



Episode 49: An Interview with Amy Beth Horman (Part 2)

Christine Goodner:

Well, it reminds me, there's a, I think it's Julia Cameron, she has that artist way book, but she talks about going on artist date. You know, she talks to writers, and if you're in this writer's block and you can't be creative that you just need to go do something, you know, just totally unrelated. That's what your story reminded me so much of it's like, it's actually a strategy creative people use. Yes your mom had intuition about, which is great. Just go experience something that sparks some imagination and creativity.

Amy Beth Horman:

Yes. And I think, you know, she knew me obviously very, very well. She knew that I would respond in an incredibly positive, inspired way to the sight of these seahorses because she knew her daughter. Right. And it won't be the same for everybody. And we, we had a lot of things in common in terms of just visual, joy, things that we liked looking at and experiencing. So we were lucky that we had those things in common. I imagine it might be even harder if you don't have those things in common, but that could also be true with a teenager. That what they are drawn to, what they're inspired by, what lights their brains and spirits up, it might not be the same thing that lights you up. And you also have to think about that because taking them to the place that does it for you might not accomplish anything <laugh>.

Amy Beth Horman:

So we were lucky that we, you know, were in a common zone, I think in, in that department. But, I think, all of this talk about practice needs to be, you know, had a lot more often because we're seeing, you know, quite a bit of stress in kids that are Ava's age. And I'm - I feel very fortunate that I get to talk to them in the honest way that I, that I can and that they trust me with those feelings. But it, it also makes me grateful for opportunities to be on a podcast like yours so that I can speak openly about the, the feedback that I'm getting and what I think we can do as, um, uh, a loving response to what I'm hearing.

Christine Goodner:

Yeah. It's really important to talk about. There is a lot of pressure on our teens and preteens and, you know, all of us really. But I think when we're doing something intense like music, how do we keep that healthy or in the healthy side of our, our kids' lives?

Amy Beth Horman:

Yeah. How do we preserve that, that joy? And I mean, we're very fortunate because, you know, when, when we started working together, when Ava and I started playing violin together, she was quite young and she had a great first summer at it, you know, with the instrument finally on her shoulder. She kind of only did open strings or a, you know, a cardboard violin for quite a while. And then suddenly, you know, she's playing open strings and she was really loving it. And I thought, I remember having this thought, how are we going to fit this into like -you know, not in a negative way, -but I was kind of thinking, what will we do once school starts, right? Because she's gonna start kindergarten and I wonder how it'll fit in. And then I had this one morning with her because she loved the violin already so much, and it was very, very clear <laugh>.

Amy Beth Horman:

And she's the only one of my children that made this choice to do the violin. So I could see how fervently she wanted to play it. We were having, breakfast together and it was just, you know, we used to have peanut butter waffles together in our little kitchen space. And she just looked at me, you know, very intense. And she said, I feel sorry for the violin. Don't you feel sorry for the violin? And I said, why? And she said, well, it doesn't get any breakfast at all. It just sits in there during the morning and we're having this delicious breakfast. And I said, you know, that's interesting that you feel, you feel sorry for it. Okay, well, why don't we just take our breakfast in where the violin is? Maybe we can play some open strings. And she said, yeah. And then we went in and we brought, of course, I mean, all of the violin makers in the world are groaning right now.

Amy Beth Horman:

because I brought peanut butter waffles in where the violins are. But we did, and then we played some open strings, and she just, she got so excited, her whole face lit up and she said, it's like a violin breakfast. It's breakfast for the violin. And I said, then we can start our day like this. And she said, yeah, we should do it every day. And we just played open strings in circles, and we listened to how it moved around the room and how the, how it resonated. And we had such a bond going. And I would play things and she would just play circles on the, a string that matched so that she felt like we were playing a duet and we were playing a duet. But she felt like she was able to really feel like she was making music with me in the morning.

Amy Beth Horman:

And I'll tell you, Christine, I I'm gonna find it. There's a Facebook post where I was so enamored by what I was feeling with her in the morning that I actually dared to go on Facebook and tell people about it, and how this was this great thing that we were doing in the morning. And that I didn't see this ever stopping. And I was so excited about it. And one of my good friends, wrote me back and said, I give you two weeks at this little project. And I said, I said, uh, challenge accepted! And do you know what, what we did right before you, we had our podcast? Exactly That we did violin breakfast. So maybe to me, you know, part of the mystery that we need to solve is, you know, what does the joy and the connection to music look like in your house?

Amy Beth Horman:

And what are you doing to preserve that for you, for your child, for your family, for everybody's happiness? What are you willing to do? What can you do little things every day to keep that pilot light on? And this is what we do, that violin breakfast, that, um, you know, warming up together, doing scales and our petos and arpeggios and finding fun little rhythms and, uh, finding little curiosities about our hands and different textures and colors. We're still doing it. And it's been, you know, almost 10 years now. Ava's gonna turn 14 in March, and we're still at it. And now we've even invited people to join us, and we do it online. But, but I think it's more interesting to say that we still do it. You know, even when we're not doing the class online, we're still doing this because, you know, at the beginning of every day, to have that kind of communion with the instrument and what it's done for us, what it has offered us, enjoy and love, it carries us in a different direction than if we didn't do that. And it, it doesn't seem that costly to do that small thing for this instrument that has offered us so much.

Christine Goodner:

I love that. And I love that came from her to start with. And also, I imagine, you know, it's just a beautiful thing that first, when she was very small, you decided, when I put the violin on my shoulder, I'm going to feel, you know, feel a certain way about it, or I'm putting it down. I imagine that translated into how you practice together in a really beautiful way.

Amy Beth Horman:

Yes. I think it's very connected. And, you know, often I say to my students, you know, could it be that when you're practicing that you're not as curious or as, you know, intellectually activated as you are when you're in your chemistry class? Is that possible? And they'll go, well, yeah, maybe I say, are you bored? Like, are you allowing yourself to be bored? Because if you really look at it, this opportunity to get to know yourself and your potential, not just musically, but just in general through the violin, there's a very high potential that you can get to know yourself at a very intricate level through this instrument. But if your approach is to put the violin on the shoulder, and I always say it, it hits the shoulder, what happens next? If what happens next is for you to be like, well, I'm gonna get this over with <laugh>.

Amy Beth Horman:

That's not going to go anywhere. But if you train your body's response to the weight of the violin on your shoulder to light up and become more curious, to be more open to challenge, that actually over time, I think has yielded so much joy for us to just associate our time with the violin as just activating a part of ourselves, which Christine doesn't need to be lit up all the time. I mean, <laugh>, I'm not doing my laundry with the same fervor as I teach the Prokofiev one, right? It isn't the same imaginative, spectacular event, that might be, you know, something that I needed to learn in my, my twenties because, you know, perhaps I was lit up all the time and just kind of a little bit zany. But now I understand that this is a channel almost, you know, that I can access with great joy and that it's a privilege and that it's, uh, something that I need to take every day to be thankful for, because that's part of my relationship with music.

Amy Beth Horman:

And I, you know, I came from a family of musicians, so I am eternally grateful for that. And Ava just played at Strathmore, uh, this pa this month. And I think one of my favorite memories right now is the fact that when she played at Strathmore the last time she was six, and she had participated in a little competition, uh, because my students were in it. She did it because she didn't wanna be left out. And

she was playing an arrangement that my father wrote for her of her favorite song, which is Over The Rainbow. And it's a very sweet little arrangement that he wrote, and she still loves it just as much as she did the first day she played it. So when we went to Strathmore this month, she played a full recital, um, which was a very difficult program, but at the end, for one of her encores, we got that same arrangement out, and we played it again, and we came full circle.

Amy Beth Horman:

And, you know, that's in part, you know, it's, it's a way for me to share with her, this is gratitude. This is where we, where, where you came from. You know, this is your family. This is love, this is part of music, this is connection. and we even invited him up on, on the stage to take part, but I think he was a little bit too nervous to do that that night. But I, you know, that whole performance was dedicated to him, without him, you know, we wouldn't be here. And that love for music he instilled in us, in me, and then it, it passed on to her. So, yeah, I think maybe that's the chapter where I am right now. Just lots of gratitude.

Christine Goodner:

I love that. And just think that - think if we could leave people with an idea, especially parents and teachers of teens and pre-teens or pre-teens and teens that are listening to this, that idea of just when we set the instrument on our shoulder, all those positive feelings that you're talking about, and the gratitude, I think if every time it goes up there, it's tension, or how do I get this done with, like you're saying, that's going to be a whole different thing we're training into ourselves. Like Pavlov's dog or whatever. Yeah. Who wants to do that every day?

Amy Beth Horman:

Yes. I mean, I know we've been, you know, really on a journey with this conversation, but it, it, it really was that, that day where I have that discussion with myself - where I went, you know, I can't continue to interact with the instrument this way. It's just not paying tribute to all of the beautiful things I've been afforded through my education and music and with my family and teachers. This is just not respectful of everything that I've been given. I can't do that. And then I thought, I wonder how it would shift my practice if I just didn't allow for those feelings to permeate. If instead I led with this. It's not to say that you won't be frustrated, but I had turned, you know, and because I was doing so much at once, sometimes I would be in the middle of practicing and my mind would wander.

Amy Beth Horman:

You know, I just wasn't present. And I don't mind telling people that, because I think we all go through that. And these are the conversations that we need to have more with kids. It is normal for, I mean, it sounds ridiculous, but while you're playing your concerto, it is a normal thing for your mind to wander sometimes what's important is what you do next, right? How is it that you reroute and do you notice it? And what does it mean to you? These are the most important questions. And we, I would love to say that all of my students, and that I am fully mindful and in the present for every single note I play, that is the goal, obviously. And you know what, on stage it's a little easier to do that because of fight or flight, and the fact that your adrenaline is up.

Amy Beth Horman:

But what we should be doing in our practice room is trying to actually simulate a lot of that. And that's harder, or it's harder done than, than it is said. Right? So, I mean, I think that decision of, um, really

becoming a, a little bit more specific about what I wanted to feel when I was practicing and being more mindful, and definitely making the decision that if I felt like I, it turned in a, in another direction, giving myself permission to put the violin down was a very bold thing at the time, because I was teaching so much that you can't guarantee that you're gonna have more practice time later. But what would happen is, is that I would put it down, I would recognize that I wasn't present in a way which was, um, which I accepted as being good. And then I would place the violin down and then continue with the day, and then I would generally have lots of teaching or parenting duties to do or whatever.

Amy Beth Horman:

And then by the end of the day when I was too tired to actually practice, then I would sit with a score. So I knew I still needed to do something which was, you know, which was substantial and thoughtful. So it just shifted how I perceived practice. Even I started doing more mental practice. I started doing more listening. I recognized that it was okay, that I was physically exhausted to the point where I wasn't going to be getting good work done, but that I needed to just then shift. Right? And miraculously, those were the best concerts I gave because I had done a lot of practicing in my lifetime at, at that point. It's not to say that everybody can shift that much, but I think it's important to ask ourselves, like, do we need to repeat that same passage 20 times? Maybe not, you know, maybe we need to do it two or three times in a way, which really sits beautifully in our hands.

Amy Beth Horman:

And where we're fully focused and aware of lots of little nuance details. And then that's enough so that it isn't so much about how many times did you do this, but more, were you aware enough to receive the signal from your body that this, this was good, this this has been understood. Yeah. And actually that is something that I talk about with the students a lot. You know, do we need to really repeat things 10 times or do we need to talk more about what does it feel like when you've done enough repetitions and it's okay for you to move to something else? And, and even just asking them that question has been a very interesting thing as a teacher, uh, for me, because they all have a little different answer, but then they listen more to themselves because they, they've been asked the questions, so then they, they think about it like, well, maybe that does feel good and understood and deep now and seated, so maybe it is okay for me to go to another piece and work a little bit on it.

Amy Beth Horman:

And by, by allowing them to kind of carve out a different structure in their practice like that, giving them permission right. To do that yields, um, more variety in their work because now they're not tied to 50 repetitions of those four bars and their Vivaldi or whatever. And instead they can do whatever it is that they've been taught, feel right, and feel solid, and like it's been really, uh, cultivated and understood down deep. And then they can move maybe to some teleman or to something else that's on their, on their program right now. because I, I get asked that question a lot, how do we handle big programs? To me, it's, that's when the structure of practice needs to shift a little bit. Yeah, yeah.

Christine Goodner:

Yeah. Maybe a topic for a whole other conversation, but super interesting as well.

Amy Beth Horman:

<laugh>, it is super interesting to me. It's like fascinating. How do we get that the, the variety up? Because of course, it's like the spice of practice is having more than one or two pieces. And, um, you

know, frequently now Ava has an, a lot of my students have a full recital program and also a concerto going on all at the same time. We don't practice everything every day. We can't, there's no time for that, but we know what to practice when, and what it feels like when it is, when it's needing a little bit more, and we're getting a little better, um, at listening to our bodies and what they're telling us, uh, rather than a check mark, right? But really having a space where we can be, I guess, connected to ourself at a level where we can receive the, the, the feedback from our body about, you know, has, has this been fully cultivated and understood, or do we need to keep going? That is a, a really interesting podcast topic, <laugh> maybe for next time.

Christine Goodner:

Exactly. Exactly. Yes. And I think if you're a parent listening to this, you know, this is where you, you want to trust your teacher and get guidance from your teacher. And, you know, this is not on you to figure out on your own

Amy Beth Horman:

No.

Christine Goodner:

This is where our teacher comes in and is the expert that can coach us through that. And so you don't have to feel stressed to try to figure that out yourself.

Amy Beth Horman:

No, no. That is really where the teacher can be so key in explaining all of the things about, you know, how much do we need to be doing this? And how much do we need to be doing that? And I think there's many different, teaching philosophies that are, that are absolutely, effective and, and beautiful. But yeah, I think that that conversation definitely is a worthwhile conversation. I mean, I wish that my parents would schedule a lesson just about this, and maybe we should.

Christine Goodner:

Yeah.

Amy Beth Horman:

Could be like a, you know, like a, a home makeover, or it'd be like, practice makeover. Let me look at footage from your practice. Let me look at what you're doing in your practice. Let me try and figure out how maybe we could make it more, uh, uh, more efficient, more beautiful, more, uh, sustainable, more satisfying, which is the word that I got by the way from all those kids. I said, what makes you wanna go back and practice something again? They kept saying the same word. It just, when it's satisfying, I want to do it again. How do we, how do we develop more things that feel that way to, to kids that are beautiful nutrients for them to take into their, into their technique and into their musicianship? I think that is, you know, just a really, really important topic for teachers. And also, I was so grateful that they told me that because it's true. You know, that sometimes the students just, they feel very willing and enthusiastic about doing certain aspects of the practice, but not always all of them, of course. So that was an interesting topic.

Christine Goodner:

Yeah. A colleague and I did a research project about teens and motivation in practice, Dr. Rebekah Hanson. And that we asked them, what do you love about playing music? And the top two answers were, the music's beautiful, and I love how it makes me feel and figuring out a problem and figuring out how to solve it in their own practice. And I thought that just like, that feels so true to me. But it's so important to remember that that's sometimes what makes them interested in going back. How does the, how do they feel and, uh, how the music makes them feel. And also they love yes. Saying, oh, I, I can help myself solve this problem.

Amy Beth Horman:

Yes. Solving the problem and having the independence given to them so that they can actually figure some things out. I think that, you know, that feeling of empowerment and also, as you said, the, the aural beauty, just the sound of it, right. Being able to feel accomplished that you've done something on your own and then having a feeling of the one that really got me was the feeling of physical satisfaction. Hmm. Just that it felt, they felt satiated by it. Like, wow, that felt great. And some of the things they were talking about that they loved doing, this was in class, but they were talking about doing very simple finger exercises that didn't even have the bow, you know, we were just doing dexterity exercises and they just really loved them. And they said they were finding, they were doing them at home. It was just something that was giving them, I mean, maybe it was even, um, offering them a little bit of anxiety release, you know, it's like a fidget toy or something.

Amy Beth Horman:

Like they liked doing stuff like that. You would think maybe as a parent or even certain teachers, you might think, well, what kid would want to do that? Well, it's interesting 'cause they really did like doing that. So then that really, um, teaches me as an educator, like, well, if that really, uh, tapped into something joyful for them that they don't mind doing and actually enjoy doing that they were doing without me even asking them to do it, then I need to find more things that somehow track with that. Um, because teenagers are a very different, you know, they're just in a different chapter, so they have a different energy and electricity going on, and I don't pretend to know everything about it, but I was a teenager at one point. So it's just interesting to think about the different zones that they're in, because that is a very different student than the 8-year-old. You know, it's an interesting thing to think about.

Christine Goodner:

And I think what you're talking about too is just asking and letting them tell us too is so important.

Amy Beth Horman:

Yeah. Because they, they're part of that dialogue and just they learn from one another because, you know, when I asked them, how do you know that you have understood something or that you might have done enough repetitions, what's that signal feel like to you? They had different answers, but they all kind of connected at a certain level, and then them listening to one another was I think very, I don't know, it was like a very inspiring thing to watch them kind of connecting with. Yeah. I can see how that would also be a good way to know that maybe it was something that was learned now and I could move on and come back later in the day. And we talk a lot about grazing in my studio, just that we can graze through things. But at a certain point you've had enough, you know, and it's time for you to take a break and maybe come back later. And that's the feeling that I'm trying to get them to capture. Like, what is, what is that like, so that you don't push yourself to the point of exhaustion, um, or frustration. I think we miss that signal a lot. The one that tells us that, Hey, now is a good time to maybe take a walk <laugh>.

Christine Goodner:

Exactly. Exactly. And I think sometimes we're just trained to ignore those things, like in school or whatever else. People are like, keep going, ignore that you're tired. And so we can lose track of even listening to that at all.

Amy Beth Horman:

Totally. Yeah. I think you're right, because everything is so scheduled, but you know what I mean, maybe practice isn't like, to a certain extent it has to be a little scheduled. I understand people are busy, but it isn't like school. Right? Right. Um, so I mean, to give students that back and say like, look, this belongs to you. Um, and to maybe encourage parents to allow for there to be some fluidity so that if a kid starts practice and at the 25 minute mark is like, this is just, this isn't feeling right to me, I need to take a break, that it's, you know, okay to look at them and go like, that's good, and let's take a break and then see what happens. Now if it happens every day that they're taking a break, then maybe we, we, you know, get in there and, and investigate a little further. But, you know, encouraging them to listen to their bodies and to be able to gauge their, their tension or their frustration level. Um, I think I talked about this in our last podcast, but you know, I have those sand timers. Those are my favorite.

Christine Goodner:

I have started using those since we spoke. I love it too.

Amy Beth Horman:

I just love it because it just gives you a window into the kids. I mean, with Ava, it really told me how her day had been and we don't use them anymore, but we probably should because, you know, when a kid's been at school all day and it's, it's hard to know how their day's gone. And now there are all these articles saying that we shouldn't even ask them how their day has been <laugh>. You know, you're just like, just tell them, look what a sunny day it is. How, what was your favorite thing today? You know, like, we have all these things we're supposed to do, so it's really hard to actually feel like you have a, you know, your finger on the pulse of what has gone on in the day. But when I ask, kids to pick the right sand timer for how long they can be beautiful and mindful in this practice task, it's very revealing.

Amy Beth Horman:

And it teaches them to self-regulate so that they can, you know, go like, because then they learn, if they pick the wrong sand timer, they're like, oops, that was the wrong one. Eventually they learn to kind of listen to their body's signals. And that's something like you said, I think maybe in our society right now, it's hard to really do that because we're being told in different ways that we need to plow through. Just push through. Right, right. It's not to say that there aren't times where we do need to push through Absolutely. Because there are, but I think we also need to appreciate, um, and benefit from the times where we have that fluidity. Um, because that is part of being an artist is really the ebb and the flow and finding your own way, um, and listening to your spirit and your ears and your body, and really finding this very personal path. So that's not a scheduled event, you know, it doesn't end at three o'clock.

Christine Goodner:

I think it can feel scary as a parent to allow for that and feel like, well, then they just won't practice at all. But I think if we're also building this: like I get some joy and connect with myself and I enjoy the problem solving, if all that's there too, then it doesn't mean they're never going to practice again if we let them listen to their body. So we don't have to be afraid of that.

Amy Beth Horman:

No, and I get it. And maybe, maybe I'm talking more about the tween that's already really committed themselves. Sure. You know, to violin. Sure. Or, or to practice like, you know, that, you know, their future is, is already, you know, pretty steeped in violin. So it, that that's not the question if they're going to practice. Right. So like sometimes if I worry about Ava getting practice and all, you know, you have to get your practice in, sometimes she'll look at me and she's like, well, I mean, yeah, I'm, I'm playing with orchestra next week. You think I'm not gonna practice like it's going to- they're going to practice in that category of student. But the question is how and what will it offer them? And sometimes I swear, I think some of my best students, because they're not really tapped in, they might get a full day of practice done and it doesn't move them even one millimeter in any direction. So that day could have been something completely different then. So I guess what I'm concerned about at that level of education is we need to make sure that we're having an open dialogue so that the time that they spend with their instrument, where they are in fact sacrificing other parts of their life quite, quite a bit, that that time is fruitful for them.

Christine Goodner:

Yeah. I think if you're a parent listening to this, you know, we are talking about students that are, like you say, are, have, have made that commitment and we know it's going to get done, and we're being flexible on how I think that's important, like a little asterisk to put next to it. If we have a parent of a preschooler, or something listening, this is what a future conversation in your, in your practice life.

Amy Beth Horman:

That's, yes, that's a for for sure. And with the younger ones, I mean, when, when Ava was younger, when I had a, you know, younger, like right now I have a few younger ones in the studio, there's far more scaffolding happening, you know, because you're right. Otherwise maybe practice isn't gonna happen at all. So, you know, I think you can still have some fluidity in there as long as you are able to scaffold on top of it, which just means there has to be time for practice. There needs to be a set, uh, you know, amount. For me, with the younger students, I'm always saying to parents like, look, you might not be able to get the same amount of practice in every day, but we need to have the availability for there to be practice. And there definitely has to be a certain amount that's happening over the course of the week, or else we're just going to be repeating things a lot.

Amy Beth Horman:

And that's very frustrating. It's not - that's not gonna enrich their childhood very much. So we're looking for there to be enough. Uh, I call it scaffolding, but I actually, even with the tweens, occasionally, if I have a parent that's like, she doesn't want me in there, you know, I'm not allowed in the practice room anymore, I just look at them and I go, that's cool. Just are you allowing them to have enough time to practice? Like, are they home? Are they available to practice? Are they not harried and rushed and stressed? Like, is there enough of a bubble that they can get in there? And is the house quiet enough for them to practice? Do they have their materials? These are jobs for parents that aren't currently in the practice room. And, you know, lastly, I mean, this might be like the really, I think people can get back in there even if they've been, you know, not in the practice room for a while.

Christine Goodner:

Yeah. And I like what you said earlier about the teacher can help navigate that a little bit. Ask, oh, I'd love your parents' help with me. Yes. For something I'm asking them to help with. And that can be, yeah. Something we, we help them with.

Amy Beth Horman:

Maybe there's a, maybe there's a future conversation, uh, or a podcast about, you know, how to work your way back into the practice room because, you know, there's kind of a hush about, like you said, some people's memories of their mom during practices, you know, being harangued and pressured and corrected. Right? There's so many parents that run into this, and they, they have a lot of regrets about that, and they now, they're not able to actually be in the practice room, and maybe their kid is still doing music, but they feel like they've been kind of removed or put to the side. That is a crushing feeling. And I actually am somebody who believes that it is possible to heal from that and actually find your way back in. And maybe not in the way that you would, uh, ideally, like, but I think there are ways to heal that, uh, fracture, uh, and for everybody to still be part of it. Um, and I wish there was more conversation about that, especially in the higher levels, because that is extremely common. Sure.

Christine Goodner:

And I think parents are coming from a good place of like, I'm trying to help my child do well here when when we do do that, like nobody's setting out, like, I'm going to just annoy my child to death during practice. So yeah, we have lots of empathy for you if you've been there. Yeah.

Amy Beth Horman:

Yes, absolutely. And there are some students that I've encountered at the conservatory who, you know, at this point, because there is tension in the practice room, they've indicated to me that they don't feel as able to play or perform if their parent is in the hall, even because they feel that pressure. That doesn't mean that it's a bad practice parent. That means that there's tension and that the stakes feel high and that the child is feeling, um, you know, really under the, under the microscope. These are all things I think that deserve really open dialogue. No shame, no blame, just a lot of empathy and love, you know, because I really want, I, I absolutely really wanna be in the hall when Ava's, uh, playing. And for now, we're all good and everything is fine, but you know, when we have sessions that are a little bit tense when the deadline is near, I can understand how she might not feel comfortable with me then being in the concert.

Amy Beth Horman:

I'm very aware of that though because of my background. So I'm able to kind of position myself very, um, very carefully. And I have to point out, actually, this year, I haven't been able to hear Ava in the halls at SFCM at all because I'm upstairs teaching. And you know what? I think she's thrived more with the freedom without me in the hall. It isn't that she doesn't want me there because she still asks for me to be downstairs. But it's interesting, and I talked to my husband about it and I said, you know, I have to sort through my feelings about this. I cried a little bit when I realized I wasn't going to hear any of her performances this year at SFCM. I mean, I, it just, you know, in a metaphorical, like I thought, how, how is this going to work?

Amy Beth Horman:

I mean, I'm part of her educational process, but I'm not going to hear any of those performances. And it felt very awkward to be like, how did it go? You know? Um, or to ask the pianist how did it go? but after

a while, I started seeing evidence that she was artistically really blooming because I wasn't downstairs. And I, I think that's beautiful <laugh>, and I'm so proud, I'm so proud of us <laugh> that we've come through that, um, it's been a journey, you know? And, and when we travel, of course I attend all of our concerts that I can. Um, but what a revelation that is. Maybe she didn't even know she needed that freedom, but I firmly believe that it has, um, somehow cultivated more artistry this year than I've ever seen. Um, just the fact that I am absent in the hall and she is trying things, she's finding herself knowing that I am not watching. Isn't that interesting?

Christine Goodner:

That's so interesting. And that you're trusting her that she'll do it and she'll thrive. You know, there's, there's a great Yeah. Synergy there and, uh, it's really fun to watch her journey so we can link to both of your Instagram accounts and where people can find you and your violent breakfast. Then I've had a great time observing when I can or buying recordings of some of your workshops, so we'll make sure people know, know how to find that from you. And I know we could just talk all day about practice. So I think maybe we'll hit pause for today and then, <laugh>.

Christine Goodner:

You know, it'd be a pleasure to speak to you again in the future, but thank you for your time and all your careful thinking about how we nurture the students and our children. It's really valuable. Oh,

Amy Beth Horman:

You're welcome. Thank you for having me. It's been a joy.