



KUI MIN PIANO STUDIO  
50 Ovendon Square, Scarborough, ON M1S 2M5

Dr. Kui Min | 閔遠博士  
647.969.8812 | kuimin@gmail.com | www.kuimin.org

---

## STUDIO POLICY

2021-2022

### My PRIMARY GOAL

To help my student becoming a well-balanced artist, through promoting and shaping his or her -

- **Passion** for the piano and music – Artistic engagement, spontaneous musicality and curiosity
- **Discipline** – Fulfillment of expectation, reaching long term and short term goals through careful plans and mindful practice, and having rewarding experience of weekly productive work
- **Personality** – Development of individuality, imagination and creativity
- **Sensitivity** – Development of critical listening, ears for colors and sounds, and refined control of emotion
- **Virtuosity** – Gaining techniques which make the most out of the least; and through which the student performs with confidence, warmth, and freedom
- **Overall Musicianship** – Reinforcement of practical skills such as keyboard theory and sight reading which make music learning more efficient
- **True Enjoyment** – Every single minute the student spends at the piano is rewarding and enjoyable

## **TUITION FEES**

Tuition fees for lessons are due at the first lesson of each month. A late fee of \$20 is added for any tuition payments not received by the first lesson of the month.

60-minute lesson / \$100

## **LESSONS**

Students are expected to arrive at lessons on time and with all lesson materials. No food, gum, or drinks (except water) allowed during lessons. Students are required to wash hands when they arrive for lessons. Siblings are welcome provided they remain absolutely still and quiet during the entire lesson time. Parents who would like to sit in and take notes during lessons are extremely welcome. Please be prompt in picking up your child after his/her lesson if you must be absent during that time. Parents will be fully responsible for the expense of any housing damages caused by waiting for children.

## **MATERIALS**

I will let you know what books are necessary for the student's progress, but obtaining them will be your responsibility. Most books can be purchased at the local music stores (e.g. Harknett Music Services at 2650 John St, Markham, ON L3R 2W5) or online carriers (e.g. sheetmusicplus.com or amazon.ca). It is important that books be purchased in a prompt manner. Students need to bring a 3" three-ring binder that has the exterior, see through plastic pocket cover. This will be used throughout the year to keep assignment sheets and handouts in order.

## **MISSED AND MAKE-UP LESSONS**

A maximum of two make-up lessons could be arranged throughout the year. Make-up lessons could be scheduled if I am given cancellation notice at least 24 hours prior to the lesson time. A make-up may be provided if the lesson was canceled by me. No refund will be given to students who cancel a lesson with less than a 24-hour notice. Planned absences must be informed prior to monthly tuition payment. Sudden sickness or family emergencies will be considered exceptionally.

## **RECITALS, COMPETITIONS AND EXAMS**

Public performances are an important component of musical study. In addition to the joy of sharing music with others, they can be inspiring for students who are having difficulties. They help foster the poise and self-confidence needed later in life when we

must present ourselves to others in public. All students are encouraged to participate in our annual studio recitals and local festivals, either as performers or as the audience. Each year, the various organizations provide educational and competitive opportunities for qualified students. Such events may be offered by me to those students who seem to possess the necessary maturity, discipline, talent and temperament to participate in such events. Bear in mind that these opportunities require a high level of determination, more serious practice habits, and the ability to perform in a competitive arena with a high level of confidence. All music (except duets) is to be memorized for the events. Deadlines for preparation are imposed and strictly adhered to in order to ensure that all participating students are secure with their piece(s). Those students whose piece(s) is/are not performance-ready by the deadline shall be withdrawn from the event.

---

## *Notes for parents of prospective students...*

### **Practice: A Family Responsibility**

To ensure optimal progress, sufficient practice time must be set aside. It is important to find a time when it is relatively quiet in the home for effective learning. Please respect the student's practice by eliminating all distracting elements, such as TV, stereos and friends. The emphasis needs to be on mind spent, not only time spent. Praise and encouragement are the parents' greatest tools in helping a young musician. Sit down and listen to your child's practice regularly, and help your child reach his/her weekly goal.

I do not generally require a certain length of time to be spent in practice – I ask only that a practice session lasts *as long as it takes to reach the goal* and that practice need only occur *on those days that the student also breathes*. Parents and students should keep in mind the advancement rate is directly related to amount of time spent in *thoughtful, concentrated* practice. An average of 30 minutes a day will let the student “scrape by” – an average of an hour a day will move the student to a much higher level of skill and enjoyment.

Even a student who loves music and has a strong desire to play the piano needs *encouragement* – not nagging – to practice. The excitement of beginning piano lessons often leaves a parent wishing their child would find something to do other than play the piano! Unfortunately, such excitement seldom lasts forever – the interest and the desire are still there, but the student eventually comes face-to-face with reality of the work and effort involved in studying such a complex instrument.

There are seven basic reasons a student does *not* practice – I take full responsibility for the first three:

1. The student does not know *how* to practice.
2. The assigned pieces are either too boring or frustrating.
3. The student is required to work exclusively on music that is not appealing.

Parents are responsible for the next three:

4. Practice is scheduled when other family members (or nearby friends) are engaged in games or watching a special show.
5. Practice sessions are too long for the student's age.
6. The instrument is not in reasonable condition and/or the practice room is not comfortable and/or too many distractions are in the room at practice time.

The student must bear responsibility (with the parents' guidance) for the most common reason of all:

7. The student must develop a character trait – discipline – in order to learn to schedule priorities and to understand there is not always enough time in the day to do *everything*, but to choose wisely those activities that are important and meaningful. The piano requires the ability to study independently.

### **Tips of How Parents Can Be Encouragers**

- Praise for your child's efforts and special accomplishments is important, but secondary to other actions and attitudes that are ongoing.
- Show your support by attending recitals and other performances; ask for a single piece concert after dinner the next time you have company. (Let the student choose an old and familiar piece.)
- Never complain about having to tolerate the music of practice time or the scheduling difficulty of fitting lessons into busy lives.
- Take an interest in weekly assignments. Comments marked in students' sheet music (currently electronically in the PDF files sent to the students and parents after each lesson) specific to the current study pieces, and specific goals to accomplish each week. They can also provide an opportunity for parents to be involved with the learning process.
- Buy a classical music recording for a 'no special reason' present.
- Enjoy the music!

### **Practice Tips for the Beginning Piano Student**

A piano student's at-home practice is the most critical part of their progress. Piano is not something that can simply be done once a week at a lesson, concepts must be effectively

reinforced every day. The following are suggestions that parents should help their children understand and remember.

### 1. Quality of Time vs. Quantity of Repetitions

- Students should practice for a certain amount of time each day and spend that time working to accomplish specific goals. These goals are outlined each week by the teacher in their notebook and music.
- Avoid the “do it this three times and then you are done” approach to practicing.

### 2. Awareness of hand position and technique

- Am I sitting up straight?
- Am I sitting a proper distance from the piano?
- Is the bench at a good height?
- Are my shoulders, arms, and hands relaxed or do they feel tight?
- Is my wrist level with the keyboard?
- Are my fingers curved and supported?
- Am I dropping my weight into each key?

### 3. Steady beat and control over rhythms

- Do I feel a pulse inside of my body before I begin and keep it as I play?
- Should I use the metronome to help?
- Am I feeling the right number of counts in each measure?
- Am I paying attention to how long each note should be held?
- Have I noticed all of the rests?

### 4. Attention to sound

- Does every note sound good or do they sound stiff and harsh?
- Am I showing the dynamics the composer has written into the music?
- Am I playing musically and shaping each phrase?
- Am I observing legato, staccato, accents, tenuto, and other articulations markings?

### 5. Enjoying the process

- Fill your home with music. Listen to works by the great classical composers.
- Dance and move your body to the beat of the music.
- Sing together.
- Learn music that you enjoy and that interests you.
- Perform pieces for supportive and enthusiastic friends and family.



Pianist Kui Min was born into a family of musicians (of three generations). In his youth years, he studied erhu with his father Zhen Min who was a professor and the head of the Traditional Instrument Department at the Sichuan Conservatory of Music, and violin and piano with his mother Xinshu Cai. When he was nine years old, Kui Min started his piano lessons with renowned piano pedagogue Professor Daxin Zhen at the Sichuan Conservatory of Music. After graduating from the Middle School of the Sichuan Conservatory of Music with highest honours, he came to North America with full scholarships, earned his Honours Bachelor of Music at the Wilfrid Laurier University in Canada, two Master of Music degrees at the University of Notre Dame and Doctor of Musical Arts at the University of

Wisconsin-Madison in the US.

Kui Min is a highly praised performer. He is a recipient of numerous awards and honours, including Outstanding Performance Certificate in Dorothy A. Anderson International Piano Competition, the winner of Concerto Competitions at the Wilfrid Laurier University and the University of Notre Dame, the winner of Beethoven Competition at the University of Wisconsin-Madison and the First Prize in Southwest Division Selective Trail of First China International Piano Competition. Kui Min has been heard in many concert venues throughout Canada, USA, Japan and China. He has toured with The Canadian Consort led by former Tokyo Philharmonic Orchestra and Kitchener-Waterloo Symphony principle conductor Chosei Komatsu, representing Canadian government, performing in fourteen cities in Japan including solo performance for The Imperial House of Japan.

A recipient of the Steinway & Sons Top Teacher Award for 2017 and Certificate of Excellence from the Crescendo International Music Competition, Kui Min is also a passionate teacher whose students have received top honours in international, national and regional competitions in North America, and have been invited to perform at the Carnegie Hall in New York, the Wiener Musikverein in Vienna, Auditorium Parco della Musica in Rome and Philharmonie de la Musique in Paris. Kui Min has been invited to give master classes at several American universities and has presented his research at the National Conference of College Music Society in the US. He has also served as an adjudicator in numerous piano competitions in Wisconsin, US, and the senior adjudicator for the Sixteenth, Eighteenth and Nineteenth Annual Arts Richmond Hill Music Festival, the Eighteenth and Twenty-Third Annual Markham Music Festival, the Fifty-Eighth Annual Newmarket Lions Club Music Festival and the 2018 Crescendo International Music Competition in Canada. Kui Min has taught at the University of Notre Dame Department of Music and the University of Wisconsin-Madison School of Music, and has served on the faculty at the Rhapsody Arts Center and the Einstein School in Wisconsin, US and International Music Academy, Ware Academy of Music and World Academy of Music in Canada. Kui Min owes much of his success to several outstanding teachers, including James Parker, Christopher Taylor, John Blacklow, Samuel Howard, Jessica Johnson and Gary Amano.



青年鋼琴家閔遠出生於音樂世家，家庭三代都是國內音樂教育及演奏家。曾祖父葉伯和是近代寫作中國音樂通史著的第一人，祖母曾是原西南師範大學鋼琴教授。閔遠幼年時跟隨父親，原四川音樂學院民樂系系主任閔偵教授學習二胡，之後跟隨母親蔡心淑學習小提琴和鋼琴，九歲拜師於著名鋼琴教育家鄭大昕教授門下學習鋼琴。以優異成績畢業於四川音樂學院附中後，閔遠獲得全額獎學金就讀於加拿大和美國的高等音樂學府，從師於 James Parker、Christopher Taylor、John Blacklow、Samuel Howard、Jessica Johnson 和 Gary Amano 教授，以鋼琴系第一名的成績在加拿大偉佛羅利亞大學（Wilfrid Laurier University）獲得榮譽音樂學士學位，後在美國聖母大學（University of Notre Dame）獲得兩個音樂碩士學位，之後在美國威斯康辛大學（University of Wisconsin-Madison）獲得音樂藝術博士學位。

閔遠曾獲得美國多希·安得生國際鋼琴比賽傑出演奏證書，美國聖母大學和加拿大偉佛羅利亞大學協奏曲比賽第一名，美國威斯康辛大學貝多芬比賽第一名和中國首屆國際鋼琴比賽西南區選拔賽第一名。閔遠曾多次在中國、美國、加拿大和日本舉行獨奏及室內樂音樂會，受到高度評價。他曾跟隨原東京愛樂管弦樂團和基奇納-滑鐵盧交響樂團首席指揮小松長生在日本十四座城市巡迴演出，並代表加拿大政府為日本皇室獨奏。

閔遠熱衷於鋼琴教育事業，榮獲 2017 年斯坦威最高教師榮譽獎（Steinway & Sons Top Teacher Award）以及基斯山度國際音樂比賽傑出教師獎。從事教學多年，閔遠培養出了一批優秀的鋼琴學生。他的學生曾在中美加三國的國際、國內及區域比賽中獲得過最高獎項以及受到過國際鋼琴界權威的高度讚賞。他的學生曾多次與美國知名交響樂團合作演奏協奏曲，也被邀請到美國紐約卡內基音樂廳（連續三年基斯山度國際音樂比賽第一名和第二名獲獎音樂會）、奧地利維也納金色大廳（2018 年維也納國際音樂比賽第一名獲獎音樂會）、意大利羅馬音樂廳（2018 年羅馬國際音樂比賽第一名獲獎音樂會）和法國巴黎愛樂音樂廳（2019 年巴黎國際音樂比賽第一名獲獎音樂會）演奏。閔遠曾受美國柯爾比學院和西伊利諾大學邀請講授公開課及大師班課，也曾多次受美國高等音樂院校協會（College Music Society）邀請在地方和全國會議上發表講演他的研究課題。他曾在美國威斯康辛州各類鋼琴比賽中擔任評委，也是加拿大第十六、十八和十九屆列治文山音樂節鋼琴比賽，第十八屆和二十三屆萬錦音樂節鋼琴比賽，第五十八屆紐馬克特音樂節鋼琴比賽以及 2018 基斯山度國際音樂比賽高級組評委。閔遠曾執教於美國聖母大學音樂系、威斯康辛大學音樂學院、Rhapsody 藝術中心、愛因斯坦學校及加拿大國際音樂學院和維爾音樂學院。

# STUDENT/PARENT INFORMATION AND AGREEMENT FORM

Kui Min Piano Studio 2021-2022

## STUDENT INFORMATION

Name: \_\_\_\_\_

Age: \_\_\_\_\_

Current Grade in School: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Email: \_\_\_\_\_

Home phone number: \_\_\_\_\_

## PARENT INFORMATION

Name(s): \_\_\_\_\_

Cell phone number(s): \_\_\_\_\_

Email(s): \_\_\_\_\_

I have read and understood the policy of  
Kui Min Piano Studio and agree to abide by its guidelines.

---

**Student's and (or) Parent's Signature**

**Date**