



BUILDING BRIDGES
THROUGH COLLABORATION

2019 Member Presentation Descriptions and Bios
9th Andover Educators Biennial Conference
“Building Bridges Through Collaboration”
University of Redlands, Redlands, CA

Member presentations were submitted in 4 different categories (collaboration, education, movement, and research). Presentations from each category are not scheduled concurrently.

COLLABORATION

Vanessa Mulvey, Jill Dreeben and Doug Johnson: ‘Core Movement Integration’ (CMI) Adding a Movement Layer to Body Mapping

Core Movement Integration (CMI) is an excellent “movement layer” to add to your Body Mapping teaching and movement practice. It was developed by Josef DellaGrotte, PhD, LMT, CFP-Physio, who identified six movement pathways through the body. The pathways provide movement that reinforces the connections from feet through the spine to the head. Practicing the movement pathways helps release tension, encourage movement resonance and provide a foundation for playing choreography. Join us to learn about CMI, experience the pathways and gain a new tool to integrate movement into your teaching.

Judy Palac: *It Takes a Village Collaboration Panel*

Andover Educators are innately interested in students learning to be healthy in all aspects of their musical lives. This panel discussion will involve licensed AE’s who have developed inter- or multidisciplinary approaches at their institutions to help insure student wellness (final participants TBD), led by myself as the chair of the Wellness Team at Michigan State University. We will discuss aspects of these initiatives such as setting them up, how we develop synergy with our colleagues working together, and the benefits these approaches bring to our students.

Lea Pearson: “Wow, That’s a Niche!”: *Mapping Marketing 101*

Are you challenged to explain what we do in a simple yet authentic way? Do you want others to understand without their eyes glazing over?



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In this workshop we'll develop language you can use to get lean-in in any situation, to invigorate your publicity, and to engage in collaborations with other musicians and organizations.

Dr. Bridget Rennie-Salonen and Dr. Bronwen Ackermann: *Optimising well-being, performance skills, and return from embouchure dystonia in a French Horn player through an integrated team approach to rehabilitation incorporating Body Mapping*

Session Description: A case study of successful interdisciplinary teamwork rehabilitation for embouchure dystonia (ED) will be presented. A step-by-step protocol devised by a physiotherapist experienced with musicians' dystonia rehabilitation, and an Andover Educator, addressed multiple levels of dysfunction in a French Horn player diagnosed with ED. Together with support from a speech therapist, music educator, and medical practitioners, the musician returned to work after a 12-month rehabilitation. Her progress was very encouraging, and she is gradually regaining more of her previous playing capacity. This emphasises that collaborative approaches to manage musicians' playing-related problems, and to enhance performer capacity and well-being, are imperative.

EDUCATION

Stephen Caplan: *Is Everything We're Doing Wrong? or, How to Learn Body Mapping*

An exploration of how we teach and how we learn Body Mapping. Stephen Caplan reconciles the Optimal Motor Learning theories of his colleague, Gabriele Wulf (UNLV Distinguished Professor of Kinesiology), with Body Mapping. When people put an undue focus of attention on their body, described by Wulf as an "internal focus," they risk "analysis by paralysis." Wulf's voluminous research clearly shows that an external focus is superior to an internal focus, and yet Andover Educators profoundly understand the value of an accurate and adequate body focus (internal focus). Caplan's workshop will introduce Optimal Motor Learning principles, then invite participants to share ideas about linking Body Mapping work to external focus goals.



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Doug Johnson and Melanie Sever: *Exploration of New Training Manual Supplement, Body Mapping and Biotensegrity*

Doug Johnson and Melanie Sever were asked by the Education Committee to write a supplement to the training manuals that focused on connecting the teaching of Body Mapping and Biotensegrity. The authors of the supplement will present the material with an emphasis on material that Education Committee incorporated into the updated training manuals. Question and answer session included.

Melissa Malde: *Translating “Singer Speak” into the Language of Body Mapping*

Have you ever been baffled by words singers use to describe their sound? Bright and dark, heavy and light, shallow, spread, swallowed, pingy, covered, chiaroscuro, twang, brassy, warm, rich, pressed, and breathy are just some of the words singers use habitually and with varying degrees of understanding. What movements do singers use to achieve these colors? In this session, “singer speak” will be decoded into the language of Body Mapping, focusing on the movements of phonation, resonance, and articulation. Videos of singers will be played to provide examples for discussion.

Kelly Mollnow Wilson: *The Pelvis, The Feet and Their Connection*

Students often struggle with truly owning their legs and are not able to maximize the support they should be getting from the ground up. Kelly Mollnow Wilson will share information about lower body movement and relationships from the paradigms of Neurokinetic Therapy and massage therapy. Understanding the movement capabilities of the pelvis and it’s importance in global movement patterns can approach the problem from the top down. Understanding the movement capabilities of the feet and their fascial and muscular connections to the hip joint and pelvis address the problem from the ground up. One cannot have pelvic stability without ankle stability. Optimal lower body movement is the foundation for breathing and upper body movements.

Dave Vining: *Body Mapping for Brass*

This session will include information about understanding balance as it relates to holding a brass instrument and understanding the relationships between holding the instrument in balance, the AO joint, and the embouchure. There are changes that occur as you change registers and you need to know how to accommodate those



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changes. A breathing primer will also be included and will explain how the air flow must change with the range. A few common breathing myths, which run rampant in brass pedagogy, will be debunked.

MOVEMENT

Rosemary Engelstad: *MovNat: Begin the day with natural movement*

This is a 30-minute early-morning movement session that is based in the MovNat natural movement practice. MovNat is for everybody, no matter their fitness level. Rosemary Engelstad will guide participants through basic progressions in some of the movement patterns we have lost in modern living, including sitting, crawling, squatting, rolling, balancing, jumping, carrying, and throwing.

Vanessa Mulvey: *Move with Core Movement Integration*

Take a movement break with Core Movement Integration. Core Movement Integration is a memorable way to cultivate whole body movement that resonates through the bony structure. It is a gentle, fluid way to move that releases tension and promotes connections from toe to head through the skeleton. In this session we will move through the pathways of CMI on the ground, seated and standing. Bring your instrument and we will integrate the pathways into our playing.

Susan Wilkes: *Inviting Yoga into Your Practice (and Performance)*

Yoga offers opportunities for improving self-awareness through movement and connection to musical intention for individuals and ensembles. This session will offer multiple ways of integrating yogic principles into rehearsal and performance for all ages. We will discover that a mat is unnecessary for creating a calm environment where music can blossom to fuller potential, beyond warm ups and physical stretching. The presentation invites participation through movement and non-spiritual insights and practices. Handouts will include resources and tips for beginning and furthering musical development using yogic principles.

RESEARCH

Dr. Bridget Rennie-Salonen: *Efficacy of Body Mapping as the somatic education component of a musicians' occupational health course*



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Body Mapping (BMg) was incorporated into a 13-week comprehensive musician's occupational health course to address the somatic education components. Pre- and post-course semi-structured interviews conducted with student participants explored their perceptions and understandings.

Interpretative Phenomenological Analysis, underpinned by hermeneutics, phenomenology and idiography, enabled systematic thematic analysis of the interviews, revealing 4 super-ordinate themes: panorama, physical awareness, psychological awareness, and musicianship, supported by a total of 20 subordinate themes. Findings highlight the reciprocal interactions of the physiological, psychological, behavioural, and musical aspects of music-making, demonstrating that Body Mapping may be highly effective for the integrated teaching of musicians' biopsychosocial and artistic requirements.

PRESENTER BIOGRAPHICAL INFORMATION

Dr. Bronwen Ackermann is a specialist musicians' physiotherapist, musculoskeletal anatomist and musicians' health researcher at the University of Sydney. Her interest in performing arts health grew as a result of working with the Sydney Symphony Orchestra since 1995, going on to work on improving occupational health as well as developing best-practice injury prevention and management strategies with all the major Australian Orchestras, as well as the New Zealand Symphony Orchestra. She received a Churchill fellowship in 2002 allowing her to spend time with international colleagues involved in both research and clinical work in the field of music medicine. She completed her PhD in 2003 looking at physiotherapy management of performance-related musculoskeletal injuries in violinists, and joined academia in 2006, where she has lectured in physiotherapy and functional musculoskeletal anatomy. She continues to conduct research into musicians' health focusing on performance-related injury prevention, performance-related injury assessment and management, optimizing performance through enhancing physical and psychological well-being, and understanding the anatomical, physiological and biomechanical mechanisms underpinning musical performance. She has run several large prestigious national musicians' health projects including an ARC linkage grant investigation developing evidence-based guidelines for best management of occupational injuries occurring in musicians ('Sound Practice'), and an ALTC national music health curriculum initiative in collaboration with colleague Associate Professor Suzanne Wijsman from the



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University of Western Australia ('Sound Performers'). She is a High Performance Consultant at the Australian National Academy of Music, guiding the education and implementation of their innovative and ground-breaking Musicians' Health program. She was the inaugural president of the Australian Society for Performing Arts healthcare and is the Chair of the International Liaison Committee and the Education Committee of the USA based Performing Arts Medicine Association (PAMA). She has presented nationally and internationally to many orchestras, health professionals and music organizations about evidence-based principles of injury prevention and management for musicians and clinically applied anatomy. She is the Director of the research group Sound Practice: Australian Musicians Health in Performance working with associate directors Professor Tim Driscoll, Professor Dianna Kenny and Dr Mark Halaki on testing and implementing evidence-based solutions for musicians' health issues.

Stephen Caplan's performances have been heard at venues throughout the world, including the Kennedy Center and Carnegie Hall. He has been featured on numerous recordings, and his solo recording of American music for the oboe, *A Tree in Your Ear*, has received international acclaim. Principal Oboist with the Las Vegas Philharmonic, Caplan also plays in orchestras accompanying popular superstars on the Las Vegas Strip, and serves as Professor of Oboe at the University of Nevada, Las Vegas. With the Sierra Winds, Caplan can be heard on five critically acclaimed recordings and has been the recipient of numerous grants and awards including the Nevada Governor's Award for Excellence in the Arts. He is internationally recognized for his teaching and is the author of two books for oboe players, *Oboemotions*, and *The Breathing Book*. Dr. Caplan has degrees from Northwestern University and The University of Michigan, and is a Buffet Group USA Performing Artist. More information about Dr. Stephen Caplan and his work can be found at: www.oboemotions.com

Jill Dreeben, LAE, performs as a soloist and chamber musician throughout New England. She is a licensed Andover Educator teaching the course "What Every Musician Needs to Know About the Body" and currently teaches flute at Brandeis University and maintains a private studio in Arlington, MA. She is also training in Core Movement Integration (CMI)



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Rosemary Engelstad is the Assistant Professor of Clarinet at Indiana University of Pennsylvania. She is currently an Andover Educator trainee and Level 1 MovNat Certified Trainer.

Doug Johnson, LAE, is Professor of Piano at the Berklee College of Music. As a pianist, Doug has performed throughout Europe and the US and has performed with Phil Woods, Esperanza Spalding, Luciana Souza, Jerry Bergonzi and Terry Lynne Carrington. As an educator Doug has presented at major conferences including multiple PAMA and ISME conferences and has taught at the University of Graz, Austria and the University of Brasilia, Brazil. Doug has developed Kinematic Integration, a modality teaching movement and is also training in Core Movement Integration (CMI). He is also on the BioTensegrity Archive Board of Directors.

Mezzo-Soprano **Melissa Malde** has performed with orchestras and opera companies throughout the United States and abroad. Melissa holds undergraduate degrees from Oberlin College and Conservatory, master's degrees from Northwestern University and the Hochschule für Musik in Munich, where she studied under the auspices of a Deutsche Akademische Austauschdienst (DAAD) grant, and a doctorate from the College Conservatory of Music at the University of Cincinnati. She is a co-author of *What Every Singer Needs to Know about the Body*, now in its third edition. She is currently working on translating, performing, and recording art songs in Hebrew. Melissa is an active clinician and presenter at colleges and national organizations, and teaches at the University of Northern Colorado.

Vanessa Mulvey, LAE guides musicians to transform their performances from good to great. The goal of her coaching is to cultivate healthy playing habits that unleash expression and resolve pain and injury. Vanessa is a faculty member of the New England Conservatory of Music and Longy School of Music of Bard College. She is a Level 1 MovNat Certified Trainer and is currently training in Core Movement Integration (CMI).

Judy Palac, DMA, received a Bachelor of Music and a Master of Music from the University of Michigan, and a Doctor of Musical Arts in violin from the University of Texas, where she was Assistant Director of the University of Texas String



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Project. She is a specialist in string education and performing arts medicine. At Michigan State University, where she is an Associate Professor Emeritus of Music Education, Palac founded the interdisciplinary Musicians' Wellness Team in 2004. She is a licensed Andover Educator in the somatic education method of Body Mapping. She is published in the fields of performing arts medicine, string teacher education, and the Suzuki method in such journals as *American String Teacher*, *Michigan Music Educator*, *Medical Problems of Performing Artists*, and *Bulletin for the Council for Research in Music Education*. Palac has held several positions with the American String Teachers Association, including president of the Michigan chapter, national member-at-large, and chair of the Publications Committee. She has also served on the national boards of the Performing Arts Medicine Association and Andover Educators. She was Michigan Music Educators Association Teacher of the Year in 2016. As a violinist, Palac has been a member of the Flint, Toledo, and Austin Symphony Orchestras, and currently plays in the Lansing Symphony Orchestra.

Lea Pearson has been helping musicians recover the ability to play with joy and ease for 20 years. You can find her in person and online coaching private lessons, workshops, master classes, and courses. Her Body Mapping course, “PlayYour Way Out of Pain,” is the first all-virtual course designed to reach musicians without local access to teachers. She’s excited about learning to harness Facebook to help increase the visibility of injury prevention via Body Mapping. Author of the acclaimed pedagogy tool, “Body Mapping for Flutists: What Every Flute Teacher Needs to Know About the Body” (pub 2000), which is used in flute studios nationwide. Lea was one of the first AE’s to be trained by Barbara Conable. She also studied in Finland with Liisa Ruoho, a licensed AE, and collaborated with Liisa and Amy Likar to develop the first Body Mapping SummerFlute master classes in California and at the Guildhall School in London. Lea holds a DMA in flute from Ohio State, an MA from Stanford, and is a Fulbright Scholar, Licensed Andover Educator, and a Certified Health Coach. www.MusicMinusPain.com

Dr. Bridget Rennie-Salonen is a flautist, researcher and practitioner in musicians’ health, with expertise in somatic learning. Her extensive experience as a music educator informs her research, and her ongoing and varied performance output contributes valuable perspectives to both her research and pedagogy. She is interested in the interaction of the physiological, psychological, behavioural, and



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artistic aspects in performers. Bridget's PhD focused on tertiary music students' occupational health curriculum content, implementation, and assessment. She is on the team of the international Musicians' Health Literacy Consortium, is a Research Fellow and Lecturer at Stellenbosch University, and is a licensed Andover Educator. She is highly sought after as a flute teacher, and many of her students have excelled nationally and internationally, several occupying positions in South African (SA) orchestras. As the Solo Principal Flute of the Cape Town Philharmonic Orchestra, she was the recipient of the prestigious Ben & Faye Carklin Award for Artistic Excellence. Recent awards include Fiesta, Silver Ovation, and Oppenheimer Memorial Trust awards. A well-known freelance performer, she has appeared as soloist with several SA orchestras. She is principal flute of the Cape Town Festival Orchestra, permanent guest principal with the Free State Symphony Orchestra, and is Baroque traverso flautist with the Camerata Tinta Barocca, SA's premier early music ensemble. www.bridgetrs.com

Melanie Sever is senior lecturer and applied music instructor at the University of Wisconsin- Superior, an orchestral musician, conductor, and private teacher. She has presented at major conferences, including for the NFA, BFS, Adams European Flute Festival, and Slovenian Flute Festival, and has pursued an interest in biotensegrity through intensive independent study and practice. Professional development has been furthered through the BioTensegrity Summit and 4th International Fascia Research Conference in Washington, D.C., in September 2015 and a subsequent 3-day masterclass intensive with Dr. Stevin Levin in January 2017. MM – Flute; BA-Music/History; Licensed K-12 Music Educator. Licensed AE (2014).

Trombonist **David Vining** is the founder and co-owner of Mountain Peak Music, a publishing company devoted to offering innovative, healthy teaching methods for all musicians. Mountain Peak Music represents Mr. Vining's personal mission, combining his extensive performing and teaching background with insights learned through his remarkable recovery from embouchure dystonia. His Mountain Peak Music publications include the Breathing Book series, Daily Routines, Cross Training for Musicians, Teaching Brass, and Rangesongs, to name a few. Currently Professor of Trombone at Northern Arizona University in Flagstaff, Arizona, Mr. Vining has also served on the faculties of the University of Cincinnati's College-Conservatory of Music and the University of Kansas. Professor Vining's



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teaching transcends his trombone specialty, covering a wide range of topics appealing to musicians of every discipline. He is equally at home teaching trombone technique, helping instrumentalists and vocalists become more efficient, and helping musicians cope with injuries, among other topics.

Mr. Vining is a dynamic performer who has delivered hundreds of recitals nationwide. As trombonist with the Chestnut Brass Company, he recorded several CD's and toured the United States and Europe performing recitals, masterclasses, and concerts with orchestras. Currently a member of the Flagstaff Symphony, he has performed with the Cincinnati Symphony, Kansas City Symphony and the Philadelphia Orchestra. Mr. Vining has appeared on college campuses coast-to-coast in recital and as a guest soloist with ensembles, and recorded a solo CD, *Arrows of Time*.

As a public school music educator for more than 3 decades in Vermont and NH, **Susan Wilkes** has gained insights about the ways that everyone can learn and embody music with energy, focus and physical freedom. As flautist and vocalist, she earned a BA in Music Education and teaching certificate in Special Education from Westfield State College, and Master of Music degree in Conducting at U.Mass Lowell. While teaching music at West HS in Manchester, she completed a Masters in Health Arts and Sciences at Goddard College. Susan is a licensed Andover Educators practitioner. She works as a Certified Music Practitioner flautist in the Music for Therapeutic Healing and Transition Program, playing live music for patients at Concord Hospital. She is also a certified health coach through the Institute for Integrative Nutrition, and Children's Yoga Specialist through ChildLight Yoga programs and recently completed the 200 HR Yoga Instructor Training (RYT). Susan is currently integrating yoga and other somatic practices into instruction for children as part of a holistic approach to music education. She has presented clinics in this field at several area conferences for children, teens and adults. She serves elementary students in her current role as Coordinator of 21st Century Programs through the Manchester Community Music School in Manchester, NH where she is building a citywide youth choir.

Kelly Mollnow Wilson (MM, Ohio State; BME, Baldwin-Wallace) is a flutist and teacher in Cleveland, OH and teaches Body Mapping at Oberlin Conservatory. She performs with the Aella Flute Duo and maintains her own flute studio. As a Neurokinetic Therapy practitioner, massage therapist, and Licensed Andover



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Educator, she provides movement education and manual therapy for musicians seeking to maximize their movement potential so that they can achieve optimal performance in whatever activity they choose. She is the lead author/flute author of *Teaching Woodwinds: A Guide for Students and Teachers* (<http://teachingww.com/>). See www.precisionperformanceandtherapy.com.



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