



# APTA Continuing Education

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## Roster of Clinicians

**Prepared by Alison Kilgannon**

**9/26/2020**

Dear APTA Members,

This resource is intended to facilitate the organization of workshops throughout the province either for a single studio or for a community. We would like to encourage you, our valued members, to explore the option of presenting a workshop in your own town, thus contributing to renewal and continued learning throughout the province. APTA Continuing Education is here to support in any way we can, financially, logistically and organizationally. In the following pages, you will find information on qualified and experienced clinicians who are ready to bring their workshops to your community. Of course, you are free to invite other clinicians as well!

A few notes:

- Each clinician will set his or her own rates depending on the length and demands of the workshop offered. Please contact them individually for this information.
- Suggested mileage is \$0.40/km
- Clinicians coming in from out of the country will be provided with a letter stating that they are to be engaged for training workshops and/or seminars. The words “teaching” or “lessons” will be avoided in the letter, as Canada’s Immigration policy (November 2009) expects clinicians to obtain a work permit for giving lessons or teaching, but they “... can speak or deliver training in Canada without a work permit as long as the event is no longer than five days.”
- You are responsible for organizing all aspects of the event including facilities, accommodation, extra equipment, etc. HOWEVER, we are here to help!!

In order to apply for funding from APTA, we need an outline of the event including clinicians, location, workshops, etc. as well as a budget that specifies the requested contribution from APTA and a plan for covering the remaining costs.

As always, for any questions, please contact [education@aptaonline.net](mailto:education@aptaonline.net)

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## **Kay Alexander**

### **Musical Credentials**

Kay's high-level ability to teach pop, jazz and improvisation on the piano give Imagine Music bragging rights.

At the age of five, Kay began her musical journey as the ninth child within a large family who all play music. The piano has always been a natural part of her life. Kay achieved Grade 10 with the Royal Conservatory of Music. Consequently, Kay also obtained an Associate Degree with the London College of Music in Jazz Performance.

Most noteworthy is how Kay teaching method to blend classical music with jazz concepts earned her an Associate by Thesis degree. Furthermore, another milestone completion is her Licentiate and Fellowship Theses which identifies jazz concepts and its contribution to the classical pianist.

### **Other Music Achievements**

Kay has been teaching in Calgary for over thirty years. She is also an active church musician both as accompanist and as a singer. Furthermore, Kay successfully led a Children's Choir for several years and now leads a mass choir. In addition to teaching, Kay has a primary role in organizing the Annual APTA Festival and is the creator of the Amazing Musical Games. For Kay, variety and fun are not an option, they are a necessity!

### **Approach to Teaching:**

- I believe that everyone has music in them. Music lessons are about discovering the tools to bring that music to light.
- I believe it is important to learn the building blocks of music and how other musicians have used them. It is a language to communicate the emotions of life. This approach allows the student to develop their skills in any genre to play for their sheer enjoyment.
- Variety and fun are not an option to her, they are a necessity!

Contact: [kayalex@telus.net](mailto:kayalex@telus.net)

## **WORKSHOP by Kay Alexander**

### **Teaching Classical Music with Jazz Concepts:**

#### **How to incorporate creative skills into a traditional piano lesson**

This workshop gives practical strategies on how to open the doors to creativity for both the teacher and the student. These skills may be associated with jazz music in our time but they were basic skills for hundreds of years. In fact, history tells us that they were how the great composers were trained. As far back as the 1500s, Hans Buchner, a renowned organist and teacher, stated three main goals for any student. They were to find the quickest means of fingering, transpose any song for organ and to accurately and efficiently add two, three or more voices to any given song. These were fundamental.

Our modern goals for students are not quite as practical. We have actually lost a good deal of musical skills in our efforts to preserve our classical heritage. In this workshop I will show how to resurrect these abilities within the modern lesson. This method does not hinder exam preparation or the study of any style of music from classical to pop and jazz but builds a bridge between styles. These ideas deepen the student's understanding of music construction and history. It also allows them to have an active part in interpreting, improvising or even creating music. This personal engagement helps students become invested in their own development as they learn their craft.

Students trained with this method can easily move into bands, other instruments or any style of music that suits their own tastes. They can interpret lead sheets as well as intricate scores. For the teacher it gives their studio more variety and a constant source of amazement as their students find their own voices.



## **Colleen Athparia**

An internationally recognized pianist, Colleen Athparia has made a career for herself as both a solo and chamber musician, a reputable teacher and as a recording artist with 10 CDs to her name. A member of Mount Royal Conservatory Faculty since 1981, she has toured as a performer and guest instructor from Mexico to Taiwan, Russia, Israel and the Far East. Her background includes a Master of Music degree with distinction from Indiana University, studying under the legendary pedagogue G. Sebok, as well as receiving the gold medal and placing first in the Canadian Music Competition as a student of Margaret Parsons-Poole.

As an experienced teacher, she has adjudicated festivals across Canada including the BC Provincial Finals. Colleen has also been a Senior Examiner for the Royal Conservatory of Music since 1980, examining throughout North America, and has several former students who are now also examiners. She has been a consultant for the new RCM Licentiate Piano Syllabus and is also co-author of the book *Impressionism: A Resource Guide*, and Music Consultant for the Adopt a Competitor Program through the Honens International Piano Competition Foundation. Colleen travels extensively to give workshops on such topics as “Creative Practising”, “The Art of Polishing”, “Creative Technique”, and “Transforming the Mundane into Magic”. Her studio in Calgary features some extremely talented students who have won national and international competitions, but most importantly who love music!

Often a guest on CBC radio, she has also been heralded by the National Post as one of the top four Canadian pianists of contemporary music today. In November 2009 Colleen was honoured in Ottawa as one of the top 50 musicians who have contributed significantly to the Canadian music scene.

Contact: [parcol@hotmail.com](mailto:parcol@hotmail.com)

## **WORKSHOPS by Colleen Athparia**

**Practising Technique Creatively:** How to practise scales, chords and arpeggios in interesting ways so that technique is fun to practise!

**Mental Practising and Memorization:** How to practise away from the keyboard.

**How to play with Ease: Breathing:** How to release tension and to "let go."

## **Hafermehl Piano Services**

### **The Pianist and Their Piano: Vital connections between Excellence in piano Performance and piano technology.**

Abraham Lincoln famously said, “Give me six hours to chip down a tree and I will spend the first four sharpening the axe.” Likewise, a tennis racquet with loose strings or a race car with the wrong tires profoundly impacts the results.

It is natural for pianists or instructors to focus on technique. But how many consider the profound impact of one’s instrument on both musicianship and development?

In this workshop we explore how the technical design, functions and servicing of pianos supports and enhances the teaching/performance of various musical and pianistic techniques. We will consider in detail:

- Legato
- Phrasing
- Articulations
- Repetition
- Ornamentation
- Balance
- Tone-evenness, quality
- Dynamics
- Pedalling

The workshop is interactive and draws upon the specific observations, experiences and expertise of teachers and pianists. Both vertical and grand piano designs, action and characteristics will be covered. Action models, piano parts, tools and visuals are used to enhance the learning.

Workshop format: Typically taught in one or two hour and a half modules. Groups of six to twenty five for this style of workshop.

Cost: Costs vary according to the situation as we do not want the workshop costs to be prohibitive. If you are part of an organization or group of interested educators or aspiring pianists, tell us about your situation. We are here to help!

Going deeper: It is also possible to hold a longer workshop with an on-site piano that is chosen for specific demonstration of the concepts.

Contact:

Email – [service@hafermehl.com](mailto:service@hafermehl.com)

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## **Peter Jancewicz**

is a composer, pianist, writer, and teacher. He holds a Doctor of Music degree in piano performance from the University of Alberta and a Master of Music degree in piano performance from McGill University. His major teachers have been Helmut Brauss, Charles Reiner and Kenneth Woodman. He has also studied with Peter Eicher,

Jean-Paul Sevilla, Pierre Souvairan and Charles Foreman.

A resident of Alberta since 1986, he has taught at Medicine Hat College, Alberta College, the University of Alberta. He has been a member of the piano faculty at The Conservatory at Mount Royal University in Calgary since 1994, where he has also served as Piano Coordinator and Coordinator of Academy Piano.

An increasingly busy career performing was cut short by an injury to his hands. In 1995 while recovering from the injury, Peter took up composition. Since 1998, he has pedagogical piano pieces published by Alfred, one of the largest music publishers in the United States, as well as Palliser Music, an Alberta company. His compositions are many and varied, including film composition, solo piano music and he is now branching into chamber music. Recently, he has written a Suite for Violin and Piano, commissioned by Edmonton violinist Frank Ho, a Sonata for Cello and Piano for Duo Polaris, and a piano duet composed for Susan Hlasny entitled *Red Coat*. He has two recordings to his credit: *Oh Evergreens* – a recording of the poetry of Elly van Mourik accompanied by Peter's original compositions, and a recording of Peter's compositions for solo piano, *Music for Piano*, which was funded by a generous grant from the Alberta Foundation for the Arts. He was the performer on both recordings. Peter is an Associate Composer with the Canadian Music Centre.

As a writer, his articles have appeared in *Clavier Magazine* and *Clavier Companion*, *The Canadian Music Teacher*, and *The Calgary Herald*, as well as numerous piano pedagogy newsletters across Canada. Peter is a member of Alberta Registered Music Teachers' Association, Calgary Branch and the Alberta Piano Teachers Association. He is also an artistic advisor for Alberta Pianofest.

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## **WORKSHOPS by Peter Jancewicz**

Peter is a popular and experienced clinician for workshops and masterclasses. The topics that he prefers are those directly related to the fundamentals of music making and piano playing. He has presented nationally and internationally, including appearances at the MTNA Conference in Toronto, the Saskatchewan Registered Music Teachers Provincial Conference, the Canadian Federation of Music Teachers National Conference, the Alberta Piano Teachers' Association Provincial Conference as well as the Escuela Nacional de Musica in Mexico City.

The workshops can be individually tailored for any level of players, and can run anywhere from an hour to a day, depending on the requirements of the event. For more information, please contact Peter Jancewicz directly.

### **Playing with Ease**

In his experience as a teacher and adjudicator, Peter has found that many student pianists play unmusically. He believes that it is not because they lack inherent musicality, but rather that their physical and mental habits turn the joy of music making into a grim struggle. In this lecture/demonstration, Peter presents the results of his findings during his recovery from a repetitive strain injury. They have helped him and his students play with ease and fluency, and helped remove many of the obstacles to expressive playing.

### **Playing with Confidence**

Whether performing in public or simply playing for one's own pleasure, nothing takes the enjoyment out of making music faster than a lack of confidence. While it is unreasonable to suppose that we can cure anxiety completely (all the great artists get nervous!), there are certain ways of thinking and certain techniques we can use to instill and practice playing with confidence. In this lecture/demonstration, Peter presents strategies to help make pianists (and other musicians) more confident in their performances.

**\*The techniques and strategies outlined in Playing with Ease" and "Playing with Confidence" will also help pianists overcome or avoid repetitive strain injuries.**

### **A Composer's View of the Score**

Being a composer as well as a teacher and performer has given Peter insight into the process of expressing himself clearly through the score. Those cryptic markings on the music often mean much more than is apparent at first sight. In this lecture/demonstration, Peter helps decode some of the symbols that will help performers and teachers gain more insight into the composer's intentions as well as the music itself.

### **The Art of Listening**

Of all the myriad skills needed to play the piano well, listening is the most important. And yet, it is the one that always gets lost in the shuffle. How can someone understand the music they play if they don't listen? In this lecture/demonstration, Peter presents suggestions to help student and teacher go beyond mere correctness and put meaning in the music and understand more deeply what they play.



## **Linda Kundert**

holds a Master of Music in Piano Performance from the University of Calgary and a Bachelor of Music from the University of Southern California. She has an Associate Teacher's Diploma from Mount Royal University and an ARCT Teacher's Diploma from the Royal Conservatory of Music in Toronto (RCM). Her major teachers were: Willard Schultz, Charles Foreman, Priscilla King, Peter Turner, James Bonn, Adam Wibrowski, Donald Bell, Dr. Marianne Uszler and Dr.

Jean Barr. Ms. Kundert is a successful independent studio teacher, RCM senior examiner, Frederick Harris editor & reviewer, festival adjudicator, collaborative artist, and she is a master class and workshop clinician. She is the Co-Founder, President & Artistic Director of Cassa Musical Arts, which recently celebrated its 25<sup>th</sup> Anniversary.

Ms. Kundert was honoured with the Alberta Registered Music Teachers' Association Recognition Award in 2006, was Chair of the Canadian Federation of Music Teachers' Association (CFMTA) "Peak Performance" Conference and Celebration held in Calgary in 2005, and in 2011 was given the CFMTA Hugheen Ferguson Teacher of Distinction Award. Ms. Kundert was more recently honoured with the City of Calgary 2015 Community Achievement in the Arts Award, and was awarded Teacher of Distinction by the RCM in 2016. She is currently a piano instructor at Mount Royal University. Her students continue to receive many awards and scholarships in both performance and composition. Ms. Kundert loves to teach; she has nurtured many students of all ages and levels. With her guidance, more than 40 students have achieved their ARCT and Licentiate diplomas. For fun, she enjoys horseback riding and plays competitive softball.

Contact: [cassal@telus.net](mailto:cassal@telus.net)

### **WORKSHOPS by Linda Kundert**

#### **Composition Anyone?**

As a piano teacher, Ms. Kundert has produced many successful composers. This talk will encourage and inspire teachers to help their own students with composition, even if neither has ever tried it before.

### **Motivating Motivation**

This presentation will motivate you and your students toward improved practise and production. Ideas that come from students themselves, mixed with motivational quotes and actual examples with practical advice, will inspire you to motivate others!

### **Pathways to Success: Student Progress Through Practical Examinations**

As a RCM Examiner and Teacher of Distinction with over 40 years of teaching experience, Ms. Kundert will share her experience with others. This workshop will cover all of the sections in an exam, with tips on how to produce high marks with piano students.

### **Style and Interpretation of Canadian Piano Music**

Ms. Kundert will demonstrate and direct a discussion of Canadian music for students into ten different categories. Teachers will become more aware of the repertoire available for the RCM exam and Contemporary Showcase syllabi, and will be stimulated to think about the style of music to which their favorite pieces belong.

### **Mock Exam and Master Class Marathon**

This is a full day workshop, which will cover all RCM exam levels through a combination of mock exams and master classes for small groups of students. Students at the same grade will be grouped together. All aspects of the exam will be covered in detail throughout the day.

### **Accompanying and Ensemble Collaboration**

Tips on the art of accompanying voice, strings and brass will be compared with accompanying concertos. Two-piano artistry will be compared with duet playing skills. This session may be combined with an ensemble master class.

### **Transfer Students: Suggestions for a “Smooth Modulation” into Your Class**

This presentation is a “how to” session full of practical ideas for developing well-rounded musicians from students coming from other teachers. I was one of THOSE!

### **Teaching Music: “Getting Started on the Right Foot!”**

“The first teacher is the most important teacher!” Here are ideas to help young teachers to create exceptional young musicians. This talk will include exercises and tips for the first two years of lessons.

### **Sight Reading, Ear Training, Tone and Technique**

In this half-day workshop, Ms. Kundert will discuss ways for pianists to improve sight-reading, ear, tone and technique. Sight-reading handouts, technique fingering charts and an interactive session will help students to develop consistent habits through fingering patterns.

## **Go For Your Dreams**

It is never too late to go for our dreams. Do what it takes to achieve success for yourself and your students so that you become the teacher that develops musicians and future teachers without borders.

## **In the Trenches: Three Classic Challenges for Piano Teachers**

This is a half-day workshop, or a full-day workshop with a Master Class. Ms. Kundert draws from over 40 years of experience. She will share some of her favorite teaching exercises, along with many tips for success with three types of students: the beginner, the new to you, and the advanced. Whether you are a new teacher or an experienced one, there will be helpful reminders and food for thought for everyone.

### 1) Getting Started on the Right Foot!

The beginning is the most important stage in a student's musical journey. Let's be sure to set high expectations for them. Some points will be presented as if a candidate were in an ARCT viva voce exam.

### 2) Transfer Students: Developing a Smooth Modulation Into Your Class

To teach other teacher's students may be a trial, but these students are often a blessing because they usually listen and appreciate what they are learning: fresh ideas for practise, memorization tips, or technical insights. They can and will respond – over time!

### 3) Artistic Development of Senior Students

In this segment, Ms. Kundert will continue with practise tips for upper level performance preparation, with an emphasis on style.



## **Eric Nyland**

is a pianist (ARCT, LRCM) and actor (BFA, CAEA). For twenty years, Eric has worked professionally in theatre, film, voiceover, music, and music pedagogy throughout Canada, as well as having performed student recitals in Cremona, Italy. Eric runs a private teaching studio in Calgary, and is a member of the Canadian Music Festival Adjudicators' Association. He has studied with Dr. Lillian Upright, Dr. Irena Kofman, and Linda Kundert, and has taken masterclasses from Dr. Jennifer Snow, Dr. Jacques Despres, and Dr. Ludmilla Lazar. Eric has developed and taught two courses for the Conservatory at Mount Royal University, has served as the musical director for the theatre improvisation company The Kinkonauts and for the longform theatre improvisation duo One Lions (winner, Best Show at

Vancouver International Improv Festival, 2016). In 2015, Eric appeared as soloist in Beethoven's First Piano Concerto for the inaugural concert of the Calgary Arts Orchestra, and in 2016 he served as composer, music director, and lead actor in Armin Wiebe's *The Moonlight Sonata of Beethoven Blatz* for the Station Arts Centre. He is the winner of the 2013 Jack Friedenberg Memorial Scholarship for pianists and was nominated for the 2015 Outstanding Actor in a Play by the Calgary Theatre Critics' Awards for his work in the world premiere of Nicholas Billon's *Butcher*.

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## **WORKSHOPS by Eric Nyland**

All workshops are 2 hours in length and cost \$300 plus travel fees. Minimum number of registrants is 5, maximum is 15.

### **Maintaining your performance practice as a teacher**

Eric took an interrupted path to becoming a professional musician by taking a fourteen year break from study starting at seventeen, when he decided to become a professional actor. His return to practicing the piano as an adult meant pursuing concert pianism with few sources of financial support. As such, he had to develop clear and deliberate structures and habits for simultaneously maintaining practice of full concert programs while building a busy teaching studio (30-plus private students), paying for lessons, and maintaining a performance career as an actor. In this workshop, Eric will discuss what he has learned (including mistakes!) about time and financial management when making an adult-aged lane change, and about becoming a lifelong learner.

### **Taking care of yourself so that you can take care of your students**

Practicing solo piano can be a uniquely isolating activity – hours spent alone, grappling with the extraordinary expressions of some of history’s greatest minds. Often, our progress can seem slow-moving and even futile. This can lead us to lose focus on the task and send us down a rabbit hole of self-doubt and rumination. Gaining awareness of our thought patterns and our tendencies to frustration is central to understanding the emotional difficulties faced by our students, both children and adults. This workshop is designed to help teachers learn to address their own emotional struggles in practice, so that they may be leaders for their students in developing healthy attitudes to work, and healthy responses to rumination and frustration.

### **Accessing dramatic expression in your teaching studio**

The parallels between piano performance and acting are substantial, and many of the challenges surrounding liberation of movement and intention in both crafts are similar, but approaches to dealing with these challenges differ greatly in the training of pianists and actors. In this workshop, Eric will discuss similarities and differences in the work of the pianist and the actor, incorporate practical approaches to immediately broaden the physical approach to the training of the pianist, and offer entry points for adopting the actor’s perspective toward engaging with a musical score. Additionally, this workshop can be particularly helpful for those teachers who have some students who may have been labelled as “difficult,” or perhaps have difficulty “sitting still” or “focusing”: Eric will discuss why terms that invalidate the busy child at the bench need a re-think, and how to use acting-based exercises to build useful and creative physical awareness to redirect energy into creative ends.



## **Rosemarie Penner**

is an educator, boutique piano studio owner, writer, composer & clinician. She also guest writes for Tim Topham and has interviewed with him on his podcast. Rosemarie has a Bachelor of Education (with a focus on special needs education) and has been teaching for over a decade. One of the main things she has learnt is that, as educators, we never really stop learning or exploring new ideas.

When Rosemarie isn't teaching, writing or composing, she loves

spending time with her family, reading copious amounts of novels, enjoying a cup of tea, and baking plant-based goodies!

*The Unfinished Lesson* is her guide to all the skills that take teaching and running a business from overwhelming to fulfilling. She provides creative strategies and smart tech ideas to solve the challenges of running your business while keeping students coming back for more!

Contact: [rosemarie@theunfinishedlesson.com](mailto:rosemarie@theunfinishedlesson.com)

## **WORKSHOPS by Rosemarie Penner**

### **Make-up Lessons in Real Time**

Raise your hand if makeup lessons make you want to pull out your hair. Whether you are a travel teacher or clients travel to your studio, makeup lessons are a fact of running a business. But **there is no reason for makeup lessons to take time outside of regular lessons.**

Do you find that:

- Winter travel on treacherous roads leads to missed lessons?
- You have sniffly, coughing, feverish students in the studio?
- Parents want every lesson owed ... regardless of how it affects your personal life?

Join Rosemarie as she shares how she used FaceTime to solve makeup lessons in her studio and cut her teaching days in HALF with makeup lessons in real time.

**Be sure to bring your iPhone or iPad as this is an interactive session!**

Session length: 1 hour

Equipment required: piano, projector and microphone

For attendees: "Set Up Your iPhone or iPad" guide (PDF) and general PDF handout for the workshop

## **Who Says You Need to Stay on the Bench?**

We all know the best players are on the (piano) bench! But, getting students off the bench has just as many wonderful benefits. It IS possible to stay **pedagogically sound while getting off the bench.**

Would you like your students to:

- Make connections beyond theory worksheets?
- Stay focused all lesson long?
- Enjoy making music each and every lesson?
- Tell their parents & friends about all the fun things you are doing in lessons?

Rosemarie will be showing you how to make activities pedagogical super-stars away from the bench. Your students will love this multi-sensory approach and their parents will be raving how much fun their kids are having in lessons!

**Be sure to wear clothing you can move in as this is an interactive session!**

Session length: 1 hour

Equipment required: piano, projector and microphone

For attendees: general PDF handout for workshop



## **Lynette Sawatsky**

began her musical training at the age of four and completed her performer's A.R.C.T. in piano while in high school. She holds a Bachelor of Education (elementary) from the University of Saskatchewan.

Lynette has taught both group and private lessons, worked as a music specialist in the public school system, and participated as a guest workshop clinician and piano adjudicator throughout Saskatchewan. Lynette currently directs a group of enthusiastic youngsters from core neighbourhoods during a weekly lunch hour choir program in her community. She believes that music is a gift that brings joy and enriches lives.

Lynette's piano compositions have been selected as festival test pieces in Ontario, New Brunswick, and Saskatchewan and have recently been added to Conservatory Canada's syllabus. Her elementary collection, *Waddle & Quack*, is on Music for Young Children's supplemental list. Lynette's music has been described as "charming", "lyrical", and "pedagogically sound." One of her greatest pleasures as a composer is to connect with teachers and students who are playing her compositions.

Lynette has an active piano studio in Saskatoon where she resides with her husband. In her leisure time, she enjoys spending time with her family, drinking coffee with friends, and going for long walks along the beautiful South Saskatchewan River.

Contact: [lynettesawatsky@gmail.com](mailto:lynettesawatsky@gmail.com)  
[www.lynettesawatsky.com](http://www.lynettesawatsky.com)

## **WORKSHOPS by Lynette Sawatsky**

### **FOR TEACHERS:**

#### **GROUP WISE: REASONS, TIPS, AND STRATEGIES FOR IMPLEMENTING GROUP CLASSES IN YOUR STUDIO (60 to 90 minutes)**

- Discover the benefits of including group lessons in your curriculum.
- Learn helpful tips to make your group lessons successful.
- Explore various activities that are sure to be enjoyed by students of all ages.

#### **COMPOSING 101 (60 to 90 minutes)**

- Find out why you should consider teaching composition in your studio.
- Participate in hands-on activities that provide you with strategies to implement with your students.
- Be inspired to open an exciting new door of discovery for the musicians in your studio.

### **MUSIC OF LYNETTE SAWATSKY (30 to 45 minutes)**

- Hear the stories behind the music. What inspired the pieces in her collections?
- Students love playing the pieces because of their predictable patterns, songlike quality, and musically satisfying sounds.
- Teachers enjoy the lyrical quality, humor, and variety of styles captured in these pedagogically sound pieces.

Currently under construction:

### **PLAY ME A STORY (45 minutes)**

According to Psychology Today, “Stories provide a major way of understanding your place in the scheme of things by providing you with a sense of belonging and helping establish your identity.” Too often we approach music learning without context. Students need a point of connection to help them get started. Stories are the perfect way to accomplish this. Stories provide meaning because they contain elements that we can relate to and identify with. They make music relevant, which translates into an increased desire for students to learn their pieces. Storytelling can be used in a variety of ways to engage students and increase motivation for practicing.

### **FOR STUDENTS:**

#### **ELEMENTARY ACTIVITY-BASED GROUP CLASSES (60 minutes)**

- Based on Lynette’s elementary and intermediate collections  
Four levels available:
  1. *Flutter & Blink* - for beginners
  2. *Waddle & Quack* - for students in 2<sup>nd</sup> and 3<sup>rd</sup> year of studies, working up to the pre-grade 1 RCM/CCM level
  3. *Shimmer & Strut/Once Upon a Time* - for students in RCM/CCM grades 1 through 3
  4. *Crimson Maple/Seasons Change* - for students in RCM/CCM grades 4 through 7
- Lynette incorporates rhythm, reading, movement, and ensemble playing in a lighthearted exploration of her pieces.
- Suitable for children ages 7 to 14. Group size of 6 to 10.

#### **MASTER CLASSES (Flexible time, depending on number of student participants)**

- Students perform and receive feedback to assist them in fine-tuning their pieces.
- Suitable for students of all ages.

#### **COMPOSING (60 minutes)**

- Students discover the joy of creating their own music and receive tools to get them started on this adventure.
- Suitable who have completed at least one year of music instruction.



## **Bronwyn Schuman**

Having graduated from The Juilliard School in May 2020 with her Master of Music in Collaborative Piano, Calgarian pianist Bronwyn Schuman is pursuing a varied career of performing, coaching, and teaching. At Juilliard, she studied with her primary teacher, Lydia Brown, as well as with Jonathan Feldman and Brian Zeger. A two-time winner of Juilliard's Honors Recital in Alice Tully Hall, Bronwyn has also performed on WQXR's "Midday Masterpieces," in

Juilliard's Focus Festival, and regularly in Juilliard's Sonatenabende and Liederabende series.

Prior to her studies at Juilliard, Bronwyn completed her BMus under Edwin Gmandt at Ambrose University in Calgary, where she also completed her BA in English. She has attended the Franz-Schubert-Institut (Vienna), Mountain View International Festival (Calgary), SongFest (Los Angeles), and Toronto Summer Music. In addition to summer festivals, Bronwyn has held the operatic coach and accompanist fellowship at the Atlantic Music Festival (Maine) and the coach and répétiteur fellowship at Aquilon Music Festival (Oregon). Bronwyn has performed in masterclasses with renowned pianists and pedagogues including Graham Johnson, Warren Jones, Rudolf Jansen, Roger Vignoles, Julius Drake, Alan Smith, and Helmut Deutsch, along with singers including Robert Holl, Gerald Finley, and Elly Ameling. She also performed in masterclass at The Juilliard School with soprano Renee Fleming, which was recorded and streamed through Medici TV.

Bronwyn was a recipient of Juilliard's Gluck community service fellowship, which provides students with opportunities to present original programs to communities in New York City, including retirement residences, hospitals, hospices, psychiatric wards, and schools. For nearly a decade, Bronwyn has also performed as a soloist and in ensembles for hospitals, retirement homes, and other care facilities in Calgary. This year, due to COVID-19, she enjoyed performing outdoor concerts with singers, including outdoor concerts for retirement homes in Calgary. She is thrilled to continue bringing her music to the broader community.

Contact: [bronschuman@gmail.com](mailto:bronschuman@gmail.com)  
[www.bronwynschuman.com](http://www.bronwynschuman.com)

## **WORKSHOPS by Bronwyn Schuman**

### **Ten Things I Learned at Juilliard: Performers, Pressure, and Piano**

While studying for my Master of Music at The Juilliard School, a concentrated environment of eager, driven, and sometimes competitive performing artists, I noticed how musicians often respond to external competition, internal difficulty, success, failure, criticism, kindness, and more. I noticed how our responses and behaviours positively and negatively influenced our approaches to our colleagues, our teachers, and our instruments. In this workshop, I outline ten of the things that I learned about performing artists under strain or in competitive environments, and I discuss what these ten things might mean to us as teachers, performers, students, and people.

### **Practicing Techniques for Busy Kids**

Increasingly, students are becoming busier and busier in their lives with school, with activities, and, of course, with technology. While some may argue that this activity and variety is great for kids, piano teachers know just what this means for our students' focus, practice time, and overall performance. How can we guide our students towards successful practicing, even amidst their packed schedules? What does successful practicing look like in today's busy world? In this workshop, I address the above questions, while providing examples of practicing ideas that will engage and benefit our busy piano students.

### **The Singing Piano Student**

How many of us have described a phrase as a "musical sentence"? What does "musical sentence" really mean? A sentence has a beginning and an end. A sentence has words. A sentence has breath; and, it has a voice. After many years of working with singers, I have learned several ways in which instrumentalists can learn about music from the use of their own voices, whether through audiating, speaking, humming, or singing. In this workshop, I explore methods of including the voice in piano lessons and methods of encouraging students to use their voices. By incorporating these methods, teachers can provide students with varied practice habits, they can encourage students to actively interpret music at the piano, and they can help students develop deeper forms of listening.

### **"Collaborative Piano": When and How Do We Start in Students' Lessons?**

What is the benefit of incorporating collaborative works into our students' lessons? For one, we can introduce students to composers through smaller, shorter works such as art songs, which provide insight into a composers' musical landscape, culture, and language. But when should we start? What materials should we start with? In this workshop, in addition to discussing the many benefits of incorporating collaborative works in our lessons, I explore approaches to collaborative piano music which can be used by teachers in their lessons at varying stages. After this workshop, teachers will leave with a small collection of collaborative music and with several different methods of bringing this music to their students.



## **Angela Siemens**

is a private voice, piano, and theory teacher in Red Deer, AB. She holds a Bachelor of Arts (Music), Bachelor of Music, and ARCT (Teacher's-Voice). She has a passion for games and music, and loves using her two daughters as guinea pigs to try out her new ideas.

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## **WORKSHOPS by Angela Siemens**

### **Finding the Fun in Music Lessons**

Studies show that students learn more and retain that knowledge longer when they enjoy learning. In this presentation, Angela shares some of the ways to incorporate fun into the studio. Through games, a relaxed atmosphere, and little surprises, one can make music lessons something students really look forward to each week. Angela will inspire your creativity so you can implement some fresh new ideas in your studio, and you'll find that you can have more fun, too!



## **Dale Wheeler**

After teaching at the post-secondary level for over thirty years, Dale Wheeler is now enjoying life as an independent musician. He maintains a small private studio and is a senior examiner, clinician, and consultant for the Royal Conservatory of Music and Frederick Harris Music Publishing. He holds the doctorate in piano performance and pedagogy from the University of Oklahoma as well as degrees and diplomas from the University of Saskatchewan and Trinity College of Music, London. Dr. Wheeler has appeared as a recitalist, accompanist, adjudicator, and lecturer from coast to coast in Canada and throughout the U.S. He has presented at major conferences throughout North America and Europe, the most recent being the International Society for Music Education 2018 in Baku, Azerbaijan. For a number of years Dale was a regular columnist for *Clavier* magazine and has had articles published in the CFMTA Journal, American Music Teacher, and The Journal of the American Liszt Society.

He has recently served as president of both the Red Deer Symphony Orchestra and the Alberta Piano Teachers Association. When not making music, his interests include wake surfing and water skiing, classic cars, and collecting vintage piano recordings.

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## **WORKSHOPS by Dale Wheeler**

Following is a list of possible workshop/seminar topics that are currently ready for presentation. Lengths can be tailored as needed, although most require at least an hour for adequate coverage.

Other topics can be pursued depending on interest, time frame for preparation, etc.

### **Scarlatti Sonatas: A Goldmine of Teaching and Performing Repertoire**

- an overview of the wealth of musical and technical material found in the sonatas
- numerous examples, both recorded and live, of Scarlatti's stylistic traits
- suggestions for approaching and teaching selected sonatas, with particular reference to the Royal Conservatory and Conservatory Canada graded lists and Own Choice possibilities

### **Do You Hear What I Hear? Teaching Students to Listen**

- one of the major tasks facing a teacher is getting students to listen to themselves
- the main difficulty is in teaching WHAT to listen for—the HOW to listen comes later
- strategies for helping students to become better listeners

### **“Deep” Listening**

- what should we and our students actually listen to?
- using comparisons of artist recordings we will explore the fine points of listening to subtleties such as rhythmic inflection, voicing, phrasing, pedaling, etc.
- by training our ears to hear subtle distinctions we can incorporate greater nuances into our own playing and teaching

### **Proactive or Reactive – What Type of Teacher are You?**

- too often our daily routine of teaching bounces from crisis to crisis and it seems as though our best intentions are often thwarted by the tyranny of the unexpected
- since piano teaching is a complex subject, it is helpful to subdivide the field into five main areas: head, heart, eyes, ears, hands
- having global strategies for each of these areas is beneficial in preparing a teacher for any and all eventualities in the studio
- while we cannot always control what our students bring to the lesson in terms of preparedness and mental engagement there are two critical areas over which we CAN exercise control — our attitudes and our actions

### **The Ten Commandments of Piano Technique**

- while there are many approaches to piano playing, there are certain basic principles that underlie all good piano technique
- some of these include:
  - curved motions are more efficient than angular ones.
  - you will play as you practice.
  - slow practice motions must approximate up-to-tempo playing.

### **Practice Like the Pros**

- since all musical success comes down to how one practices, this important topic is examined from several angles
- what tips have the great pianists and pedagogues given?
- how can we implement successful strategies in our studios?
- the acronym S-M-A-R-T (slowly, methodically, artistically, regularly, tenaciously) is used to provide helpful guidelines

### **Teacher Know Thyself: Self-Evaluation Guidelines**

- examining our teaching practices is an important aspect of personal growth, development and overall professionalism
- the following areas are examined in this regard: the teaching environment, overall lesson procedures, analytical and diagnostic skills, personal attributes, the final result

### **Aural Perception and Sight Playing: Neglected Skills**

- the ears and the eyes are vital aspects of music-making, but skills relating to their competence often take second place to technical mastery
- after examining some of the attitudes that we need to establish or change, several actions are identified that help to make these skills an integral aspect of our daily teaching

### **Fifteen Things I Wish My Teacher Had Told Me**

- when all is said and done, successful music-making can be distilled down to a handful of succinct but powerful principles
- these relate to things such as practicing, motivation, technique, listening, and musicality
- words of wisdom are drawn from diverse sources such as Bach, Einstein, Charles Ives, and Yoda (Star Wars)

### **It's a Numbers Game: Developing Artistic Counting**

- as students advance we teach higher-level concepts of phrasing, fingering, pedaling, etc. but do we teach them artistic counting beyond simply "naming beats?"
- topics examined in this presentation include: Avoiding the Tyranny of the Downbeat, When to Ignore the Barline, Musical Time vs. Clock Time, Counting Like a Dancer, Naming vs. Numbering Beats, The Pros and Cons of Counting Aloud
- score excerpts and musical examples, both live and recorded, drawn from the standard repertoire will be used to illustrate the various points

### **New Ways to Think About Old Theory**

- this presentation has two parts which can be broken out or combined depending on the setting.

#### **Part A: Why Teach Theory?**

- while we all agree that students who have a clear understanding of music theory often play more coherently, we sometimes have not clarified for ourselves the reasons why this is true
- this workshop explores ten rationales that we can use to convince our students that theoretical knowledge IS an important aspect of music study and not just a sideline

#### **Part B: Ways to Incorporate Theory into the Weekly Lesson**

- theory is best taught and assimilated if it is interwoven into the weekly lesson and related to the repertoire that is being studied
- ways of doing this are demonstrated using three intermediate pieces: one each by Bach, Beethoven, and Bartók

### **What Do Those Markings Really Mean?**

- an examination of some of the confusing markings found in piano works of the major Classical composers (focusing mainly on Haydn, Mozart, and Beethoven)
- slurred staccato notes; pedaled staccato notes; pedaled rests; odd slurs; crescendos that lead to "piano"; ties that are left hanging; wedges vs. dots; dotted eighths and sixteenths against triplets; etc.

### **Using Artist Recordings as a Teaching Tool**

- overall discussion of pros and cons, with a general conclusion favoring their use
- aspects of such a rationale include:
  - introduce new repertoire
  - make students aware of the great pianists of the past and present
  - provide incentive
  - help students to internalize an aural standard for piano tone

- expose students to differing yet valid interpretations
- provide opportunities to engage student in critical listening
- includes actual listening examples to demonstrate concepts discussed