write your own protest song lyrics to your own melody or to a preexisting melody.

MORE TEACHING RESOURCES

[The Freedom Riders and the Popular Music of the Civil Rights Movement](#)

[Congressman John Lewis](#)

[Joan Trumpauer Mulholland & The Civil Rights Movement](#)

[Poetry as Protest](#)

[The Poetry of Bob Dylan](#)



SOCIAL JUSTICE: JUST US? OR ALL OF US?

ACTIVITY 3: MEDIA-TING JUSTICE



WATCH

YouTube: [Keb' Mo' performs The Times They Are a-Changin'](#)



READ

Lyrics: [The Times They Are a-Changin'](#) by Bob Dylan



DISCUSS

Why does Keb' Mo' emphasize certain elements of Dylan's lyrics?

What is the message of the song? Sum it up in one sentence.

What groups does Dylan address in the song? Does he leave out anyone that you think should be included?



PROJECT

Upload a one to two minute video sharing your own example of a piece of music (from any genre) that advocates for social justice. Make sure you answer the following questions::

1. Briefly explain how your choice advocates for social justice with examples.
2. How does your music selection make you feel?
3. What musical elements of your song make you feel that way? Think about the melody, rhythm, harmony, dynamics, tempo, timbre, and form.

Make sure you provide a link to the piece of music you are referencing and that it has age-appropriate content.

Be specific in your responses and use detail to help your listener better understand your points.



JASON MAX FERDINAND is the director of choral activities, professor, and chair of the music department at Oakwood University. He directs the Aeolians of Oakwood University and, as evidenced by noteworthy awards, has distinguished himself on the national and international choral stages. In 2017, he earned the Outstanding Director and Choir of the World awards at the Llangollen International Musical Festival, in Wales. In 2018, his choir won three gold medals at the 10th World Choir Games held in South Africa, and also won the competition's overall championship in both the Spirituals and University Choir categories. He is a published composer with GIA publications, and is exhilarated about his new choral series with Walton Music. In 2018, he was named "Teacher of the Year" by Oakwood University. The Aeolians made their first appearance at the national conference of the American Choral Directors Association (ACDA) in 2019 and the term "they broke ACDA" was used to describe their outstanding presentation. "Teaching With Heart" is a new book released by Ferdinand and is a useful choral compendium for all choral directors. Ferdinand holds non-terminal degrees from Oakwood University, Morgan State University, and a doctorate in choral conducting from the University of Maryland.





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Jason Max Ferdinand - SAMPLE CONFERENCE SESSION/TOPICS

Keynote Address *I Am an Addict* (15-20 minutes)

My addiction crosses all socio-economic lines; skin color, sex, religion, background, or lifestyles. A pivotal night defined my future, changing my path from medicine to music. I love music and am addicted to collaborative energy, striving for success, the journey of always learning, the pressure of constant delivery, seeing lives touched, and surrendering to challenges greater than myself. I am passionate about my art form. It is the work I have been destined to do. Are you an addict, too?

Session Topics (30-45 minutes followed by Q & A)

Teaching With Heart

The reflection from our social mirror compels us to take a hard look at ourselves and seek ways to better serve the next generation. It is my hope that our efforts to broaden the scope of repertoire and conversations in our educational settings will be realized.

Promised Land-Justice or Just Us?

As teachers of the arts today, it is our moral obligation to make intentional efforts to foster conversations about social justice and equality. Who better than the choir director to teach students that we are all connected?

Chariot Jubilee-Bringing Dett to Life

Highlighting this work of Nathaniel Dett enlightens musicians to a composer that most musicians would typically not know about at all, or learn about much later in life. Dett and other lesser-known, but fabulous human souls should be introduced through their music.

We Shall Overcome

Our society has been faced with debilitating deaths, natural disasters, political divisiveness and social injustice. Our response can be to succumb to the challenges or put our hands on the proverbial plow and hold on.