



SASKATOON TALENT EDUCATION

## 2017/2018 REGISTRATION

### The Teaching Year

- The 2017-2018 term will begin on Monday, September 11, 2017, and end with the final recitals in June 2018.
- There will be regularly scheduled lessons on all long weekends, except the Thanksgiving long weekend (no lessons Friday, October 6, Saturday, October 7, and Monday, October 9, 2017).
- Christmas and Easter holidays as well as Spring Break will follow the school calendar (Saskatoon Public School Board).
- The teaching year is based on a thirty-eight-week term: however, you will pay for and be guaranteed thirty-two lessons during the year, leaving a “cushion” of four weeks for sick leave time, etc. There will be no extra charge to those receiving more than thirty-two lessons during the year.
- The teacher is not responsible for missed lessons on the part of the student, however, students who miss lessons may have the opportunity to attend make up lessons at the teacher’s discretion.
- The teacher will assume responsibility for lessons missed by him due to illness, or for any other reason, if the thirty-two-lesson minimum is not attained by the end of the term.
- The teacher assumes students will arrive on time for all lessons, and is not responsible for missed time due to tardiness.

### Fees

- Lesson fees are charged on a yearly, **NOT A PER LESSON** basis. Monthly payments are calculated by subtracting the deposit from the yearly fee, and dividing the remainder by 10.
- There are no extra charges for any extra lessons required for solo recital, ensemble performance or audition preparations.
- Fees include most printed materials and repertoire. *There may be additional charges for recordings and re-prints of lost materials.*

Those wishing to terminate lessons during the teaching year **MUST** give a minimum of **ONE** months’ notice.

## CURRICULUM AND TUITION

### MUSIC FOR CHILDREN

*Students transferring from other disciplines are welcome. When placing such students, a careful assessment of the student's skills is completed and a study plan is developed specifically for that student.*

#### Level One - Beginners

##### Eligible Students

Ages three and up with no experience on the piano.

##### The Role of the Teacher

To treat each child as an individual and teach to their specific developmental abilities and needs; To maintain an open and honest line of communications with the parent and provide guidance towards building a positive practice relationship in the home; To teach to the child, the child's needs, and the child's attention span.

##### The Role of the Parent

To play an active role with the child at the group lesson and to oversee and take responsibility for practice in the home; To trust in the teacher's assessments and instructions and to follow through on assignments in the home; To maintain an open dialogue with the teacher.

##### Level One Goals

Concentration; Strong Teacher/Student/Parent Relationship; Listening; Right-Hand Technique; Left-Hand Technique; Hands Together Skills; Note Reading; Ensemble Performance.

##### Keyboard Theory

Optional but highly recommended, for school-age children, who have begun note reading.

#### Level Two

##### Repertoire

Study continues in the Suzuki Repertoire. More contemporary repertoire is also utilized for additional repertoire, special performances, and recitals.

##### Study Goals

Using the pieces to continue the development of technique, independence of the hands and basic dynamics.

##### Note Reading

A good practical musician must be skilled in all areas, and reading is no exception.

##### 12-Bar Exercises

The I-IV-V chord progression plays a vital role any musical genre. These elements are introduced students in Level Two.

##### Ensemble Performance

Students are encouraged to perform together in One-Piano, Four Hands, Two-Piano, Four Hands, or Two-Piano, Eight Hands scenarios.

##### Keyboard Theory

Optional but highly recommended, for school-age children, who have begun note reading.

#### Tuition for Levels One & Two

\$1100.00 per year, **minus a deposit of \$100.00 due upon registration**. Balance of \$1000.00 to be paid by post-dated checks of \$100.00 dated September 1, 2017 through June 1, 2018.

#### Keyboard Theory for Levels One & Two

\$600.00 per year, **minus a deposit of \$50.00 due upon registration**. Balance of \$550.00 to be paid by post-dated checks of \$55.00 dated September 1, 2017 through June 1, 2018.

## MUSIC FOR CHILDREN

### Level Three

#### Repertoire

At this level, repertoire studies are tailored to the individual needs and interests of the student.

- A. Study is centered primarily around the standard Suzuki classical repertoire, with a minor emphasis on the elements of blues/jazz/pop/improvisation.
- B. Study is centered primarily around the elements of blues/jazz/pop/improvisation, with the use of some classical repertoire.
- C. A 50-50 balance between the two disciplines.

#### Study Goals

To further develop technique, tone, sensitivity, and increased control of dynamics. To encourage creativity and increased confidence in the discipline of improvisation.

#### Reading

The study of reading continues at the lesson and through daily practice assignments

#### Ensemble Performance

Students are encouraged to perform together in One-Piano, Four Hands, Two-Piano, Four Hands, or Two-Piano, Eight Hands scenarios.

#### Keyboard Theory

Optional but highly recommended.

### Level Four

Advanced studies in the specific area of interest for each student, the emphasis on the development of technique, musicianship, and musical creativity. This is achieved through the study of advanced repertoire, playing, and improvising around pre-recorded music beds (Jazz studies), and the study of various improvisational scenarios.

#### Keyboard Theory

Optional but highly recommended

### Tuition for Levels Three & Four

\$1300.00 per year, minus a deposit of \$100.00 due upon registration. Balance of \$1200.00 to be paid by post-dated checks of \$120.00 dated September 1, 2017 through June 1, 2018.

### Keyboard Theory for Levels One & Two

\$600.00 per year, minus a deposit of \$50.00 due upon registration. Balance of \$550.00 to be paid by post-dated checks of \$55.00 dated September 1, 2017 through June 1, 2018.

## KEYBOARD THEORY

*"My goal as a teacher is to produce well-rounded musicians with practical musical skills. This includes technique, tone, and development of the ear, knowledge of various genres, the ability to improvise and a deep knowledge of the elements of music. Keyboard Theory plays a large role in achieving this." ..... Zane Hrynewich*

Today's children are smart. They have grown up with technology, they are savvy, they are aware and they are "plugged in" to the world around them. Giving them the most current musical tools can do nothing but promote creativity, a deeper understanding of all music, and produce better musicians.

To this end, about a decade ago, Zane began experimenting with creating materials relating to contemporary theory to be studied at the keyboard. New concepts were tried, some refined, and some discarded based on how students responded. At first, he used these materials with his teenage students, then older elementary children, and finally, kids as young as five. The results were phenomenal! Students studying Keyboard Theory progressed further in performance, showed higher levels of musicality, and musical confidence than their peers who didn't take the course.

Today, the process continues to evolve. New materials are created and introduced throughout the term, as each of the current four levels is refined. Presently, levels are: Rudiments, Intermediate Level One, Intermediate Level Two, Advanced Level One, and Advanced Level Two.

### Keyboard Theory All Levels

\$600.00 per year, minus a deposit of \$50.00 due upon registration. Balance of \$550.00 to be paid by post-dated checks of \$55.00 dated September 1, 2017 through June 1, 2018.

## MUSIC FOR ADULTS

*"My goal for the Adult Student is to get them playing stimulating repertoire as quickly as possible, regardless of their skill level and achieve a positive sense of progress. Therefore, it is vital to quickly design a musical "game plan", tailored to the specific needs of each student." .....Zane Hrynewich*

### Keys to Success

**Patience** ..... adults tend to overthink, overdo, and attempt to overachieve. They must recognize playing the piano requires aural, mental and physical skills, each needing time to develop.

**Listen** ..... Learn the way children learn. In order to develop the ear and build the ability to internalize music, adults must resist the tendency to rely on the visual. They should listen to recordings of the music they are learning and use their ears as much as possible. To this end, I supply and assign supplementary listening exercises involving playing along with recorded music.

**Repeat** ..... learning in young children revolves around repetition – doing the same thing over and over again, until it becomes internalized. Adults have the tendency want instant results and often become impatient when much repetition is necessary. The key to learning any new skill?

**Take tiny steps**..... Recognize that playing the piano involves the development of visual, aural and physical skills. The mastery of one tiny skill at a time leads to larger skills and success. Don't sacrifice quality for quantity.

### Music for Adults Tuition

\$1900.00 per year, minus a deposit of \$150.00 due upon registration. Balance of \$1750.00 to be paid by post-dated checks of \$175.00 dated September 1, 2017 through June 1, 2018.

### Enrollment limited to FIVE students

#### Options

1. **Live Recording/Digital Recording/Mixing/Engineering/Producing** – for aspiring recording artists, singers, composers. We record students performing their own compositions, including vocals and instrumental parts. This provides a basic knowledge of live recording techniques. We also have the option to work with a wide variety of digital instrumentation, ranging from drums, to strings, to orchestra, to synthesizers and much more. Once instrument tracks are completed, mixing techniques are introduced. These include equalization, compression, reverb, delays, and exposure to literally hundreds of other plugins designed to produce studio-quality mixes.
2. **Mixing/Engineering/Producing** – This is for students who do not wish to record their own compositions, but who are interested in the Mixing/Engineering/Producing aspects of recorded music production. We use pre-recorded vocal and instrumental tracks as a starting point to build a unique mix. Students learn mixing techniques, including panning, automation, equalization, compression, reverb, and digital effects. They may also choose to add digital instrumentation as well as experiment with other production techniques.
3. **Electronic Music** – Students work with a multitude of state-of-the-art in-house electronic instruments, synthesizers and samplers to build their own electronic sounds. They learn about electronic sound creation and manipulation, as well as mixing, engineering, and production basics.

#### Digital Recording Tuition

\$1500.00 per year, minus a deposit of \$100.00 due upon registration. Balance of \$1400.00 to be paid by post-dated checks of \$140.00 dated September 1, 2017 through June 1, 2018.

# REGISTRATION

Parents: \_\_\_\_\_

## CONTACT INFORMATION

Phone and Email:

Home \_\_\_\_\_ Father Work \_\_\_\_\_ Father Cell \_\_\_\_\_

Mother Work \_\_\_\_\_ Mother Cell \_\_\_\_\_

Email Address 1 \_\_\_\_\_ Email Address 2 \_\_\_\_\_

## STUDENTS

Name	Age	Level	Keyboard Theory	
			Yes	No

## PREFERRED LESSON DAY & TIME

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

## FEES

Piano					
	Number of Students		X Amount of Deposit	= Total	
Keyboard Theory					
	Number of Students		X Amount of Deposit	= Total	
Amount Enclosed					
Please include your deposits and post- dated checks with your registration					