

Heidi Wall Piano Studio

2020-2021 Lesson Season Policies and Details

TUITION

Tuition for private piano lessons from September 1, 2020 to May 31, 2021 is payable in nine equal monthly payments due on the first day of each month. Tuition covers the following services: 32 piano lessons, administration related to lessons and studio events, participation in three studio recitals, use of the studio practice app, and three report cards. A late-payment fee of \$10 will be due for any payment not received by the 1st of the month. Students starting mid-term will have their tuition prorated. Tuition payments may be submitted by e-transfer (to heidivallstudio@gmail.com) or by check (made payable to Heidi Wall). My preferred method of payment is post-dated checks for the season, to be submitted two weeks before the first lesson. Tuition will be adjusted annually.

Lessons of 30 Minutes	\$125.00/month
Lessons of 45 Minutes	\$187.50/month
Lessons of 60 Minutes	\$250.00/month

LESSON TIME AND LOCATION

Private lessons are given from 9am-5pm on the Saturdays outlined in the calendar. Once your lesson time has been determined, that time is reserved for you for the 2020-2021 lesson season. Lessons will take place in my basement studio (the basement of 36 Snyder Avenue North, Elmira Ontario, N3B 2B3) or virtually in this Zoom room. <https://us04web.zoom.us/j/9862519468>. Recitals will take place on the Sundays outlined in the calendar in the early afternoon, location and exact time to be determined. Reports will be emailed to parents. Other registration dates and events will be navigated on an individual basis.

CALENDAR

<u>MONTH</u>	<u>LESSONS</u>	<u>RECITALS</u>	<u>REPORTS</u>	<u>OTHER</u>
September 2020	12, 19, 26			Exam Registration
October 2020	3, 10, 17, 24			CMC Registration
November 2020	7, 14, 21, 28	29	30	
December 2020	5, 12, 19			Kiwanis Registration
January 2021	9, 16, 23, 30			Practical Exams
February 2021	6, 20, 27	28	28	Exam Registration
March 2021	6, 13, 2, 27			
April 2021	10, 17, 24			Kiwanis Festivals
May 2021	1, 8, 15, 22	23	31	Theory Exams / CMC
June 2021	Make Ups			Practical Exams

MISSED LESSONS

Refunds, credits, or make-ups will not be given for lessons missed or canceled by the student. When the student has a conflict, he or she may use the Studio Swap List to arrange a swapped lesson time with another student.

CANCELLED LESSONS

In the rare occasion that I need to cancel due to severe illness or extreme weather and should a virtual lesson not be possible, the lessons will be rescheduled to the month of June or a refund will be offered.

DISCONTINUING LESSONS

Lessons can be discontinued at any time. There will be no refunds for deposited tuition. Two weeks of notice is requested.

STUDIO SWAP LIST

Understanding that students sometimes have conflicts, and at the same time realizing the importance of attending lessons faithfully, a studio swap list will be published. Students who choose to be on the swap list will receive a copy listing the names, lesson times, and phone numbers of all students requesting to be on the swap list. Students can then rearrange lessons for important and unavoidable conflicts. Please notify me in advance of any swapped lesson times.

STUDIO PERFORMANCES

There will be three studio recitals per year. Other performances may include participation in the Kitchener-Waterloo Kiwanis Music Festival, the Guelph Kiwanis Music Festival, the Stratford Kiwanis Music Festival, the Canadian Music Competition, and in year-end theory and playing examinations by the Royal Conservatory of Music. Performance opportunities are incentives to help students set and attain worthy goals. My goal is to help students develop self-confidence, stage-presence, and discipline while expressing musical creativity. Students are also invited to participate in summer music camps, such as the day-camps offered at Laurier's Beckett School and National Music Camp, an over-night camp on Lake Couchiching. Please note that exams, festivals and camps require additional fees.

PRACTICE EXPECTATIONS

Students are responsible for practicing their full assignment and preparing for the lesson that has been assigned to them. The parent or guardian can (and in some cases, should) assist in guiding and training the student in this responsibility. This should be done keeping in mind that the responsibility belongs to the student and their self-determined motivation and completion of their responsibility is the long-term goal.

Guidelines to facilitate effective practicing

- Maintain practice time at a daily minimum arranged with me
- Give practice time the same priority as homework
- Schedule practice at a regular time every day
- When desired, break practicing into smaller sessions to help maintain concentration
- When practicing, avoid distractions such as television, pets, visitors, or interruptions
- When using the practice app, turn off device notifications and alerts
- Regularly review all items listed in the Studio Assignment Notebook as it serves as a guide to weekly practice and learning

STUDIO ETIQUETTE

- Keep fingernails short, as long nails impede good hand position
- Keep hands clean and germ-free out of respect for the other students using the piano; washing hands before the lesson is recommended
- Remember to remove wet boots/shoes at the door. Slippers are provided.
- The main floor restroom is available when needed
- At the beginning of each lesson, students should have their piano bag with them and have their music books and notebook out and ready to go
- Each student is responsible for bringing a complete Piano Bag to each lesson. I am very picky about what can be put into the piano bag! Just like practicing, the parent or guardian can (and in some cases, should) assist in guiding and training the student in this responsibility. This should be done keeping in mind that the responsibility belongs to the student and their self-determined motivation and completion of their responsibility is the long-term goal.

ARRIVAL ETIQUETTE

I have found that students who are kept 'screen-free' for the hour or two prior to a face-to-face lesson tend to have more successful lessons, and this is my recommendation. I also recommend that students have a meal or a

snack within the hour before their lesson. Please plan to enter the home no more than five minutes before your lesson time, giving you ample time to wash your hands, deposit coats and boots, and get your music out so you are ready to begin at the beginning of your lesson time. This preserves the privacy of the previous student's lesson time and ensures that your own lesson will begin on time. Regular lateness for lessons may inspire a conversation with parents to find creative solution that will enable your full lesson time to be actualized.

PIANO BAG CONTENTS

Provided by Heidi

- Lesson notebook with specific characteristics
- Thin black binder with specific characteristics
- Pencil case with pencil, sharpener, ruler
- Silly putty, balls and various hand-shaping objects
- Flash cards

Provided by Parent

- Piano curriculum and books that are in current use
- Quality Metronome
- The Oxford Dictionary of Music
- Finger Nail Clipper

INVOLVEMENT OF PARENTS OR GUARDIANS

- The adult's most important role is to listen to the student with encouragement and enthusiasm. I recommend that parents and guardians sit down with the student at least once a week to see that all assignments are practiced and to offer support
- Parents or guardians are welcome to observe lessons
- Parents or guardians should provide a quality acoustic and well-tuned piano, a metronome, and a quiet place to practice.
 - It is recommended that pianos be tuned once or twice a year
 - My recommended piano technician is my dad, Paul Wall (paulwall@rogers.com)
- The parents or guardian's responsibilities include bringing the student to lessons on time and picking them up on time.
- Cars may be parked in the studio driveway or on the road. Zoning laws permit on-street parking.
- Parents are encouraged to call me if there are any concerns or questions. It is my goal to give your child a positive learning experience in a supportive and musical environment. Calls can be made on week days from 7:00-8:00pm to 519-998-5572, or I can be reached at heidwallstudio@gmail.com.

PROGRAMS OF STUDY

Fundamental

This program is for beginners. Since every student is so very different, I often end up tailoring material specifically for the student until they are ready to enter one of the other streams. At the end of this program, the student will be familiar with the piano, be able to read simple music, be able to keep a beat, and play hands together.

Popular

- Piano Adventures (Faber and Faber)
 - Levels: 1A, 1B, 2A, 2B, 3, 4, 5
 - At the end of this series, the student will be able to play pop music with complex right-hand melodies and left-hand chording
- Inter@ctive Piano (Carol Matz)
 - Levels: 1A, 1B, 2A, 2B, 3, 4

- This method is available completely on ipad with supporting games, activities, theory and point keeping
- At the end of this series, the student will have developed hand independence and be ready to enter a classical stream at level 2
- American Popular (Christopher Norton)
 - Levels: 1, 2, 3, 4, 5, 6, 7, 8
 - At the end of this series, the student will have advanced technical skills, be able to play advanced rhythms in a variety of popular styles, and be able to improvise and compose in popular idioms.

Classical

- Royal Conservatory of Music Curriculum
- Practical Levels: 1, 2, 3, 4, 5, 6, 7, 8
- Theoretical Levels: 1, 2, 3, 4, 5, 6, 7, 8
- Most students in this program will take one practical exam per year (in early June) ending with either the level 7 or 8 examination some time before high school.
 - Note that a successfully completed level 7 practical and level 7 theoretical examination offers a grade 11 high school credit
 - Note that a successfully completed level 8 practical and level 8 theoretical examination offers a grade 12 high school credit
- Students who complete level 7 or 8 will be musically literate, have proficient musical skills, have a solid theoretical knowledge of music, and have a grounded historical understanding of the western classical music tradition

Classical Accelerated

- Royal Conservatory of Music Curriculum
- Practical Levels: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, Associate
- Theoretical Levels: 1, 2, 3, 4, 5, 6, 7, 8, Level 9 History, Level 9 Harmony, Level 10 History, Level 10 Harmony, ARCT History, ARCT Harmony, ARCT Counterpoint
- Most students in this program will take two practical exams per year (one in January and one in June). The aim is to complete the Associate examination before they enter High School and to complete any remaining theoretical components during the High School years.
- This program requires heavy parental support. Attending lessons is recommended
- Students in this stream may consider studying music professionally

SAMPLE REPORT

After each lesson, I award the student a mark for preparation, openness to learning and the completeness of their piano bag, according to this rubric. In addition to a record of these marks, each report will also include my comments on material covered over the course of the term, milestones achieved, and next steps. These reports are intended to help me, you and the student keep track of our progress and support each other in musical development, achievement and enjoyment. They can also be helpful to make sure that the best curriculum and program components have been selected for the student.

Program	Fundamentals	Lesson	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32					
		Popular	Preparation																																				
		Classical	Openness to Learning																																				
		Classical Accelerated	Piano Bag																																				
AVERAGE																																							
	Preparation	Preparation and Openness to Learning	10	One could scarcely expect better from a student at this level																	Piano Bag	10	The bag was complete when it arrived and complete when it departed																
	Openness to Learning		9	Superior work which is clearly above average																		8	The bag was complete																
	Piano Bag		8	Good work, meeting all requirements, and eminently satisfactory																		7	The bag was complete but had non-approved items in it																
	Total Absences		7	Competent work, meeting requirements																		6	The bag attended the lesson but was incomplete																
		6	Fair work, minimally acceptable																	5	The bag did not attend the lesson																		

STUDIO RESOURCES AND LINKS

Royal Conservatory of Music – www.rcmusic.com

Tonara Practice App - <https://platform.tonara.com/>

Carol Matz Inter@ctive Piano Program - <https://carolmatzpiano.com/>

COMPETITIONS

Kitchener-Waterloo Kiwanis Music Festival – www.kwkiwanismusicfestival.com/

Stratford Kiwanis Music Festival - <https://kiwanisfestivalstratford.com/>

Guelph Kiwanis Music Festival - <https://gkmf.ca/>

Ontario Music Festival Association (Kiwanis Provincials) - <https://omfa.ca/>

Canadian Music Competition - <https://www.cmcnational.com/>

MUSIC CAMPS

National Music Camp - <https://www.nationalmusiccamp.com/>

Laurier Music Camps

<https://www.wlu.ca/academics/faculties/faculty-of-music/beckett-school/programs-and-camps/camps.html>

POSSIBLE ADDITIONAL COSTS

- Metronome
- Piano Pedal Extender
- Books
- Competition Fees
- Exam Fees

Heidi Wall Piano Studio 2020-2021 Student Registration

STUDENT INFORMATION

Student's First and Last Name: _____

Date of birth: Year: _____ Month: _____ Day: _____ Previous Years of Piano Study: _____

Previous Teacher: _____ Previous Teacher's Contact: _____

PRIMARY PARENT/GUARDIAN INFORMATION

Parent/Guardian's Name: _____

Home Phone: _____

Address: _____

Cell: _____ Can this number be texted? Yes / No

Email: _____ I had music lessons growing up: Yes / No

SECONDARY PARENT/GUARDIAN INFORMATION

Parent/Guardian's Name: _____

Cell: _____ Can this number be texted? Yes / No

Email: _____ I had music lessons growing up: Yes / No

OTHER DETAILS

Lesson Day and Time: _____

Tuition Package: 30 Minute Package ___ 45 Minute Package ___ 60 Minute Package ___

Would you like your name and phone number to be in the Lesson Swap? Yes / No

Do you have a quality acoustic piano in a TV/screen-free room and tune it regularly? Yes / No

Will the student have access to the studio practice app during all practice sessions? Yes / No

What other major activities and commitments is or will the student be involved in during this coming year?

Are there any personal circumstances of which I should be aware (special needs, health problems, other)?

Note that this information will be kept confidential.

AGREEMENT

I have read and agree to the terms of the studio policy statement and registration form.

Primary Parent/Guardian Signature: _____

Date: _____

Heidi Wall

Resume

36 Snyder Avenue North, Elmira Ontario, N3B 2B3
Phone: 519-998-5572 / Email: heidiwallstudio@gmail.com
www.heidiwallpiano.com

PROFILE

- Self-motivated, well-organized, high-energy approach to music education
- Skilled at establishing creative curriculum and innovative programs
- Well-developed awareness and understanding of individual learning styles
- Highly effective communicator
- Expert motivational skills, positive and flexible

EDUCATION

Current DMA in Solo Piano, Western University (Candidate)
2017 MMus in Performance and Literature, Western University
2011 BMus(Hons) in Piano Performance, Wilfrid Laurier University
2007 Certificate of Biblical Studies, Great Lakes Bible College
2004 ARCT Piano Performance, Royal Conservatory of Music

COMPETITIONS

2017 Maritsa Brookes Concerto Competition, First Place, Western University
2012 Ontario Provincials: Diploma Level, Second Place
2011 Canadian Music Competition: Chamber, First Place
2010 Canadian Music Competition: Solo, First Place
2009 Concerto Competition, First Place, Wilfrid Laurier University

TEACHING EXPERIENCE

2019-2020 Undergraduate Studio Instructor, Western University
2019-2020 Teacher's Assistant for Performance Studies, Western University
2018-2020 Opera Coach, Western University
2011-2020 Piano Teacher, Heidi Wall Piano Studio

SERVICES TO PROFESSION

2014-2020 Coordinator, Kitchener-Waterloo Kiwanis Music Festival
2016-2020 Pianist and Founding Member, Andromeda Piano Trio
2018-2019 Music Director, Church of the Good Shepherd
2014-2019 Faculty Pianist and Concert Organizer, National Music Camp of Canada

PROFESSIONAL AFFILIATIONS

2014-2020 Ontario Registered Music Teachers Association
2016-2017 Ontario Music Festivals Association

REFERENCES

References are available upon request.

Heidi Wall's Piano Teaching Philosophy

Leon Fleischer, the great Canadian pianist and teacher, focuses on developing 'the musician', 'the athlete', and 'the artist' in his students. It is a wonderful framework that I have used as a foundation for my own way of guiding my students along their pianistic development.

THE MUSICIAN

The 'musician' part of the pianist is developed through the accumulation of musical knowledge and skill. I teach students how to interpret a score, how to embody a sense of pulse and rhythm, how to analyze forms, identifying harmonic structures and use theoretical concepts in their interpretations. They gain knowledge of composers and repertoire. I expose them to a variety of musical styles and help them draw connections between those styles and their historical and philosophical significance. I teach my students whether piano repertoire is employing techniques that are idiomatic to organ, choral, operatic, or orchestral writing and we play around with mimicking those effects in their playing. By cultivating curiosity and love for musical inquiry of this kind, I aim to strengthen my students as musicians.

THE ATHLETE

The 'athletic' part of the pianist is developed through patient attention to the relationship between sound and the way that the student's own unique body produces it. When this relationship is suitably coordinated, the student has a clear idea of how to generate the music in their imagination. When a student is producing undesirable sound quality (harsh sounds, for example) or experiences physical discomfort while playing, the athletic component can be addressed through the consideration of posture, touch and gesture. One tunes a pianist's posture by connecting their body and mind to the present moment through breathing. With the movement of breath in their body, one can free imbalances in muscle use by aligning one's bones in a natural manner. The student can then explore how gestures and choreographed movements are best suited to producing their musical idea. This approach to the athletic component of the pianist can enable the student to play virtuosic repertoire with great strength and minimal fatigue.

THE ARTIST

The 'artistic' part of the pianist breathes life into one's musical and athletic achievement. As a musician, one has knowledge of baroque trills; for an artist, a baroque trill is made alive in a way that is true to the pianist playing it. As an athlete, a pianist has a gestural plan for a given passage of music; for an artist, that plan becomes the vehicle for self-expression. The artist animates the inanimate. I aim to nurture this fundamental pianistic component and encourage the student to give themselves over to artistic expression by praising it and giving them permission to take risks. Fostering performance habits like instant self-forgiveness, the release of ego, and freedom from perfectionism can make more room for artistic expression.

OVERALL HEALTH

I believe that physical and mental health are fundamental to pianistic development. My aim is to assist each student along their own path of striving for competence and confidence in a performance art that is fraught with frustration. Gentleness can go a long way when a student is being too hard on themselves. Firmness can go a long way when a student is being too easy on themselves. This is the teacher's challenge – to provide the correct blend of support to maximize the student's own autonomy in their learning and to do so in such a way that maintains a life balance that promotes rather than detracts from their physical and mental health.

CONCLUSION

Every student has a different musical background and holds different goals. I am mindful that students are people first and foremost. Dignifying each student's individual experience is important. I have held these values for my near decade of teaching and I believe my students have grown to love playing the piano under my tutelage.