VMTA SPRING WORKSHOP 2018
Wednesday 3 & Thursday 4 October

Methodist Ladies’ College
Flockhart Hall
207 Barkers Road, Kew, 3101

PROGRAM
DAY ONE: Wednesday 3 October
For piano teachers

9.00am: Registration
9.25am: Welcome from VMTA President
9.30am: Activity

9.45am-10.45am
Developing Practical Skills for the Future Musician: Chords, Pop & Lead Sheets
Tim Topham, Director - Top Music Education
The ability to play pop music, understand chords, and read from lead sheets is a fundamental and important part of learning music, especially if we want to give our students practical, real world skills that they can use for the rest of their life. Join Tim as he demonstrates his approach to teaching students chord progressions, pop music and lead sheets from the very first lessons. Learn how a simple understanding of chords from a young age can open up a whole new world for students including a stronger ability to sight read, a greater understanding of composing, and much more. Watch your students’ eyes light up when they realise they’ve just composed their own chord progression or been able to play their favourite song in just a couple of lessons. You’ll see proven teaching ideas in action and will be able to try them in your studio straight away.

10.45-11.15am: Morning Tea

11.15am-12.45pm
The Art of Pedalling
Elyane Laussade
In this era of extraordinary interest in piano teaching, it is perplexing that the teaching of the art of pedalling is so neglected that it is virtually left to the student to “figure it out”. Pedalling is one of the most important ingredients of artistic pianism, requiring much experimentation and refined listening. In this presentation, highly acclaimed pianist Elyane Laussade will talk about the range of possibilities of all three pedals, in piano repertoire that stretches from Baroque music through to compositions hot off the press. Elyane will demonstrate at the piano using repertoire examples she has carefully selected to cover a broad range of pedalling solutions. The last half hour of the presentation will be designated for your questions, and it would be most useful if you could bring in passages of repertoire you are currently teaching or learning which present pedalling challenges for you or your students, so that you can leave the session with your pedalling questions specifically addressed.

12.45-1.45pm: Lunch

1.45-3.00pm
The Melody is Not Enough
Kristian Chong
This presentation will focus on the frequent misperception of balance between the hands. On a simple level, many teachers focus on ensuring the melody in one hand is more than the other. In a majority of AMEB examinations, this does not happen, but even this methodology is too simplistic and in fact misguided. As a result, at more advanced grades, diplomas and at tertiary and even professional levels, a re-thinking is always required. This session will examine how to balance harmony, melody and texture so that all influence each other, and will show how this can be incorporated into all levels of playing, whether beginner or professional.

3.00-3.30pm: Afternoon Tea

3.30-4.30pm
Preparing for Performance: The Big Picture
Bron Sozanski, VMTA Council Member
What do we do for students who are uncomfortable or reluctant to perform in public? A great deal can be achieved by learning and rehearsing the protocols and routines required, and the process is readily available to teachers. This presentation will help teachers with students who are approaching or within the teenage years particularly, a time where the smallest variation can affect a well-prepared performance. A range of techniques and approaches used to
prepare students for concerts, competitions and examinations will be demonstrated. This includes participation in workshops to learn and rehearse important skills for developing confidence in being on stage.

4.30pm: Reflection & Wrap Up
4.45pm: Close

------------------------------------------------------------------------------------------------------------------------

DAY TWO: Thursday 4 October
For teachers of ANY instrument or voice

9.00am: Registration
9.25am: Welcome from VMTA President
9.30am: Activity

9.45am-11.00am
Running a Successful Music Studio or School
Wendy Brentnall-Wood, Founder & Director - Wendy’s Music School
Running a successful music studio or school involves not only the skills and planning of an inspiring teacher, but also administrative, financial skills, and other business knowledge for which many music teachers are unprepared. This presentation will take teachers through a step-by-step checklist of the essential management skills needed to run an efficient and profitable music teaching business. This includes how to structure your business, the importance of insurance, and legal requirements such as registration and intellectual property. Approaches to managing your time effectively, invoicing options, devising lesson policies and payment methods, and employing other teachers will be discussed. Participants will have the opportunity to ask questions at the end of the presentation, and some useful online resources will be provided.

11.00-11.30am: Morning Tea

11.30am-12.45pm
Working with Performance Anxiety
Vicki Halik, Clinical Psychologist & Suzuki Music Teacher
Performance anxiety is an almost universal affliction for musicians, young or old. This presentation will explore the neuropsychological basis of performance anxiety, as well as developmental factors for children and adolescents. Anxiety is underpinned by physiological processes which affect all human beings, and Vicki will present some behavioural and psychological strategies that tend to be universally helpful in reducing anxiety. Whilst this may be enough for some people, others will require more tailored approaches on top of this, as there are many personal and unique factors that influence an individual’s response to performance situations. Vicki will indicate the breadth of other approaches that are available or possible, and she will share some of the creative strategies which she has used in her work with individuals.

12.45-1.45pm: Lunch

1.45-3.15pm
Putting the Movement Back into Baroque Music
Fiona Garlick, Artistic Director - Early Dance Consort (Sydney)
Since the 18th century, suites of dance music from the Baroque era have been used in music teaching and composition, for their variety of rhythms and characters, though the actual dances are long-forgotten. Today, when introducing students to this early repertoire, have you ever wondered what a courtly Minuet or Gavotte might look like, or how it would feel to dance a Gigue? How fast should they be played? How should their rhythms be accented? Fiona Garlick will bring these elegant dances to life and help you to hear their music with new ears. The session combines a practical introduction to the steps and movements for key dances of the era with short demonstrations of choreographies from 18th century dance notations. Please wear loose, comfortable clothing and low-heeled, secure shoes to dance in.

3.15-3.45pm: Afternoon Tea
3.45-4.45pm
Getting the Best Value from Your Accompanist
Robin Baker, VMTA Council Member
With over 30 years’ experience as a piano accompanist, Robin has created a system of rehearsal techniques designed to secure maximum musical confidence in the student. In this session, Robin will outline these rehearsal techniques, the psychological principles behind them, and how they can work to achieve a positive outcome. Techniques such as pattern recognition which aim to have the student experience a quick result will also be discussed. Robin will also explain her teaching philosophy and how she structures rehearsals, and she will give a live demonstration rehearsal with a student preparing for an AMEB exam. Teachers of an instrument other than piano will benefit from Robin’s experience and insight into how students can gain added value from rehearsals with their accompanist; and how certain teaching techniques in the studio can produce positive results quickly. This presentation is also relevant for piano teachers who accompany students and want to improve their skills, as well as those interested in accompanying.

4.45pm: Reflection & Wrap Up
5.00pm: Close

The VMTA gratefully acknowledges the support of Methodist Ladies’ College, Melbourne

About the Presenters

Tim Topham
Tim is an expert in creativity and innovation in music education. He helps music teachers build thriving, modern studios centered around creative, engaging teaching that resonates with today’s students. Tim hosts the popular Creative Piano Teaching Podcast, writes regularly at timtopham.com and speaks at local and international conferences. He also mentors hundreds of teachers through his online professional development community The Inner Circle. In 2017, Tim was consultant editor of the Australian Music Examination Board’s Piano for Leisure Series 4 exam books and his writing and training courses have been featured in American Music Teacher, The Piano Teacher and a host of music education journals around the world. He holds an MBA in Educational Leadership, BMus, DipEd and AMusA.

Elyane Laussade
A graduate of the Julliard school in New York City, pianist Elyane Laussade has delighted audiences on five continents with her imaginative and individual playing. Originally from the USA, Elyane has now established herself as one of Australia’s finest performers. She has performed on numerous occasions with the Melbourne Symphony Orchestra and has been featured by ABC Classic FM and 3MBS in studio recordings and live broadcasts. As a soloist, Elyane has performed in Australia, New Zealand, Singapore, South Africa, the USA and Europe. She has toured Taiwan where she performed recitals in Taipei, Tainan, Chaiyi, and at the National Concert Hall in Taichungff. Her recent concert tours in France included solo recitals, Dvorak Piano Quintet with the Quatuor Joachim, and several WW1 commemorative recitals. She has recorded a solo CD Just for You, as well as These Little Things with Sydney-based violinist Jemima Littlemore. This year is an exciting one with Elyane’s first performance in Kobe, Japan, concerts in Washington State, Massachusetts and New York, USA, and return engagements in the north of France. This past June also marked the launch of Elyane’s most recent project, performances of all 27 Mozart piano concertos with orchestras around Australia. Elyane also enjoys a rich chamber music career. At her Melbourne-based Laussade Studio, she teaches, presents workshops, and holds recitals in collaboration with Australian musicians and leading soloists from abroad.
Kristian Chong

One of Australia’s leading pianists, Kristian Chong has performed throughout Australia and around the world as a concerto soloist, chamber musician and recitalist. Kristian has appeared as a concerto soloist with the Adelaide, Melbourne, Queensland, Sydney and Tasmanian Symphony Orchestras, and orchestras in the UK, New Zealand and China. His competition successes include the Symphony Australia Young Performers Award and the Australian National Piano Award. Kristian has lectured in piano pedagogy at the University of Melbourne where he currently teaches piano and chamber music. He has given numerous masterclasses and lectures at universities and schools, and is an experienced adjudicator, examiner and teacher. Kristian studied at the Royal Academy of Music in London with Piers Lane and Christopher Elton, and earlier with Stephen McIntyre at the University of Melbourne.

Bron Sozanski

Bron Sozanski holds a Bachelor of Arts degree majoring in Music and French, and a Diploma in Education majoring in double music from Sydney University. He has an Associate Diploma in Piano Tuition from the Trinity College of London. Before moving to Victoria in 1994 he was Head of Music at two private schools in Sydney. Currently he is the Senior Piano Teacher and Co-ordinator of Piano Performance at Ballarat Grammar. Bron has been the classical music reviewer for print media in the Ballarat district for twenty years and currently sits on the VMTA Council.

Wendy Brentnall-Wood

Wendy has been teaching since the age of seventeen. Known now as a “serial music education entrepreneur”, her journey includes 40 years’ experience in growing and managing a variety of music teaching businesses. These include home studios, multiple retail studios, franchised studios, school-based and now online programs. Wendy’s teaching background includes multiple instruments and instrumental programs, classroom teaching and ensembles examining, adjudicating, coaching and mentoring. She is the author of Learn to Play and Sing which comprises a total of 110 books for 6 instruments. Wendy’s vision is helping music teachers spread the benefits and joy of music. Wendy’s formal qualifications include a Bachelor of Music Education and AMusA certificate.

Vicki Halik

As a practising clinical psychologist for the past 30 years, as well as a pianist and trained Suzuki piano teacher, Vicki Halik has had a lifelong passion to bring her understanding of treating anxiety to the music teaching sphere. She has worked with both her own students struggling with performance anxiety, and with individual musicians referred to her in her office. Vicki’s extensive experience includes public mental health and working as a private practitioner and consultant to individuals, groups and organisations, including hospitals, clinics and schools. Vicki has a particular interest in long-term or depth psychotherapy to help people find new ways of relating to themselves, others and the world around them. She completed postgraduate training in Clinical Psychology, 4 years’ training in Psychoanalysis, and holds a Master of Arts in Clinical Psychology from the University of Melbourne. Vicki has also trained in modern mindfulness-based meditative methods, and she has an interest in ancient wisdom teachings. She is well-versed in both short-term and structured interventions, as well as longer term psychotherapeutic work if needed.
Fiona Garlick
Fiona Garlick is Artistic Director of the Sydney-based Early Dance Consort. She trained in classical ballet, gained an Honours degree in Fine Arts, and a PhD in French baroque court dance. Fiona has taught widely in Renaissance and Baroque dance and its music. Her choreographic research has led to performances of early music, and productions of early operas and ballets with ensembles such as the Australian Brandenburg Orchestra, Renaissance Players and City Chamber Orchestra of Hong Kong, and including works by composers such as Lully, Campra, Telemann, Rameau, Purcell, Handel and Bach.

Robin Baker
With 30 years’ experience, Robin Baker enjoys a busy freelance career as a piano accompanist, piano teacher and chamber musician. Robin has recorded for the ABC and BBC, appeared as a guest artist at ANAM, and is a staff pianist at the University of Melbourne and Monash University. She is also an AMEB examiner. Robin completed a music degree and post-graduate studies at the Royal Northern College of Music in the UK, and spent many years performing in concerts throughout Britain and Europe. Robin has performed in piano trios, quartets and quintets, including touring Asia with the Szigeti Trio. She has been a tutor of chamber music at the University of Melbourne and continues to coach chamber groups in performance and rehearsal techniques in her studio. Robin was an organiser of the annual Piano Accompanist Summer School and has been a regular tutor at the event. She has given masterclasses in both the UK and Melbourne. Robin has a particular interest in coaching students for scholarship auditions, competitions and exams. She is passionate about working with the individual strengths of each student, so they can learn and perform at their best, and therefore strengthen their self-esteem and confidence.