

A New Muse

Arts Programming Overview + Teaching Artist(s) Bio

Abriel is a cellist and cello instructor from Louisville Kentucky. In 2014 as a high school senior, she was chosen to play cello with the Kentucky ambassador of music program as they performed a tour of Europe. Abriel then continued on to earn her bachelor's degree in cello performance from Eastern Kentucky University in Richmond, Ky, and her master's degree in cello performance from Northern Arizona University in Flagstaff, AZ.

During her time at ECU she taught beginning strings classes for 2 years, and private cello lessons to a variety of age groups for 3 years. As a member of the ECU cello ensemble she played numerous public performances (weddings, opening ceremonies, art galas etc.). In the summer of 2017, as a McNair Scholar Abriel studied abroad in Italy to research music in the Italian Ospedali. In her time at NAU, Abriel performed as assistant principal cellist in the NAU symphony orchestra and the NAU chamber orchestra and participated in a number of smaller chamber ensembles.

Abriel has completed multiple Suzuki teacher training courses under the instruction of Alice Ann O'Neil . In 2019 Abriel was hired by NAU to recruit and teach cello at the university's Suzuki academy. In 2022 Abriel taught general music, and strings classes for Coleman Prep Academy. During her time at coleman preparatory academy she started a scholarship program that allow 5 students to play a stringed instrument and receive private lessons for what ever cost they could afford. Currently residing in Louisville, Kentucky, and now the mother of three she has resumed her career as a cello instructor, performer, and substitute teacher in her hometown.

Artistic Content of Programming

I use the suzuki method, essential elements and music play online to teach formal aspects of music, like theory and formal music concepts. outside of that I really am guided artistically by the students, I like to find out what kind of music they like and listen to and make frequent references to the sounds and technique they are learning to what they already know and love. When the time is appropriate I like to share fun facts and music history about standard composers like bach beethoven etc. to pique their interest. I also use the pieces in the suzuki and essential elements repertoire to assist me in this making sure to align the technical aspects of playing in various styles by different composers.

I like to play pop, hip hop, jazz and soft rock beats for my students to play along with to practice improvisational skills and encourage creativity and expression in the classroom. I think this also encourages a fun and lighthearted more ready to learn environment for my classes as we bond with music.

I like to perform music that fits the vibe from various genres for events which I think allows the audience to view and listen to cello as a classical string instrument in a way they previously might not have.

Educational Content of Programming

I always begin with setting goals for my lessons. Usually the beginning phase of group or private instruction my goal is to establish proper set up, sitting technique, spine, Left and right hands, arms. After technique for sitting and holding the instrument is established I usually begin teaching about the strings and we start playing our first song and few rhythms by ear pizzicato. After students begin to grasp the basics with more and more consistency the first phase is complete when I know the students can play through twinkle twinkle little star with all the variations using good form and technique.

In the next phase I begin introducing music concepts, such as dynamics, tempo, and style using the suzuki repertoire while still coaching students on their technique. I also begin talking to students about theory in this phase using essential elements I begin teaching students how to read music and play scales.

In the later phases we continue using suzuki method and building upon technique and music concepts as we work through each piece of music making adjustments and taking time whenever we need with our goals.

For a string ensemble class with high and low strings together I still start with suzuki because it allows students to use their natural aural skills while they learn the basics of of technique which will be foreign to them at first. After Twinkle is completed we begin using essential elements curriculum to accommodate the differences for each instrument and learn theory and how to play together as a group with different instruments.

When I teach students who have already been playing for a year or so I watch and listen to evaluate how their foundation is taking note of what in the technique is working well and what could use some tweaking to help the student reach a higher level of playing and ultimately their goals. Based on the first evaluation I can assign the student to where in the suzuki repertoire or essential elements repertoire will help them the most. This is the same approach I take with using string ensembles.

For general music I use Musicplayonline curriculum to teach music concepts and theory for grades prek through middle school. For high school orchestra I would use advanced essential elements, scales and warm ups and grade-appropriate pieces of music to teach.

Process for hiring, training, and evaluating my performance/effectiveness.

I am applying as an individual and I train by practicing and performing solo repertoire on a regular basis, playing in community orchestras, and completing teacher training courses for suzuki.

I evaluate effectiveness by comparing how things are at the very start and the goals that me and my students have set. Asking questions like are my students growing in confidence? are they happy? are

they feeling open to communicating with me? do they practice and seem generally excited to play?

asking myself questions like this weekly helps me to plan and strategize how I move forward with plans for myself and my students.

How are participants of all backgrounds and abilities included in programming?

by taking time to listen and establish a relationship and connection during the first phase of the learning process so that I can get to know my group and their hopes and desires for the class and really tailor goals to fit them. I strive to listen first so I can meet them where they are and strategize a plan for where they want to go.

I also encourage and celebrate diversity and love the opportunity to embrace other cultures while bonding with music.

I do my best to perform music from various genres and time periods and choose pieces that I think would bring joy and inspiration to my audience.

How do I engage teachers and community center staff before, during, and after programming?

I establish a line of communication usually phone or email and introduce myself let them know how happy I am to be working with them and excited to be of help in their location. I let them know of any concerns of if there is anything i will need to perform the job at hand and make sure they know they can reach out to me with questions or concerns. after programming is finished i let them know how much I appreciate them and enjoyed working with them and encourage them to stay in contact about inquiries for future events.

How do I engage participants in the creative and learning process?

by asking them what kind of music they like and are interested in? listening to their feedback on how they interpret music that we are playing and offering opportunities for them to improvise and use their own creative mind.