

MOVEMENT MATTERS

Newsletter of the Association for Body Mapping Education



Pictured: Lisa Marsh Photo: Elena Rose

From President Vanessa Mulvey

**New Year,
New Name!**

Congratulations to the winner of our Newsletter Naming Contest! LBME Melissa Malde suggested 'Movement Matters!' Brava, Melissa!

Happy 2020 Everyone! I am happy to share that the name for our official newsletter is 'Movement Matters.' Shout out to Melissa Malde for suggesting it. I love the double meaning of this phrase. Movement is at the core of what we teach. I wish each of you a year full of exquisite movement.

-Vanessa

In this edition:

- *New Images & Updated Image Policy*
- *Interview with Lisa Marsh (pictured above)*
- *Member Webinars*
- *Teaching Tip from Shawn Copeland*



Dr. Richard Nichols



Dr. Melissa Malde

*Do you have
an idea for a
webinar?*

*Let us know
by emailing
webinars@bodymap.org*

SPRING WEBINARS

Join our guest presenters for an hour of learning and conversation.

Sunday, February 2 at 2:00pm EST: Dr. Richard Nichols
Thank you to Dr. Richard Nichols for an informative webinar hosted by LBME, Doug Johnson.

Thursday, March 5 at 1:00 pm EST: Dr. Melissa Malde
Join Dr. Malde as she discusses discoveries in preparing the 4th edition of "What Every Singer Needs to Know About the Body." Watch your email to register.

*Thank you to our recent webinar guests
for sharing your time and expertise with us!*

Amy Likar, Dana Fonteneau, Kelly Wilson, Jackie McIlwain & Claire Stefani!

If you missed these informative sessions, catch the reruns on the WA site under the "Member Webinars" tab.

Volunteers for Membership Committee

Do you have ideas on ABME membership?
Here is your chance to get involved.

The Membership Committee is seeking two new members to guide the development of member benefits and expand ABME's reach.

If you are interested please contact board@bodymap.org

Viva Las
Conference-2021

Mark Your
Calendar
June 19-22, 2021
Pre-conference
June 18
on the campus of
University of
Nevada, Las
Vegas

Planned Keynote
Speaker
Dr. Gabriel Wulf



**Congratulations
to our newest
Licensed Body
Mapping
Educator!**

**Bailey Paugh,
Trumpet
Portland, OR**

**WELCOME TO
ABME!**

- Peter Bartels
- Diedre Buckley
- Anna Cashell
- Janelle DeStefano
- Graham Emberton
- Dragos Ilie
- Emma McAlister
- Melissa MacDonald
- Emily Olson

Teaching Tip for the New Year!

I find that when students experience a high amount of muscle pain that they call tension, they have mapped their flexor/extensor muscle groups as a binary system. In these situations, I have found it helpful to describe the muscle pairs as reciprocal relationships, where the amount of effort between these pairs adds up to 100%. Realizing that muscles always apply a force, and that freedom and ease come from balancing these forces in a reciprocal manner (50/50, 60/40, 70/30, etc.), allows students to see that what they have labeled as tension is really holding the muscle (or themselves) in stillness for too long. We work together to discover what balanced movement feels like so they can move away from the futile search for relaxation.

I often say that the opposite of tension is not relaxation, it is movement.

~ Shawn Copeland. LBME



ABME Images

Changes to Image Use Policy!

You asked and we listened!

In December the ABME Board voted to approve the use of Holly Fischer Images in workshop handouts. Please check out the specifics in the updated Image Use Policy in the "Documents" section on WA.

Using a Holly Fischer image in a publication? Please seek permission 4 weeks before publication date.

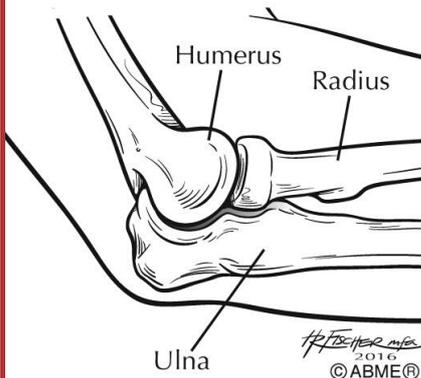
Thank you for your help!

Holly Fischer Updated Images

As part of the ABME renaming process, all Holly Fischer Images have been updated with the ABME name. Each member needs to update the images to the new version for slides & handouts.

Find the updated images on WA

Elbow Joint





A Conversation with Lisa Marsh about Coordinate Movement

by Michèle Wheatley-Brown

*This January, I had the opportunity to speak with Lisa Marsh about her newly published book, *Coordinate Movement for Pianists: Anatomy, Technique, and Wellness Principles*. This book is a culmination of Lisa's work as Director of the Coordinate Movement Program at Portland State University and sponsoring Body Mapping teacher. Her journey in musician wellness has been shaped by important experiences and people in her life. Lisa and I had an engaging conversation about that journey, its influence on her book, and where that journey is taking her in the future. I am delighted to share some of that conversation with you.*

MWB: It is always a pleasure to talk with you. First off, let me start with saying that I thoroughly enjoyed reading your book. You have blended broad philosophical concepts with a detailed discussion of healthy piano technique – all so clearly presented. What was your original intention for this book?

LM: The book came out of the first wellness class I created at Portland State University (PSU) in 2002. The class was called Coordinate Movement Principles for Pianists. It was a three-term course for pianists studying Body Mapping, the Taubman Technique, and basic wellness principles. I developed the book to accompany this class. Over the years the book was expanded, refined and self-published. Last fall it was published by GIA.

MWB: How has the Coordinate Movement at PSU evolved?

LM: About four years ago, the curriculum was expanded, and was offered to all musicians. Now there is a Body Mapping for Musicians class, a Yoga for Musicians class and a Wellness for Musicians class. We are also starting the mind-body-music theory which will have a wellness event every year for both the student body at PSU and the community. We are going in a broader direction which I think is a really good thing.

MWB: What is the significance of the title of your book, “Coordinate Movement for Pianists”?

LM: The title means that not only are we putting the focus on movement, but we are also talking about how movements are coordinated. Coordinate movement follows the laws of physiology using all resources as they are designed to work together in our body so that no one part is strained. All parts work together - like a symphony.



A Conversation with Lisa Marsh

MWB: Both physically and mentally?

LM: Yes. All these things work together as we are finding out more and more in the 21st century. There is a desire to unify many components of wellness - not just the physical but also our mental approach, and our emotional state. The mind-body connection is in everything we do.

MWB: The principle that sound is the result of movement underpins so much of your book - from tone production to memory work. Why is this so important for musicians?

LM: This principle helps musicians to firstly, learn about kinesthesia, our sense of movement; and secondly, become aware of their own bodies and how they are moving and occupying space. As well, it allows kinesthesia to have an equal seat at the table with the other senses. Musicians move to create sound throughout their careers. They can become fixated on the other senses: the auditory sense; the visual sense; and to some degree the tactile sense - but these are all different from the kinesthetic sense.

MWB: This is so important to what we are teaching as Body Mapping Educators.

LM: Yes, the Association for Body Mapping Education (ABME) is keen on this. If musicians pay attention to movement, they are less likely to be injured. There is quite a spectrum of kinesthetic feedback; sometimes people can get fixated on feedback that is just associated with pain. They don't feel the beginnings of movement as fluid, or as easy, or as light. They are living in the 'this feels terrible' kinesthesia portion of the spectrum. That's not helpful because then they don't remember what movements created the sounds they wanted in an easy coordinated fashion.

MWB: You provide wonderful strategies to help solve the pianist's technical challenges, but this is much more than a book about technique. It encompasses many diverse elements: performance anxiety; repertoire choices; the importance of creating social connections with other musicians. Why is this broad outlook so important for musicians?

LM: Because music is not created in a vacuum. It is the expression of ideas and emotions and sharing that with other people. For that reason, we need to deal with performance anxiety so we can feel comfortable when we are communicating with our audiences. We need to deal with repertoire choices because often if the choices aren't resonating with us on a very deep and emotional level, we are not going to be giving a very compelling performance. *(continued on next page)*



A Conversation with Lisa Marsh

LM: *(continued from previous page)* And as far as the social connections, musicians are - in some ways - a very rare breed. We work so very hard – and most of us, for very little compensation. This requires being around like-minded people so we can feel buoyed up by what other people are doing. We can feel inspired and we can be supported. As well, we can help each other network and find opportunities. In our Wellness course (PSU), we actually include community as one of our pillars of wellness. I think in some ways, if I can be so bold, this wanders into the area of spiritual health. For a lot of people, there are many ways to find spiritual wellbeing, and creating a supportive community can be one of those ways for musicians.

MWB: What has been the reaction of the students to these elements of the course?

LM: They love it. They really, really love it. Particularly when we start talking about the artist's self- map and how they view themselves as artists. When we start talking about the importance of community and delve into these more emotional and spiritual elements, the students just light up. Suddenly they are given permission to talk about things that have not been talked about.

MWB: Were there situations or individuals in your life that influenced your teaching approach and philosophy?

LM: Absolutely. I started on my 'wellness for musicians' journey' when I had a bout of tendonitis after my graduate studies at PSU in the early 1990s. I was studying with Harold Gray, a magnificent pianist and teacher, probably one of the greatest influences on my life both musically and professionally. When I developed tendonitis, he suggested that I go to the Taubman Institute and study- which is what I did. I studied for about nine years and near the end of that study, I met Barbara Conable. What I found out from her was that my studies at the Taubman Institute – although they were very important and eye-opening in terms of the smaller movements that pianists need to make to create a very efficient and dependable technique – these were just the beginning of body awareness. When I met Barbara, I started learning more about the whole body; how it's put together; how it moves; the kinesthetic sense; breathing. Those three people greatly influenced me: Harold Gray, for encouraging me to go on this adventure; Edna Golandsky for being an incredible teacher and mentor for the Taubman method; and Barbara Conable, who opened up my eyes to the whole body. These learning experiences all came together in my program (co-founded with Barbara Conable). Sometimes when things come together, certain elements get diluted. But in this case, the sum is really greater than the parts. This is helping people - I am confident that I was able to take what I learned and honour it in the program that I created.



A Conversation with Lisa Marsh

MWB: Although this book is intended for pianists, are there principles that could be applied to other instrumentalists and singers?

LM: Yes. The basic concepts throughout the first part, (which includes anatomy, sensory awareness, inclusive awareness, sitting at balance, the whole arm, and breathing), is applicable to any instrumentalist or singer. Part Two might be a little bit more difficult to apply to another instrument other than the piano. Pianists reading that section can teach themselves a lot of the principles through the narrative, the illustrations, and the examples. Part Three is about physical, mental and emotional wellness, and is useful for all musicians. These are principles that anyone can use.

MWB: What are your plans for the future?

LM: That is an interesting question because a couple of years ago, I thought that maybe I should retire. But then, I received a lovely gift - again, from Harold Gray. He started the Wellness Fund at PSU. I now have a fund that I can use for expanding and developing the program. I have given some students scholarships to the past ABME conference. I am using some of the funds for a Mind-Body Wellness series. We are having our first event this year, the Wellness for Musicians Symposium, on March 7 and 8. We are also starting to research the effects of our program through carefully created student evaluations that can be used for qualitative and quantitative result analysis. This is all because of the fund. I got that nudge into the future just when I thought maybe I should stop work. It's not time yet!

MWB: Is there anything else you would like to add?

LM: I would like to thank GIA Publications for agreeing to publish my book. I want to let everyone know what wonderful people they are and how supportive they are of the work we do in Body Mapping Education. I think they are very important people in our community, and I would like to express my gratitude to them.

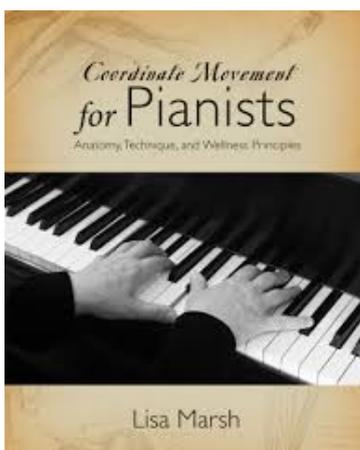


Photo credit: Elena Rose

Building ABME

ABME's new committees were convened at the 2019 conference. Did you miss the first call? It's not too late to join a committee! Meet and work with colleagues, share ideas, and build our tribe!

Conference 2021

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Suzanne Stone, Amber Ghent,
Coreen Levin, Bonita Bunt

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