



## Episode 31: An Interview with Kayleigh Miller

Christine Goodner :

Well welcome everyone. I'm excited today to be talking to Kayleigh Miller and Kayleigh, I wondered if you could start by telling us bit about who you are and what you do.

Kayleigh Miller:

Yeah. So I am a violist in the Pacific Northwest, and I currently have a one year with the Oregon Symphony. I still have a contract with the Pacific Northwest Ballet in Seattle, and then I still sub with the Seattle Symphony. So I kind of go back and forth between Portland and Seattle a bit. And then I have been teaching movement, various forms of movement for a decade now. So I started as a yoga teacher and then went on to do certifications in Pilates, and personal training, and strength training, and body mapping. And so part of my work is also working with musicians and "normal people"- non-musicians, in terms of movement and health and finding ways to move better in their bodies.

Christine Goodner :

That's great. I hope we will talk about that today. I think I was really drawn to your work, just hearing that interconnection of movement and music, and also just support for ourselves as whole people through all of that, that you do. Well, I wondered if you could share a bit about what got you started in music. How old were you when first learned an instrument or anything you wanna share about your journey that way?

Kayleigh Miller:

Yeah. I started piano lessons when I was four and I also quit piano within a year. It was not for me, but I do have a hilarious photo of my first recital, which I vaguely remember, but a year or two later, I saw someone playing violin show and tell, and apparently I told my parents that I wanted to play the violin. And so I eventually did.

So my sixth birthday gift was violin lessons and I was Suzuki trained. I grew up in Southern California and we found a teacher nearby and that was that. I had always enjoyed performing, I think, whether it's speaking or acting or I enjoyed all of those aspects of connecting and communicating with people. So that always intrigued me. And then as I got older, I knew by about high school that I wanted to play the viola in addition to the violin, but I liked my violin teacher and I didn't wait until college to switch or to dabble. I didn't, I didn't wanna ruin that relationship. So that's kind of how I started. And then I found youth orchestras in middle school and that was a really pivotal part of me wanting to pursue music as a career because I had such a great time making music with other people.

Christine Goodner :

Yeah. I can relate to that a lot. That's really what kept me going those teen years as well. And I love you pointing out just the relationship with our teacher can have such an impact on us as musicians.

**Kayleigh Miller:**

Yeah. And I do write and talk about that a lot. I've been really fortunate to have some wonderful teachers that I've worked with, but I think when you're on the violin path and you speak of the viola, people are like, "oh no," especially if you're on a certain trajectory of like, you know, you're a principal in orchestra or things like that. So I definitely didn't want to derail the relationship I had with my then violin teacher who did not play Viola, who was, one of the members of LA Phil. And so that is why I waited <laugh> until college to start doing more and then realized I really loved the timbre and the quality of the viola.

**Christine Goodner :**

Yeah. And an important reminder, I think as teachers too, the power I think our relationship with our students has, and really, I think for me, I'm always thinking about, "what is the student meant to do?" Making sure I'm like keeping that in mind.

**Kayleigh Miller:**

Yeah, yeah, yeah, yeah. For sure. As long as I did, I learned a lot from that teacher and a lot from the violin repertoire and I super glad that I did what I did.

**Christine Goodner :**

Sure. Just an interesting discussion. Do you remember liking to practice or what was your relationship with practice growing up?

**Kayleigh Miller:**

Well, I know you asked this question of Molly, and Molly and I (Molly Gebrian) were in studio together and have been friends for a long time. But I don't remember hating practice and I don't remember loving it. I think it was somewhere in the middle. I do remember my parents hating practice as a Suzuki parent. And I do remember having a period of short punishment. Like I didn't practice for a couple days. And then I think my mom put my instrument in the closet and it was really sad. And that was a really interesting, I don't know, I was like eight, seven, something like that. And so that was really interesting cause it was like, "well, if you're not gonna practice, then we're gonna put this away. And maybe we won't get a violin lesson this week." And I remember being deeply like bothered by that. Then I was like, "okay, well I'm gonna practice."

But I don't remember how I practiced under the age of like 11 at all. And if you look at my Suzuki books, they are like a piece of art in terms of like stickers and colored pencil and the number of markings. So I clearly was paying attention to something, but I don't remember how I did it. And I did enjoy practice us starting in middle school and high school for sure.

**Christine Goodner :**

So interesting. I feel like that's the age a lot of people who I've talked to so far for the podcast say, somewhere middle school, high school, even college for some, something clicks about practice and we maybe get the purpose of it more or we understand how to do it. It's more enjoyable.

**Kayleigh Miller:**

Yeah. I mean, I definitely didn't understand it the way that I do now for sure. But I also started reading a lot of the books that were coming out in the late nineties, early two thousands. So I was, I remember reading Madeline Bruiser's book when I was, I don't know, 16 or something like that, "The Art of Practicing" and reading some of the other things that were coming out. And I started to see that as like a special time and to be able to do that as a musician was more potent than just doing my scales or like whatever. I started to see that this was a bigger, lifelong process that I was embarking upon. And I started writing, like tracking my practicing and being more intense about what the purpose was. I definitely still spaced out like every high schooler on the face of the planet. And I know that I occasionally would watch TV while doing scales. There's no question. And I know people still do that as adults, but I feel a sense of shame in that now as an adult. But I do also remember just being engaged and curious and sort of wondering how this all worked and how it was gonna pan out, I guess.

**Christine Goodner :**

I like that answer about childhood practice too, because I think sometimes when practice is negative or it's stressful just getting it to a neutral place or it's just there, but, you know, without it being negative can also be really good. So I think that's interesting to hear doesn't have to be all good or all bad.

I'm not sure if I talked about this question, but do you remember a moment when you realized like, oh, I wanna do this professionally. You mentioned your orchestra experience might have influenced that.

**Kayleigh Miller:**

Yeah. A discovery process. And I, I don't think I saw it as a science experiment the way that I do now in the sense that you have a hypothesis of what you need to fix and then does this work and does it not work and what happens in a week and what happens in two days? Like now I see it as a much bigger container for exploration and curiosity, but I definitely was just like, well, if I do it this way, what happens? And then sometimes it didn't get better <laugh> and then I had to ask my teacher what was going on. I think I had a very positive Suzuki teacher. And so I don't remember a lot of negativity infused into my early childhood lessons at all. I remember lots of play and stickers, like most children and colored pencils and different games and sort of curious things, as opposed to like, "You didn't do it right! You're never gonna succeed as a seven year old playing a D major scale or something like that. <laugh>

**Christine Goodner :**

Yes. That's the hope I would think that we want to just make it fun. I think young kids are not gonna be super motivated to do a lot of rigorous repetition unless there's some play or games or positivity in there.

**Kayleigh Miller:**

Yeah, absolutely.

**Christine Goodner :**

Super important. Do you remember a moment when you realized like, oh, I wanna do this professionally. You mentioned your or students might have influenced that.

**Kayleigh Miller:**

Yeah. I was in a youth orchestra in Southern California and we toured Europe when I was 13. And so I would've been in the second violin section and our soloists for that was like the most recent hire for the LA Phil cello section. And he played the Shostacovich cello concerto. And I remember that he sounded fantastic. I'm sure he still does sound fantastic. But I remember that was really inspiring to see someone that was like 30, 31 at that level. And then that we were able as a group of teenagers to create the accompaniment that supported him and then to go to France, Italy, and just have people really excited to hear us was like, "What? What? This is so weird. This is so fascinating." And it was really fun. And it's not that my life is tons of touring now as an adult, but I think it was really fun to see people excited to hear music and excited about classical music.

**Kayleigh Miller:**

And I hadn't really experienced that as a performer up until that time, because you do recitals, but it's not like you're met with a thousand people that are cheering, you know, like no one is that excited about your Vivaldi concerto when you're 11 <laugh> or whatever. So I think that was the first time I really had that sense of joy and play. And it was also just really fun to be in Europe. And I remember sitting on a porch in Italy that was our last night there. And given that it was like the year 2000, I had a CD and a CD player. And I remember listening to West Side Story and thinking like, this is an amazing life, you know, if I could have a life like this of performing and sharing music with others and it just for absolute corniness, I was definitely listening to tonight and I'm pretty sure the recording I would've had was Carrie to Kawa and Jose careers. So, I mean, I just remember that this like feeling of like magic and potential and possibility. And that's what I- even though I don't sing, I do not sing at all. That sense of wonderment was what translated to me wanting to pursue music.

**Christine Goodner :**

Hmm. What a cool story. I love that that's really fun to think about. Do you feel like the peer social part of the orchestra experience was a big motivator for you in those teen years?

**Kayleigh Miller:**

I had more friends in orchestra than I did in high school for sure. And I felt more at home in that environment. And so I think that was part of it. And I also liked- I played team sports, I played competitive tennis, and I liked this idea that in a happy orchestra, you support your peers. So you're happy when a french horn player plays a great solo and colleague does a beautiful job and that's not true in every orchestra, either professionally or student. There's definitely lots of other layers to that. But I liked this idea of being a team and that sense of supporting, and then also having friendships that are built upon that.

**Christine Goodner :**

I think it's always just important for parents you or practice support family members who are thinking about the young musicians in their lives and how to support their motivation with music. I think that opportunities to connect with other peers who are playing music.

**Kayleigh Miller:**

And it's interesting, because I'm thinking back too, is like, I definitely did a couple Suzuki camps. I did one of the ones at accidental college and I remember, you know, you get to do violin ensemble and different

chamber things and even the, those were great. And I think what's different about a youth orchestra, even if it's like a beginning strings, you know, like, I don't know, eight to 10 year olds or whatever. I think it's that it's the same people every week cuz like a short summer camp or a Suzuki intensive is like five days and you might never see that person again. But when you have something that's like weekly, you get to create those relationships. And they're often kids from other schools and maybe other districts that you don't know. And there's something really nice about that experience as a child to know that there are other kids learning your instrument at the same time and having the same challenges and frustrations that you are, but also enjoying it.

**Christine Goodner :**

Absolutely. And I think for schools that may not have an orchestra program, like some students will not know anybody else in their school, at least that they're friends with that are also musicians. So it's just great to feel like I thought of myself like the odd ball over here playing the violin, but there's this whole crew of people like me. I wonder if we pivot a second. You were talking about movement. What got you into that part of your life?

**Kayleigh Miller:**

I am not totally sure. I mean I played tennis. I enjoyed moving my body as a kid, but I definitely didn't have teachers who spoke about the intersection of music and embodiment or that wasn't something that was really brought into my attention until my undergrad and I studied with Carol Rodland at NEC when she was there. She's now at Julliard. And the folks that worked with Karen Tuttle tend to have a different perspective on the intersection of kind of the body and the whole musician. And for folks that don't know, Karen Tuttle was a Viola pedagogue. She worked with William Primrose and she had kind of this holistic, whole-body approach. Some of her famous students were Kim Kashkashian and Carol Roland, Jeff Irvine, and many, many others. And so I was very fortunate to kind of come into that without really knowing that's what I was signing up for.

**Kayleigh Miller:**

And it was a really rewarding experience. And so Carol definitely encouraged people to have an awareness of their body and to develop that outside of the viola. And so what I mean by that is your music lessons...Of course it was how it sounded, but a lot of people went through technical changes and there was a lot of how does that feel? How do you make the connection between how you feel and how it sounds? How do we bridge those gaps? Yes. You at the right notes, but you know, there's a lot of extra tension, maybe your hand frame wasn't great. You know, what can we do to have more of an interplay between what you feel, what you see, if you're looking in the mirror, what you hear? And that was a really potent thing for me. And so what that meant is that I tried different movement modalities.

**Kayleigh Miller:**

And so I first went down the yoga rabbit hole and I became a yoga teacher, starting yoga like four years after that. And then I got curious in other movement modalities and I took more classes in anatomy and things like that. And that eventually led me to doing comprehensive Pilates certification. That's all the equipment and all that sort of stuff. That was a longer process. And then along the way, I also did mapping, which was really interesting because for me that was a lot of the information I was trying to share with musicians through the learning that I had, but it was kind of packaged differently and organized differently, which was really interesting. Because it was a lot of the concepts about anatomy

and understanding how your body works to play music better, which I was super on board with, but it just learned through another process.

**Kayleigh Miller:**

And so that was really interesting and then eventually strength & conditioning and personal training. And so the way that, that works in my life now is that I have private clients that are both musician and non-musicians and we do stuff depending on what they need. And so that might be more Pilates based. That might be more mobility based that might be more strength-based. Depends. And it's a pretty wide range of people that I work with in terms of some musicians. Some non-musicians some people that have nothing to do with music at all that I acquired through various other trainers and things like that. And then I do musician classes and workshops and present at different educational institutions and things like that. And then I've run a podcast and had a blog about musicians health. So it's, it's an interesting thing.

**Kayleigh Miller:**

I think for me, the biggest thing is that having movement, various forms of movement and self care in my life makes me a better musician. And so I definitely had that connection in my brain when I was at New World- The New World Symphony about 11 years ago, I realized just that the volume of playing was more than I had done before. If you haven't done, you know, an orchestra festival or something like that, you're playing three to five hours a day and then you practice on your own presumably. And so I knew that I needed to double down on how I was going to take care of my body to manage that because there was no other way to make it through that. And, I didn't have a history of huge injuries, but I just knew like my back hurts if I do this and my shoulders are tired.

**Kayleigh Miller:**

And so that connection started to be fortified. And that was what led me to do a bunch of different along the way. So it's many parts of a bigger, a bigger picture, but, what it looks like for me now is that I generally move my body before I play. And I mostly strength train and I run and then do some sort of down regulation, either Pilates or mobility or something at the end of the day. And that could be very short depending on how I feel, but I have sort of my own personal set of things that I do to take care of myself that might look nothing like what I give other people. But that seems to be what works for me at this phase of my life. And it may change as my life changes.

**Christine Goodner :**

Yeah. I think it's so important to talk about. I don't remember anybody talking to me about that at all growing up as a musician. And just thinking about your whole body versus what's happening on my instrument or what do I sound like? So I think it's so important. I don't know what advice you would give to maybe families or, you know, a musician who's not a professional, who's just thinking like, "oh, maybe I need to look into this or think about this more." What do you think is the first step, just to learn more or think about this?

**Kayleigh Miller:**

This doesn't answer your question. But I think as teachers, education needs to be the step that we start with, if you're any kind of private or class educator, I think having students move their bodies before they play is really important. Even if we're talking like a minute. So like I've done, I don't know, like elementary school orchestra classes where we move our arms around for two minutes and then we sit down and

things are a little bit better or we sit there and we breathe together for five deep breaths before we play things like that. I think that's really important from a teacher perspective. From a parent perspective, I think noticing what your child does in terms of do they have pain? Do you notice kind of funny stuff, maybe like their shoulders are all up by their ears and I don't even know that you need to tell your child, but just bring it up with your teacher because kids are gaining their own appropriate exception.

**Kayleigh Miller:**

They're figuring out what's going on with their bodies. I mean, especially when they're really young and especially when they're teenagers, that's a huge thing is their body is changing. It's such a rapid pace. They don't necessarily know what's going on. So I think as a parent, that's part of it. And I think also as a parent, encouraging your kid to take breaks super important. And if you have something that you enjoy away for yourself, whether that's yoga or doing some theraband stuff or whatever, seeing if your kid wants to join you in some portion of that, or, what is, what is interesting for them? And it may be totally different than what works for you. But I think encouraging children to find movement that they enjoy, that's not punishment as at many things were for us, I think in terms of PE and exercise, but finding movement as a way to take care of your body, to feel better, to feel connected and then making that jump to the instrument. That's probably what I would say.

**Christine Goodner :**

Hmm. Yeah, I think that's great. Great advice. Definitely talk to your teacher. And I think, uh, I don't know if you would agree with this, but some, you know, sometimes students will say like something hurts or uncomfortable in their body. And I just think it's easy to dismiss sometimes as if we're the parent as like, "oh, they're trying to get out of practice" or "this is like a stalling technique." But I just always wanna take that really seriously as a teacher and just look at, do we have tension in our body somewhere? And I think just taking those complaints of like, oh, something hurts really seriously and bringing that up with a teacher too.

**Kayleigh Miller:**

Yeah. And think also as a parent, I mean, especially in the last two years, I think it's important to notice that your kid's probably been sitting a lot and not every kid sits in a great position all the time. And most of us are not really set up to sit for six hours. I mean, especially kids, but like there are consequences to that. So if you know your kids on zoom for a long time, and then they go to their violin lesson on zoom, they might have some funky stuff going on that maybe wouldn't have shown up had they gone to recess and play the monkey bars and run around a little bit. So also understanding that circumstances are a little out of the ordinary now. And I think with that, that might be where the kid gives a complaint. It's like "my shoulder hurts." And it's like, "yeah, you've been sitting slumped over your computer for a long time. Let's do something different". And so I think that's, that's a great point. And I think also, I believe you brought this up in other episodes, but like having a conversation with your child and what do you feel when this happens and what do you notice? You know, I noticed, I think the, it was in one of the habits. It's not helpful cuz they're all about habits, but one of the habits episodes talking about, what do you notice when we play outside before your lesson or you're practicing? Do you feel more grounded? Do you feel more sort of up or regulated or kind of unable to concentrate that conversation's also really good to have, even if they don't have the fancy words. Like I like to play with my dog before I practice boom, that might be helpful.

**Kayleigh Miller:**

Or I don't, I want to just do the thing and, you know, stay in my sort of Scholastic mode. So I think also having that conversation and then with kids, I think it's useful to teach them about the difference between pain and discomfort because I think that can be hard. And there are lots of great tools for that from a kind of clinical or pain education standpoint, but understanding that we sometimes have discomfort, if you go out of your apartment or your home and you start running, it's generally not really comfortable for the first minute because lots of things are going on. Sometimes holding the violin or the cell or the bass or whatever is not comfortable. And then that's part of it is saying, "can we make this better?" And is some of this something we're learning to adapt to and the way we're gonna do that is small bits of time and sort of scoping it out or where is their actual pain? And what does that mean? And how do we understand that? So I think part of that is also a useful conversation so that kids can start to distinguish their own sensations. And you can say, Hey, if you're feeling some discomfort, what can we do about that? As opposed to my hand hurts because you know, I slammed it in a door and I need ice. Like that's a totally different and we wanna give people tools to explain their experience and their body. And I think we don't do that very well for folks when they're young.

**Christine Goodner :**

I like that distinction sometimes we'll just say to like, does it feel weird or does it hurt? Like, we'll try to talk, but I like that discomfort word better because some things about playing violin, for example, do feel kind of strange or like not ergonomic or whatever else. And that's different than like, oh, I am having pain.

**Kayleigh Miller:**

It's like lots of things feel weird. And so then the question is like, okay, is it discomfort because it's new? And that's a really juicy conversation to have. Or is it just because I'm asking you to throw your bow in a weird way and you don't know what's going on? I don't know. All these things are good questions to have.

**Christine Goodner :**

And I think if we're thinking long term and we wonder children have the ability to play their instrument, as long as they want to play it, we do wanna be careful about either injury or, you know, ignoring pain. And then it gets in the way of being able to play your instrument. So it's worth the time.

**Kayleigh Miller:**

It's having that conversation and having a teacher that takes that conversation seriously. And of course, if they don't, that's a whole other conversation. <Laugh>

**Christine Goodner :**

Yeah. Sometimes I find the students gone to physical therapy for something else, totally instrument unrelated, and there's some physical things they're working on. And it's also really great to be looped into that conversation as a teacher and to know they're working on these other physical things and then I can keep it in mind.

**Kayleigh Miller:**

I think what it comes down to is that we need better education for teachers and performers at a professional level. So regardless of whether you get a BA a BM, whatever kind of education degree you get, we don't have any education about our body for the most part. And we don't have any education on



just like basic anatomy. And so there's so much language that we use that is flowery to get away from just saying like, what's your shoulder? What's your arm? What's the difference? And then I think as a teacher, when your students have that clarity of understanding what you're asking for, then they can actually improve in a more sophisticated way. Cause we just kind of use arm weight as this like big picture concept. But some kids interpret that as raising their shoulder and to some people pulling their elbow down. And what do we mean? And so I think part of it is also being more specific in your language because as a teacher, you have evolved your own understanding to be a little bit more complex. And then you can have that conversation with your students or have a guest presenter come in and talk about anatomy stuff.

**Christine Goodner :**

Just along those lines. If someone interested in connecting with you to learn more about how to educate themselves or a workshop or anything like that, what's the best way to find your information and get ahold of you?

**Kayleigh Miller:**

My curiously spelled name is usually fairly findable. So K A Y L E I G H - Miller is my personal website. And then the musician health blog I have is TheMusiciansHealthCollective.com And then you can send me an email or find me on Instagram @kayleighmm. I get emails, I get lots of questions, which is great. And sometimes it's just questions, "I wanna learn more. What, where do I start? Who, who lives, you know, in this part of Wisconsin?" I'm like, "well, let me do a search. These are some different kinds of practitioners. This might be somewhere to start or let me know what you think." You know, sometimes it's stuff like that. And sometimes it's more like I wanna work with you in a zoom or talk to you about some issues and see what you think.

**Christine Goodner :**

Great. We'll put a link to those that people can find easily after listening so they can follow up with you if that helps. Before we've asked our final question about practice, I just really love, I think I was drawn to your Instagram account because you just really talk honestly about some of our not-so-healthy beliefs or practices as musicians, how we talk to ourselves. I would just love you to share anything you'd like to say about what motivates you to just talk about this or your perspective there.

**Kayleigh Miller:**

So I think the short answer is I have no idea where it came from. I mean, I had Instagram before and I have written stuff for a long time, but I don't really know what started it. I did sort of take a break from viola during the pandemic. And I started looking at the potential to do a physical therapy doctorate or an OT doctorate. And I decided not to do that. I mean, I took a bunch of classes that were great classes. And then I was sort of overwhelmed with the possibility of four more years of school and lots of debt. But in the process, I did take some great classes on psychology and behavioral science and looking at trauma. And I was like, "well, there's so much trauma in the music industry that we don't talk about."

**Kayleigh Miller:**

And especially in classical music and there is so much to uncover. And so that's kind of where it started from. So it's just like, well, these are some things that are normal that we don't talk about. And then that's kind of been the thing. I don't have like a master plan. I don't have like a spreadsheet, I do none of the things you're supposed to do to be a great social media planner. It's mostly just stuff that's in my

brain. But I think one of the big posts was what are destructive behaviors in teaching? And those, I think most of us have experienced in some way, whether it was in music or in PE or in classrooms. And it could be the teachers humiliating the weakest students. And sometimes that looks like things that we don't even think about as being bad.

**Kayleigh Miller:**

So that might be, if you're in a class of second and third graders, when you pass reading around to every kid in the class and you have someone that's maybe not at the same reading level as their peers, they have to stumble through their words. And maybe that creates more anxiety and more issues. The same thing happens in youth orchestras. A lot of youth orchestras do, where they have every single person play. And then the person on the back is maybe nervous, cuz they've heard six people and maybe they're not as well prepared. And then they might be humiliated in front of their peers. So things like that, that's part of it. And it's also looking at ways that teachers talk to their students. And I'd say most of my teachers aside from one were fantastic, the way that they did it. one teacher, I was only with, for a year, I transferred out, cause it was not a great fit, but there were some things that she did that really stayed with me as what not to do. So comparing your students openly to other students, telling your students like "so and so is better than you." Please, never say those things. If someone does well, like in a competition or gets into a festival, telling them "well, so and so should have gotten it above you." Things like that, that like now as an adult, I'm like, those are terrible things don't do that. But some of that was interesting cuz when I started writing about it, many people had the same experience and that was kind of horrifying that it wasn't just me. And so that's part of it. And I think the other layer that's a little bit more positive is I think we don't talk about rejection.

**Kayleigh Miller:**

We don't talk about all of these very common things that happen for most of us. I know there's some magical people that go through their musical career and don't experience widespread rejection. But most of us, whether it's from presenting conference or maybe not even getting the studio that you want or whatever you want, there's some application of that. But most of us experience a lot of rejection in this career and we aren't given the tools to handle it and we aren't talking about it. And I think that conversation is definitely changing now, especially, but I think it was certainly not talked about when I was in school 10 years ago. There was definitely a sense of shame like, "oh, so and so took this audition and didn't even advance." And now I'm like, "well, who knows?" Maybe they played great and the committee was not interested and maybe that's not a good fit. Like there's so many more sophisticated ways that we can think about things. But I definitely felt as a college student, there was a lot of judgment, a lot of comparison to other people and part of that is being a young person in the world. But I think there are a lot of things that now that I get older, I see as being incredibly destructive and kind of built into the classical music community and we can stop doing those or start identifying when those happen in our own brain and in our own behaviors.

**Christine Goodner :**

Like how do we protect mental health and human dignity in a competitive career, right? Like it's just, we're not careful as teachers or just like you're saying classical music world, it is a competitive world, but how do you take care of the person in the process?

**Kayleigh Miller:**

I think my studies that were great were with Carol Rodland and Roger Tapping and both of them were incredibly great at honoring everyone's process and not a lot of comparison. And two students applied for the same festival. We didn't talk about things. It would just be like, "I know you're a solid player. I don't know why you didn't get in", cause they didn't, they don't know they have nothing to do with those processes, but it was like so nice to have teachers that had that perspective. And I think really honored the fact that everyone has different strengths and weaknesses that we work on throughout whole life. And that's even the person that wins the fanciest competition, they have their own things that they're dealing with that might be different than somebody else and that's totally okay. So I think breaking this idea of perfection as something that's actually attainable and as something that is the goal.

**Christine Goodner :**

So important to talk about. So yeah, I love that you're creating a space to sort of acknowledge all that cause when everybody's like, "oh yeah, that happened to me too." It just kind of feels like, oof, shouldn't have happened but also it's helpful to just process with other people and hopefully not recreate that culture.

**Kayleigh Miller:**

So like looking at the work that you're doing, I think you're changing what is happening at that first stage of parent and teacher education, which is kind of exciting to me, even though I don't really teach young children. I am excited by what you are contributing to that kind of positive and really thoughtful way of teaching children.

**Christine Goodner :**

Oh, thank you. Yeah. There's this Brad Montague quote, who's an artist that says like "be who you needed when you were younger." I feel like maybe we both fall into that category with what we're trying to do. I love that. Well, I know I feel like we could just talk all day, but I do wanna respect your time and see if we could pivot to just finishing up with a tip?

**Kayleigh Miller:**

I think it is interesting to ask yourself how things feel and how they sound. You can make that into a long checklist. Like what do I notice? What do I feel? What is that connection between feeling and sound? And that's something you can also do as teachers. And you can ask your students what they notice. But I think if we can have that intersection between what we feel in our body and the sound we're creating and how to change it accordingly. But I think that's a really potent way to have like deeply expressive and I'd say honest music making, even if it's in the privacy of a small room in your house or whatever it is. So I think trying to create practice, create music from a place of embodiment, I think is the goal.

**Christine Goodner :**

Hmm. Thank you so much. I love that. Well, a pleasure to speak with you. I hope we get a chance to connect face to face again in the future. And thanks for being a part to this.

**Kayleigh Miller:**

Thank you so much for having me, Christine.