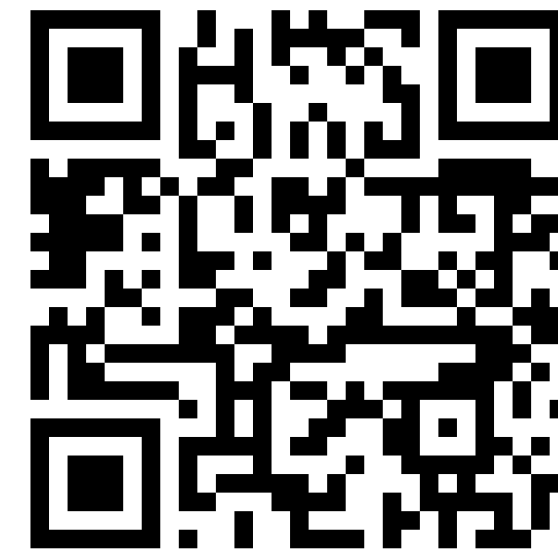




Supporting the Gifted Musician

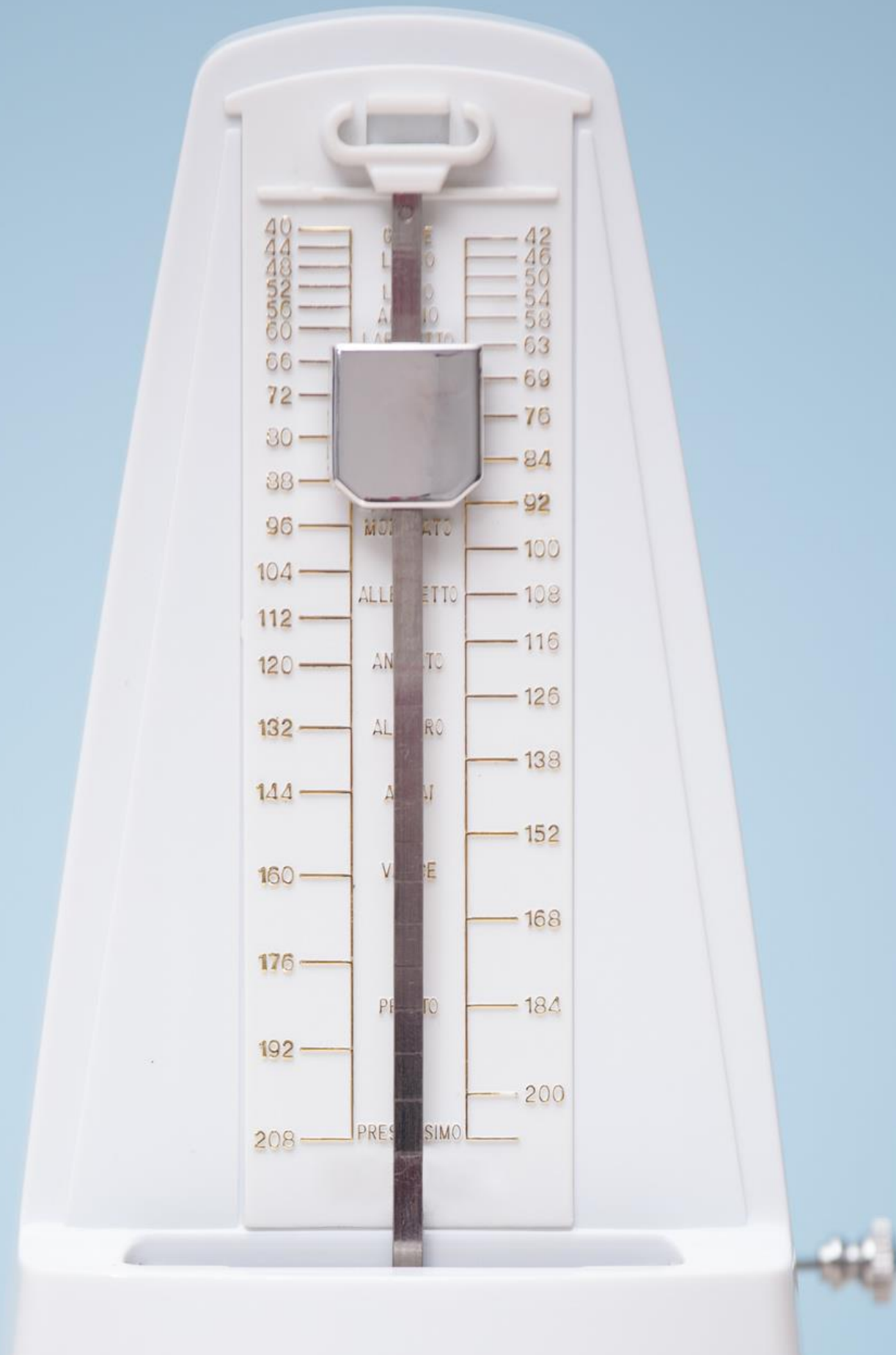
CAGT 2023



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What You Will Gain



- Perspectives on physiology
- Tips toward identifying gifted musicians
- Tips for helping students to manage stage fright
- Additional tips for supporting gifted musicians

“One can never consent to creep when one feels an impulse to soar.”(Helen Keller)

“Being gifted needs courage.” (Georg Brandes)

“Love makes your soul crawl out from its hiding place.” (Zora Neale Hurston)

**“The greatest intelligence is precisely the one that suffers most from its own limitations.”
(Andre Gide)**

“If you surrender to the wind, you can ride it.” (Tony Morrison)



Gathering Empathy

**Think about a song you
know and like.**

Write it down.

And now...

Fear and Voice

The Department of Otolaryngology at the University of Pittsburgh reports that under periods of stress, the muscles that control the voice box become tense. Prolonged muscle tension in the voice box can lead to an incoordination of the vocal control system and muscle tension dysphonia.

According to the Center for Vocal Health, laryngeal muscles tighten and contract in response to stress. Further, vocal muscle activity remains elevated after heart rate returns to normal.

Fear and Fine Motor Skills

In 2018, the National Institutes of Health reported that state anxiety disorchestrates the organization of finger movements, decreasing synergistic motions between the fingers in musical performance and therefore degrading fine motor control.

What does this mean for instruction and identification?

- **Gifted Students need alternative ways to demonstrate growth, beyond musical performance.**
- **Due to factors such as performance anxiety, and its physiological effects on performance, not all students will present as gifted performers.**

According to research, musically gifted students:

“Learn musical structures quicker, have better memory for music; they more easily discriminate tonal and rhythmic patterns, are more expressive, more emotionally attuned to music, more sensitive to timbre and—depending on type of musical skill—they also have a propensity for exceptionally efficient motor learning.”

Jigsaw Texts

- The Multidimensional Model of Musical Giftedness (3MG): Breaking new ground in understanding musical talent and musical thinking

<https://www.diva-portal.org/smash/get/diva2:431753/FULLTEXT01.pdf>

- Supporting Musically Talented Children: Challenging Social and Emotional Roadblocks to Success.

<https://www.sengifted.org/post/supporting-musically-talented-children>

- Is shame holding back your musically talented child?

<https://giftedchallenges.blogspot.com/2015/02/is-shame-holding-back-your-musically.html>

Of Note...

- Identification of musical giftedness is three-dimensional: 1) objective and generalizable; 2) subjective and individual, and 3) social as based on estimated value or appreciation in a context of supply and demand (based on Western experience in music).
- Gifted musicians may face the same emotional struggles as intellectually gifted underachievers.
- Offering emotional support to musically talented children is often as essential as the music instruction itself.

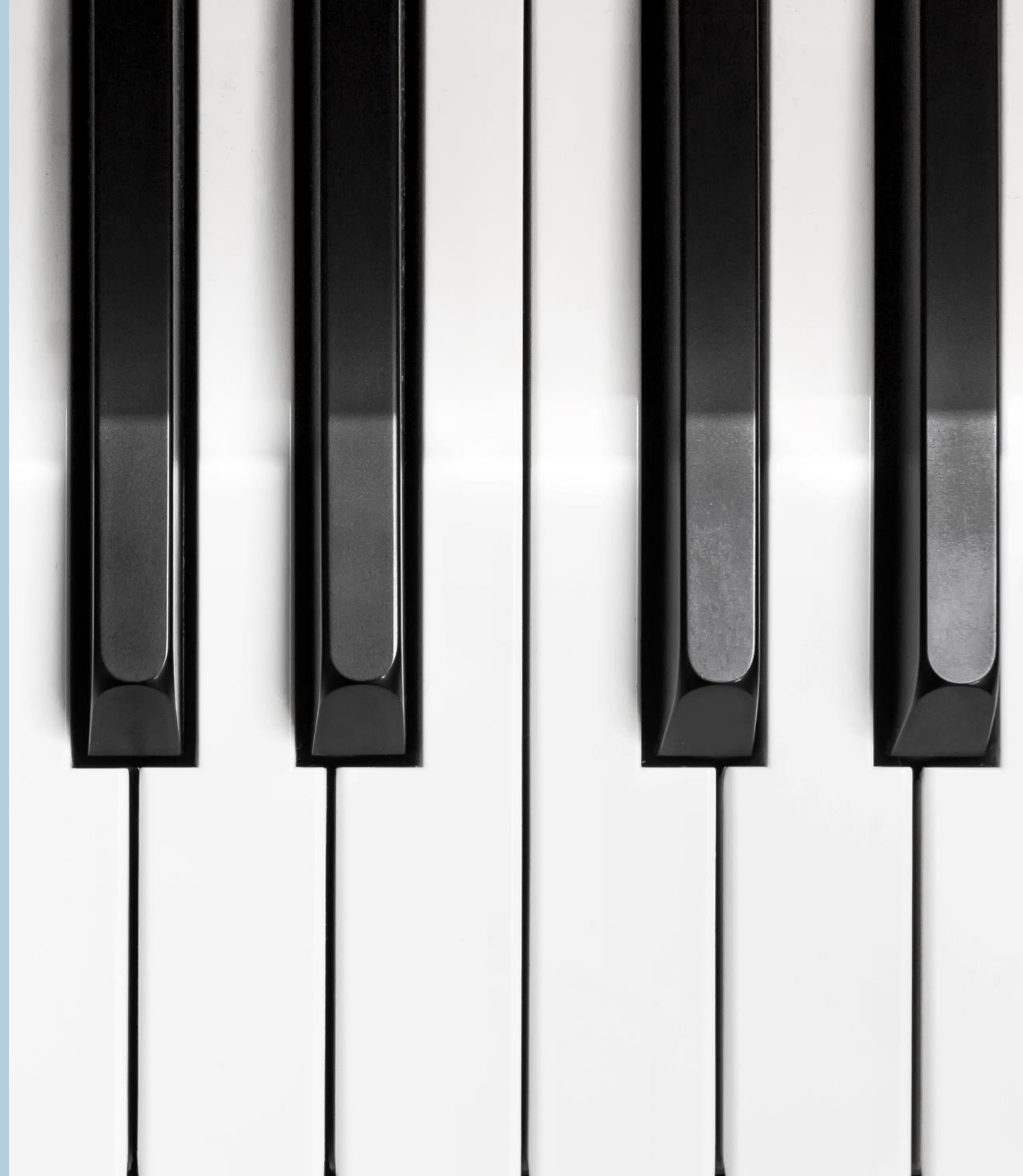
Inside & Outside of the Classroom

Inside:

Limited time
Large group instruction
Limited differentiation
Distractions
Focus on performance

Outside:

Singing/playing music alone or with close friends
Attending private music lessons one-on-one
Creating/sharing music or videos online



Music as an Art

Reimagine what it is to
be a musician.





Integration/Support Practices

- Engage in theater games in the music room and beyond.
- Offer small group performances.
- Offer leadership in music (e.g. directing, connecting music within the classroom, etc.).
- Use support chairs.
- Openly discuss stage fright (and examine other, personal, names for it).
- Demonstrate and encourage whole group physical warm-ups before presentations.
- Allow students to share recordings as performances.



Additional Considerations

- Use interest inventories that specifically include music.
- Consider finding a mentor in music education, music research, conducting, etc.
- Conversations should occur between music teachers and general classroom teachers.
- Conversations should exist between classroom music teachers and private music teachers/parents (as well as GT teachers).
- If assisting in finding a private music teacher, find out what experience the teacher has in gifted education.



Wrap up

What is one thing you learned?

What is one wondering you still have?

“The true beauty of music is that it connects people. It carries a message, and we, the musicians, are the messengers.” — Roy Ayers

Thank You!

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