

North American Lightning Talks: Innovative Teaching in the USA and Canada
Panel: Lorna Wanzel, Leslie Linton, Vanessa Cornett, Patricia Frehlich, Amy Immerman

Independent Music Teachers Conducting Collaborative Practitioner Inquiry
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Principles guiding IMT collaborative action-research and the writing arising from it

- Action focused**
- The research is focused on Independent Music Teacher (IMT) practice and its improvement in the context of our music studio and broader analysis of the conditions in which we work.
- Collaboration**
- Negotiate all key decisions
 - All participants must have their needs accounted for
- Systematic**
- Plan with deliberate research design
 - Regular and consistent checks are needed
- Cyclical**
- A spiral of action including collaborative reflection with co-researchers agreeing to modifications of actions
- Documentation**
- Everyone's work is collected and minutes kept of meetings
 - Data is generated and stored
 - Each member of the group should have a copy
- Ethics**
- Fair representation must be present
 - Representation is checked and approved by interviewees and the group
 - Anonymity of interviewees must be ensured
 - Informed consent obtained from all research participants
 - No one is disadvantaged
- Critically reflective**
- Outcomes, are they related to goals
 - Reflect on fairness and equity of outcomes
- Trustworthy**
- Multiple sources of information are used and cross-checked
 - All claims are accurate, realistic and reasonable
- Going public**
- Agree on where and how to publish
 - Use a wide readership for critical review and planning

QUESTIONS → RECONNAISSANCE → PLANNING → ACTING →
GATHERING DATA → REVIEWING → ANALYSIS → REVIEWING with critical friends →
REPORTING PUBLICALLY

Performance Anxiety Management in the New Millennial Music Studio

Vanessa Cornett, DMA, NCTM vanessa.cornett@stthomas.edu

Outdated teaching strategies ~ an old paradigm:

- Ignore or dismiss student reports of stress or anxiety
- Invalidate student concerns by suggesting there's nothing to worry about
- Offer superficial advice aimed at avoiding or minimizing the issue

Music teachers and best practices

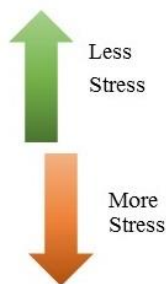
- Understand the body's physical response to stress (symptoms, causes)
- Understand the nature of the critical conscious mind
- Understand the unique stress associated with public performance
- Recognize some of the "hidden" symptoms of anxiety, including behavioral issues, procrastination, self-sabotage, agitation, negativity, withdrawal, etc.
- Communicate positive ways to channel adrenaline

Support for teachers

- Local MTA groups (guest speakers and activities)
- National organizations devoted to musician health and wellness
- Reputable musician blogs, stress management programs, mental health professionals

Some teaching strategies for IMTs

- Adopt interdisciplinary teaching strategies
 - Breathwork, stretching, relaxation exercises, journaling
 - Mindfulness practice, creative visualization
 - Focusing awareness, recovering from distractions
- Develop awareness of the power of language
 - Help students focus on positive, wanted outcomes
 - Help students reframe or dispute irrational, negative, or unhealthy thoughts
 - Craft positive affirmations when appropriate
- Offer multiple performing opportunities to a range of students; Understand the wide range of low-stakes to high-stakes performances:



Performing for...

the teacher or immediate family members
a video camera or recording device
small groups of peers
church functions or school talent shows
a formal studio recital
an adjudicated festival, contest, or exam
a state or regional competition
a national or international competition, audition, or interview

**Disseminating New Knowledge to Independent Music Teachers:
The CFMTA Focus on Research**

Patricia Frehlich, ARCT, RMT, NCTM research@cfmta.org

Peer-reviewed publication

The Canadian Federation of Music Teachers' Associations has established *FOCUS ON RESEARCH* to promote and encourage scholarly work in music pedagogy and provide a forum for the dissemination of research on music teaching and learning. **Research papers or review of literature papers**, in either English or French, can be submitted for evaluation by a peer-review panel.

FOCUS ON RESEARCH welcomes stimulating and relevant accounts of contemporary research in music pedagogy that contribute to an increase of our understanding of music teaching and learning and should address the challenges and issues that are relevant to music education practitioners, particularly voice and instrumental teachers in private studios. Authors whose manuscripts are accepted will have their abstract published in *The Canadian Music Teacher/ Le Professeur de musique canadien* and will see their full work published on-line and disseminated through the CFMTA website.

The aims of *FOCUS ON RESEARCH* are to 1) provide a new venue for the dissemination of research, 2) strengthen connection between research and practice and 3) contribute to the enhancement of professional development by encouraging practitioners to become familiar with a variety of research conducted in music pedagogy.

An Editorial Committee has been established consisting of: Gilles Comeau - University of Ottawa, Elaine Keillor - Carlton University, Dale Wheeler - Red Deer College, Maureen Harris - University of Windsor, Leslie Linton - Western University, Louise Mathieu - Dalcroze Society, Lorna Wanzel, and Patricia Frehlich. An International Advisory Board includes: Thomas Green, Midori Koga, Jane Magrath, and Janet Scott Hoyt.

Submissions for papers or literature reviews are submitted for peer review, and if they are accepted the abstract is published in *The Canadian Music Teacher* journal and the entire paper is posted in the CFMTA website under "Research."

The following are examples of papers currently posted:

- *Playing by Ear in the Suzuki Method: Supporting Evidence and Concerns in the Context of Piano Playing*
- *Away from the Piano: Literature Review of the Role of Mental Practice*
- *Suzuki's Mother-tongue Approach: Concerns about the Natural Learning Process*
- *Re-evaluating Concept of "Correct" Violin Playing Position Bow Hold: The Need for an Individual Approach*

For more information, please refer to the CFMTA website www.cfmta.org and click on "Research" or email research@cfmta.org

Making Music Accessible to Everyone: Recreational Music in America

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Recreational Music Making (RMM) is growing as a new and exciting movement in piano pedagogy. The core concepts are that piano, and making music, should be for everybody---not just those deemed as ‘talented’. RMM teachers follow or create curriculums that are fun, accessible, and relaxing for both students and teachers. Classes are stress-free, and socially engaging!

Classes meet one hour a week, and run quarterly; thus, students are not obligated to make long term commitments. Practicing is encouraged, but not required! RMM may be taught to children or adults. For adults, RMM caters to working professionals, stay-at-home parents, retirees, people going through life challenges, and any individual seeking to broaden both their mind and social circle. Learning to play the piano is often a ‘bucket list’ item, and a wonderful distraction to life’s challenges.

Making music engages areas of the brain involved with paying attention, making predictions, and memory. Activities which engage both sides of the brain at the same time, such as playing an instrument, help the brain be more capable of processing information.

Minimally you would want to have at least two pianos or keyboards to teach RMM. In my set-up, I have nine keyboards – one for the instructor, and up to eight students per class.

Favorite Resources (*comes with audio tracks to play along with):

1. **Musical Moments and Teacher’s Manual*, 3 levels, Debra Perez and Will Bailly
2. *The Recreational Music Making Handbook: A Piano Teacher’s Guide*, Brenda Dillon & Brian Chung
3. **Piano Fun for Adult Beginners-Recreational Music Making for Private or Group Instruction*, Brenda Dillon.
4. **Piano Ensembles (Levels 1 – 5)*, Phillip Keveren (Hal Leonard)
5. **First Favorite Classics: Solo, Book 1 & 2*, edited by E. L. Lancaster & Kenon Renfrow