
Making Musicians Course

Objectives, Outline, and Syllabus





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Course Overview

Well done.

By signing up for the Making Musicians Course, you are investing in yourself and in your relationships with your students. Ultimately, you are investing in the people your students will become as they walk through their music learning journey with you.

Whether you take this course as a **Self-Study**, a **Group Non-Certification Course**, or you go all the way and pursue the **Making Musicians Certification**, you are going to be a noticeably better teacher almost immediately.

This course is designed to *work*. It's going to work for your schedule. It's going to work for your context. It's going to work for your teaching style and your curriculum. And, it's going to change your classroom and your students for the better.

So how does this course work?

If you are going solo with **Self-Study**, you are all set! The videos are yours for the length of your membership.

If you chose to go through a **Group Non-Certification Course**, the only homework you will have are the proposed thought experiments in the videos.



For teachers who want to be **Making Musicians Certified**:

Each week, there are three assignment options. They will be graded out of 100 points, based on the Evaluating Criteria listed below each assignment.

Teachers seeking only the basic certification may choose to do only two of three assignments each week without penalty to the final certification. Teachers who may desire to get a coaching certification must complete all three assignments each week, plus at least two of the Application Suggestions.

The minimum grade required for certification is 80%. This high requirement is a reflection of the value that we hold to the reputation of our certificate.

In recognition of the busy lives of music teachers, the deadlines for assignments can be negotiated on a case-by-case basis. There is no guarantee of a deadline extension; however, applications for extensions will be generously considered.

Objectives

Student-Facing

Work Behavior Model

At the end of this course, you should be capable of:

Assessing Curriculum based on Brain Function and correctly applying brain region-specific techniques, before their teaching and during their teaching.

Assessing student midbrain states, and correctly apply appropriate teaching strategies to different midbrain states, during their teaching and in their assignments.

Provide value assessments to administrators and other paying parties on a regular basis, by effectively communicating the human purpose of music and how it is specifically applied in their context and with their students

7 Understanding of Basic Music Psychology - Brain Regions and Their Functions

A: Forebrain

1. What is it/how does it work
2. What does it's function mean for learning music
3. What does it mean for me and my students

B: Midbrain

1. What is it/how does it work
2. What does it's function mean for learning music
3. What does it mean for me and my students

C: Hindbrain

1. What is it/how does it work
2. What does it's function mean for learning music
3. What does it mean for me and my students

D: Balancing Brain Functions

1. Optimal full-brain function: A picture of perfection
 2. Common imbalances and the situations which cause them
 3. Identifying your common imbalances
-

Objectives

Student-Facing

2 Applying Music Psychology

E: Creating the Story Arch of a Musical Life

1. Who is a musician
2. What is the purpose of music in the human life
3. What prevents a person from engaging with music-making for a lifetime
4. How can we invite more students into their musical story

F: Optimizing Curriculum for the Music-Learning Brain

1. Evaluating the environment: Unconscious Midbrain Roadblocks
 - a. Classrooms (all senses)
 - b. Studios (all senses)
 - c. Personal appearance
 - d. Culture
2. Common midbrain states when a student walks into a room
 - a. Nature
 - b. Nurture
 - c. Context
 - d. Situations
3. Assessing curriculum by brain function
4. How to help students through common emotional struggles
 - a. Practicing (midbrain)
 - b. Reading music (mid-, fore-, and hindbrain)
 - c. Physically engaging with their instrument (mid- and hindbrain)
 - d. Musicality (mid-, fore-, and hindbrain)
5. Training the joyful practicer
6. Balancing the mid-, fore-, and hindbrain functions of music learning by assessing the student

G: Traveling Through a Music Learning Map

1. What is it/how does it work
2. What are the common mid-, fore-, and hindbrain difficulties at point in the map
 - a. Identification
 - b. Solutions (mid-, fore-, and hindbrain)
3. How do I apply this map effectively in my context
4. What does student success look like. What does student failure look like.

H: Sublimity

1. What is it/how does it work
2. Why is sublimity important
3. What are small and large examples of sublimity
4. How can I help my students experience sublimity daily, weekly, and regularly throughout the year

Objectives

Parent/Administration Facing

3 Selling Music to the People Who Pay

I: A Return to the Musical Story Arch - Proving the Value of Music

1. Describe Utopia.

- a. What should music-making do for a person's life
- b. What should music-making do for a school/family
- c. What should music-making do for society at large

2. Describe the Person

- a. Traits of a Musician
- b. The strong correlation between music and success
- c. Why Musicians are successful

J: What is the Cost

1. For both Administration and Parents, describe what is required

- a. Relationally
- b. Financially
- c. Time-wise
- d. Space-wise



Session One

Story-Arch of A Musical Life, PLUS What is A Musician?

Outline of Class

Why is a story arch important?

Because every one of your students is going to have a story to tell about their musical experience. They have the story of a musical (or non-musical) life.

What are some of the common experiences at the beginning of a musical story?

What are some of the roads you are most familiar with in the middle of a musical story?

What are some of the common difficulties that come up in a musical story?

What are some common highlights of a musical story?

What kind of ending to a musical story would you like to see your students achieve?

Everyone's definition of what makes a musician is derived from something. Have you ever considered what has shaped the picture that pops into your head when you hear the word "musician"?

Let's shine light onto the western history that has shaped our definition of musician.

Then, we can do an overview of what science and larger human history tells us about how we should be defining musician.

Finally, let's create our own definitions for what a musician is, and take time to ponder how this definition will change how we approach the musicians we are making every day.

Session One Assignments

What were your best experiences in a music classroom or studio?

Write the stories.

Evaluating Criteria:

Max length: 1000 words

A broad range of musical experiences, as far back as possible.

Identification of key moments that built up, and key moments that broke down.

Built Up moments: Why do you think they built you up, and how? Be as specific as possible.

Broken Down moments: Why do you think this thing broke you down, and how? What helped you overcome the brokenness (small or large)? Be as specific as possible.

Session One Assignments

Continued

Ask someone to share a strong memory of music-making or music learning with you. Record the story, either by taking notes, or audio recording it (with permission). You must have at least one story from one person. The more stories you gather, the better.

Evaluating Criteria:

Include all of the following information in your recorded account. Word Limit: 500 words, per story.

Where did the person begin the story? If you can, note the first thing that they said.

What was the climactic incident or moment in their story?

Where did the person end their story?

We are not going to analyze the stories deeply at this point; however, would you characterize the story as a positive or negative experience? Is the experience mixed?

Built Up stories: What in the story caused the person to be built up? Be as specific as possible.

Broken Down moments: What in the story caused the person to be broken down? Did anything in their story indicate that they were able to move past the hurt into more music making, or did the hurt cause them to not make music any more? Be as specific as possible.

Consider the story you gathered (or two stories, maximum) and rewrite it.

If the story is overall a negative narrative of someone being hurt in a music-making or -learning context, change the negative moments in the story and imagine what those changes might have done to the outcome.

If the story is over a positive one, rewrite the story to imagine what may have happened if a positive thing had been negative instead.

Imagine a less-positive ending.

Evaluating Criteria:

Max length: 500 words

Overall creativity

Believability of the story, which reflects incidents that commonly occur in music learning or making contexts

Session One Assignments

Continued

If you are currently teaching, tell the story of a current student (as far as you know it). From this point, imagine what might happen for them in the future. Write the imagined story from this point on.

Evaluating Criteria:

Max length: 500 words

Believability of the story, which reflects incidents that commonly occur in music learning or making contexts. Consider writing a story where music-making doesn't end up being the student's major profession. What would a musically-improved life look like if music is not the person's career? Be specific about how music improves the life of the student.

What story are you currently "telling" when you are recruiting or marketing for new students? What benefits of music-making are you describing now? What benefits of music-making have you left out? Write two stories that you could use for the basis of new recruiting or marketing efforts.

Evaluating Criteria:

Minimum number of stories: 2, no more than 50 words

Extra Credit: Design a social media post or a poster on Canva or another design software that you could use for new student recruiting.

Evaluate your own conceptions of what makes a musician. Create a visual scale, from 1 to 10. The scale should be 1 as the lowest value and 10 as the highest value.

On this scale, place common musical experiences that humans have in order of your perception of their value to the development of a music maker (eg, singing in the car with your parents, practicing in a practicing room, performing in a recital or competition, etc).

Session One Assignments

Continued

Evaluating Criteria:

Min. Number of Musical Experiences: 5

Experiences must include examples from across the musical life, from birth to death.

These experiences should be an active, personal engagement with music.

Don't confine the idea of music-making to performance or formal practice. Consider all of the ways that humans experience music-making, with special attention to small music-making.

There should be listed experiences on all parts of the scale, from 1 to 10.

Consider the idea of “little music.” Make a list with two columns. On the left side, list of examples of “little music;” on the right, write the corresponding exaggeration of that little music on a music instrument, in a vocal technique, or in a compositional form (note patterns, musicality markers, etc). This is the peak-shift effect in action.

Evaluating Criteria:

Min. list entries: 10

Specificity is key. What specific sounds happen in nature that are interpreted by the hearer as expressive, with a particular meaning?

In at least 5 cases, tie a little music example to a particular piece of music.

At the end of the list, write no more than 5 example sentences that you might use to express this peak-shift effect to your students.

Go back to the musical storyline that we did last week. What are examples of events in a musical life that may shut people down from making little music? How may this affect the way that people engage (or don't engage) with big music?

Evaluating Criteria:

Max length: 250 words

Essay form.

Completion is the only evaluating criteria.

Session One Assignments

Continued

Write a definition of “musician” based on the work that you’ve done this week, and the information in this session. Don’t get too technical; these descriptions should be working definitions for you. You should be able to use what you write down to describe the true nature of musicianship to students, parents, colleagues, and school administrators.

Evaluating Criteria:

Max length: 250 words

Essay form.

Completion is the only evaluating criteria.

Session Two

Teaching Beyond the Music: The Human Traits We Build in a Music Classroom

Outline of Class

Why are you teaching?

As a music teacher, you need to be able to strongly articulate not only what you teach, and why you are teaching it. You must be able to make direct connections between the things that you do in a music teaching context and the kind of foundational life benefits you claim that music has.

Bravery

Confidence and Humility

Insatiable Curiosity

Feeling and Empathy

Imagination and Vision

Enjoyment

Community

Passion

Session Two Assignments

Consider your own musical story. Which of the traits of a musician do you feel you are the strongest with? What musical experiences made you strong? Which of the traits do you feel you are weakest in? For those traits, consider going through the Application Suggestions listed.

Evaluating Criteria:

Max word count: 250

You must have at least one trait that you list as “strongest” and one that you list as “weakest.”

Specificity is encouraged. When you talk about what made you strong in a particular trait, talk about a particular memory that may come to mind.

Session Two Assignments

Continued

Go through a common curriculum that you teach, and identify the common struggles that your students have with it. What opportunities for building the traits of a musician do you see in those struggles?

Evaluating Criteria:

There must be at least four of the listed traits associated with struggles in your curriculum.

Specificity is encouraged; that means, tell a story, as often as possible. Stories make things real, and applicable.

Do an evaluation of your own teaching. On a scale of 1 to 10, rate how well you integrate the teaching of each of the traits of a musician. For ratings over a 5, give specific examples of how you engage with those traits in your teaching. For ratings 5 or under, write a some ideas for how you can improve your engagement with those traits.

Evaluating Criteria:

Must have a ranking for all ten traits.

There must be at least two sentences written for each trait, either the examples or the ideas.

Specificity is encouraged.

Session Three

Music and the Brain Overview

Outline of Class

Reviewing common objections to learning about music and the brain,

Addressing objections that are in the room

Reviewing the Porche analogy of the brain for music teachers

Session Three Assignments

In your own words, describe the function of the following brain regions.

You should include the region of the brain they exist in, and the size (when applicable).

Don't get too technical; these descriptions should be working definitions for you. You should be able to use what you write down to describe these brain functions to students, parents, colleagues, and school administrators.

Evaluating Criteria:

Give an description for each of the following regions:

Forebrain

Hindbrain

Midbrain

Answer the following questions:

What are you inclined to believe is the most important part of the brain?

What part of the brain are you most comfortable engaging with?

What part of the brain are you least comfortable engaging with?

Evaluating Criteria:

Maximum length for each question: 150 words

Answer briefly for each question the "why" behind the answer you gave.

Consider answering with a short story of your teaching or learning experience.

Session Four

Always Start in the Middle: A Study of the Midbrain

Outline of Class

What does the midbrain do - survival, decisions, value judgements, music.

Review the reason the midbrain is so powerful (primal force)

There is an intense prejudice against the midbrain. This has created situations where the midbrain is actively repressed, especially in learning situations.

What is a healthy approach to midbrain functions? Respect for its purpose.

Respect for the use of all emotions in the growing process (keyboard keys, no key is wrong). Careful and slow modulation of emotions with forebrain knowledge.

Leaving space and time for midbrain regulation to happen.

How is the midbrain commonly approached in a music classroom?

How is the midbrain commonly asked to engage in a music classroom?

ADAPTING: How to assess a student's midbrain state in a basic way, and how to ADAPT your teaching accordingly.

Dos and Don'ts

Session Four Assignments

In your own words, describe the function of the midbrain. You should include the relative size of the midbrain to the entire cerebrum, its relative location to the hindbrain and forebrain, and the difference between the structure of the midbrain compared to that forebrain and hindbrain.

Don't get too technical; this descriptions should be working definitions for you. You should be able to use what you write down to describe these brain functions to students, parents, colleagues, and school administrators.

Evaluating Criteria:

Describe the forebrain:

Functions - What is its base purpose, and how does it accomplish this purpose

Size

Location relative to the fore- and hindbrain regions

Structure

The difference in structure between the midbrain and the fore- and hindbrain regions

Session Four Assignments

Continued

Return to the Traits of Musicians that we discussed in Session 3. For three of the traits, describe the kind of midbrain states a student may experience while that trait is being developed.

Evaluating Criteria:

Minimum: Three Traits must be described, and must have at least three emotion descriptors used.

Ideally, emotions attached to traits would be contextualized in a story which illustrates its use in building those traits.

Create a list of questions you can ask your students that will help them to describe their midbrain state to you. For each question, write an answer you might give someone if they asked that question to you.

Evaluating Criteria:

Minimum number of questions: 10

Each question should have an answer following it.

Expect that you will share at least one of your questions with the group.

How would you rate your comfort level with emotions? Answer the following questions:

When someone is visibly emotional in front of you, what is your first reaction? What is your primary reactive emotion to seeing someone cry, or get angry, or be frustrated, or depressed?

Describe your reaction to your own emotional moments. Are you kind to yourself? What do you commonly say to yourself?

Evaluating Criteria:

Maximum length for each question: 1500 words

Session Four Assignments

Continued

What emotions do you think are most conducive to good learning?

Give three examples of emotions that you believe create the best midbrain state for learning, and why you believe this.

Evaluating Criteria:

Minimum number of emotions: 3

Max description of “why”: 100 words

Session Five

Always Start in the Middle: A Study of the Midbrain

Outline of Class

What does the forebrain do - filling trunks. Broca's Area, Wernicke's Area, and the angular gyrus.

What does a forebrain not do.

Is our job to fill trunks, or give our students motivations to fill their own trunks?

How have Enlightenment philosophies prejudiced the West towards the functions of the forebrain and away from other brain functions.

How should the relatively small size of the language processing area change the way that we approach our curriculums and our time in class?

Connecting the forebrain to the midbrain: Storification.

What does perfect brain balancing look like?

What are common mistakes that music teachers make with the forebrain?

Session Five Assignments

Go through a curriculum you are currently using, and identify concepts that are best taught to the forebrain region of the brain only.

Evaluating Criteria:

Minimum: One page of curriculum (or other)

The analyzation of the curriculum should reflect a strong understanding of the functions of the forebrain.

Choose one forebrain musical concept that you commonly teach, and one context that you commonly teach in. Consider the audience: what is their age, their family backgrounds, their cultural context.

Create a story which can effectively connect the concept to the audience that you teach it to.

Evaluating Criteria:

Maximum length for each story: 500 words. No minimum.

Grading will be based on the connections made between the concepts and the contextualization to the audience.

Points will be added for stories which will easily translate to engaged midbrains and optimized forebrain/hindbrain learning (when applicable).

Extra Credit: Present this lesson in the context that you created it for. Take a video, and share it with the class. Explain what worked well, and what didn't.

Session Six

Optimizing The Engine: A Study of the Hindbrain

Outline of Class

What does the hindbrain do?

Automatic Programming

Moving the body.

Reviewing the reason that the hindbrain is so powerful (physical structures of the hindbrain)

The only way to train the hindbrain is excruciating for the forebrain.

How do humans load hindbrains joyfully? As babies?

Gamification and Goals.

Making Music Reading automatically programmed - reading and responding.

Observing progress in the hindbrain creates good feelings in the midbrain, and convinces the forebrain of the worthwhile-ness of the work - PERFECT

BALANCE for the hindbrain.

The temptation for hindbrain's is to take shortcuts. Part of the value of learning music is that there are no shortcuts for the hindbrain, and you can't make music without it.

Session Six Assignments

In your own words, describe the function of the hindbrain. You should include the relative size of the hindbrain to the cerebrum, it's relative location to the midbrain and forebrain, and the difference between the structure of the hindbrain compared to that forebrain and midbrain. Don't get too technical; this descriptions should be working definitions for you. You should be able to use what you write down to describe these brain functions to students, parents, colleagues, and school administrators.

Evaluating Criteria:

Describe hindbrain:

Function

Size

Location relative to the hind- and midbrain regions

Structure

The difference in structure between the hindbrain and the fore- and midbrain regions

Session Six Assignments

Continued

How would you rate the power of your own hindbrain?

Answer the following questions:

Were you more comfortable with the technical aspects of playing, or the musicality (emotional expressiveness) of your playing?

What did people around you comment on more: your incredible technique, or how musically you played?

What feels like more work to you: learning the difficult technique of a piece, or learning how to play a piece expressively?

Evaluating Criteria:

Maximum length for each question: 150 words

If you feel as though you had both of these traits almost equally well, write about why that has been true for you.

Go through a curriculum you are currently using, and identify concepts that are best taught to the hindbrain region of the brain only.

Evaluating Criteria:

Minimum: One page of curriculum (or other)

The analyzation of the curriculum should reflect a strong understanding of the functions of the hindbrain.

Choose one hindbrain musical concept that you commonly teach, and one context that you commonly teach in. Consider the audience: what is their age, attitude towards repetitive work, their cultural context.

Create a game which can effectively mediate the tedium of repetitive playing by creating fun or challenge for the midbrain, and a compelling storyline to follow for the forebrain.

Session Six Assignments

Continued

Evaluating Criteria:

Maximum length for the description of each game: 1000 words.

The game should be described in detail, and in order.

The connection between the game and the context should be described.

An explanation of how the game will engage the midbrain (in other words, what is fun about the game) should be included.

A description of the story-arch of the game should be included.

Extra Credit: Present this game in the context that you created it for. Take a video, and share it with the class. Explain what worked well, and what didn't.

Session Seven

Emotionally Intelligent Music Instruction: How to Interpret the Midbrain

Outline of Class

Define State and Emotion

- Key attributes of both

States can tell us whether a student is ready for learning, or not ready for learning.

The Survival uses for emotions and the states that they produce

Survival Brain shuts of Learning Brain

Marla Story - the Destructive Cycle

The Constructive Cycle

- Detailed, Specific Observation

- Differentiated Curiosity

- Generous, Tentative Assessment

- Intentional Mirroring and Appropriate Empathy

- Forward Motion

With Great Power comes Great Responsibility

Session Seven Assignments

Compare the Destructive and Constructive Cycles.

Evaluating Criteria:

Essay format

Maximum word count: 1000

Session Seven Assignments

Continued

Dedicate some time this week to practicing Detailed Observation. This is best done in a context where you do not have relationships with the people you are observing. Also, for our purposes, it will be best if you can't distinctly hear what they are saying.

Take detailed notes on what states you can observe. Be careful to notice big things as well as small. You are not expected at this point to assign a reason behind what you are observing; in fact, we aren't going to get there at all in this observation session.

Evaluating Criteria:

The simpler the definition, the better.

Consider Differentiation. How good are you at differentiating your emotions from the people around you? On a scale from one to ten, with one being the weakest and ten being the strongest, how would you rate the strength of your emotional reaction when someone in front of you is:

Very Angry

Very Sad

Lethargic/Depressed

Critical

Anxious

Fearful

Evaluating Criteria:

Max word count: 50 words per emotion

Often, the strength of a reverb reaction to another person's emotion has to do with how close you feel to them, the power differential between you, etc. For this assignment, choose a teaching context you commonly find yourself in. You may even want to narrow in on a specific student or group of students. There is normally one particular emotion that causes a stronger non-differentiable reaction in a person. What do you think yours might be?

Session Seven Assignments

Continued

Look up the word “generous” and the word “tentative” in the dictionary. Write the definitions you find below, and highlight any words that you think are particularly applicable to your teaching.

Evaluating Criteria:

Complete definitions for each term.

Everyone mirrors. Go back to your homework from last week and consider the question, “What emotions do you think are most conducive to good learning.” Based on your answers, consider what kind of facial expressions, vocal tones, and turns of phrase you may use to help your student mirror those emotions from you. Describe them, then practice them in a mirror to show the class.

Evaluating Criteria:

Maximum length for each description: 150 words

How is this cycle striking you? What objections, concerns, or fears do you notice popping up in your mind when you consider this slower approach to problem solving?

Evaluating Criteria:

Sharing: Share at least one concern with the class and with the coach, either virtually or in-session.

Session Eight

The Structure of EIMI: An Overview of the Large and Small Cycles of Learning

Outline of Class

Long days and Short years - An Overview

Short Years: Gardening

Soil and Seed Prep

Nurturing and Pruning

Harvest

Long Days: 5 Stages of Competency

Unconscious Incompetence

Conscious Incompetence

Conscious Competence

Unconscious Competence

Sublimity

Session Eight Assignments

Consider the “short years” of music learning. What are examples of musical experiences that your students may have in each stage of the “short years” cycle?

Evaluating Criteria:

Maximum length of response per stage: 150 words.

Be specific, and if possible, tell a story. The goal of this assignment is to help you both recognize when a student is in a particular stage, and to be able to effectively communicate this to students, parents, and school administrators.

Look up the word “generous” and the word “tentative” in the dictionary. Write the definitions you find below, and highlight any words that you think are particularly applicable to your teaching.

Evaluating Criteria:

Complete definitions for each term.

Session Eight Assignments

Continued

Everyone mirrors. Go back to your homework from last week and consider the question, “What emotions do you think are most conducive to good learning.” Based on your answers, consider what kind of facial expressions, vocal tones, and turns of phrase you may use to help your student mirror those emotions from you. Describe them, then practice them in a mirror to show the class.

Evaluating Criteria:

Maximum length for each description: 150 words

How is this cycle striking you? What objections, concerns, or fears do you notice popping up in your mind when you consider this slower approach to problem solving?

Evaluating Criteria:

Sharing: Share at least one concern with the class and with the coach, either virtually or in-session.

Session Nine

Applying EIMI At Every Stage, Part One: Common Emotional Reactions to the First Three Stages of Competence

Outline of Class

Unconscious Incompetence

- Excitement

- Fear

 - Dos and Don'ts

 - Identifying the Level of Fear

- Emotions for Every Gardening Stage

Conscious Incompetence

- Discouragement

 - Mapping Progress

- Frustration

 - Diffuse or Direct: What to do with a Bomb

- Shame

 - Emotions for Every Gardening Stage

Conscious Competence

- The Value of Conscious Competence

 - Boredom to Joy

 - Boredom of Habituation to the Joy of Play

 - Boredom of Fatigue to the Joy of Perspective

 - Boredom of Disinterest to the Joy of Honesty

- More Tools for Joy

Session Nine Assignments

Go through your lesson plans for the year. What are the specific music knowledge and competency goals that you have for your students? Begin identifying the common problems that students encounter with each concept or skill.

Consider how you can pre-empt common difficulties before they arise by using brain-function awareness.

Then, consider how you can ameliorate difficult emotions that commonly arise in those stages.

Session Nine Assignments

Continued

Evaluating Criteria:

Each student should complete a full year-long lesson plan, and identify the specific music knowledge and competency goals they hope to achieve with their students. The plan should be formatted as an outline.

Each concept should be delineated in terms of whether the skill or concept is forebrain, hindbrain, or midbrain focused.

At each stage, there should be a list of common Difficulties and Emotions.

Session Ten

Applying EIMI At Every Stage, Part Two: Common Emotional Reactions to the Last Two Stages of Competence, and Communicating With Admin, Staff and Parents

Outline of Class

Unconscious Competence

 Fulfillment

 Let them have the win

 Satisfaction

 Harvesting the Joy, Replanting the Seed of Worth by:

 Reviewing the journey

Sublimity

 The Incredible Power of a Well-Regulated Midbrain

Mitigating Stage Fright

 Emotions for Every Gardening Stage

Creating The Environment All Around: Communicating with Key People

 Three Legs of Musical Study

 Musical Intelligence

 Motivation and Work Ethic

 Environment of Support

Session Ten Assignments

Write a packet that you can give to parents, and one that you can give to administration. Use the definitions that you have gained from this course. Create a musical-life story line you hope to give to your students, and use simple and effective language to communicate it to non-musical professionals. Be sure to include the traits of a musician, and how you plan to achieve those traits with your teaching, and throughout the musical year.

Be clear in each packet what is expected of the students, the administrators, and the parents. Be very, very specific. Consider what objections or concerns a parent or administrator might have, and try to address those concerns preemptively

Session Ten Assignments

Continued

Final Evaluating Criteria:

Each student should have three pieces to hand in, complete:

Guide to Communicating EIMI:

This will include their definitions of key concepts, honed to be easily understood by their target audience

Year of Musical Competence:

This is the outline created in Week 8. It can include only one of the contexts or students that a teacher may engage with, or all of them.

Lessons or Class Packets for Parents and Administrators

While technically this is a “third” thing, it should be produced as two packets: one directed at Parents and the other at Administration.

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