

Biographical Sketch

I fell in love with the piano at an early age, alternating time lost in the wonder of sound with playing under the trees in Dad's pear orchard. While at Stanford University, interest shifted to an interdisciplinary study of human biology, and the beginning notions of how sound and healing might occur. Academics replaced performance.

As a newlywed, a diagnosis of MS upped the agenda of our fledgling commitment to one another. I was losing the feeling in my hands, and on the sage but bracing counsel of my physician, was told to go home and expect to get well. Not wanting to let my husband down, I did exactly that. I began a Jungian analysis, changed my diet, learned to meditate as well as pray, and was called back to music. Held in the thrall of a Bach and Brahms that I heard in my heart, I knew I must be able to play again. I began pushing the intention of feeling down my arms into my fingertips, staying with it until I could feel the energy move. I also visualized breathing with my whole body, feeling all the skin surface as porous. One year after the diagnosis, I was playing both pieces of music, and I haven't stopped playing since.

I served as a faculty pianist at Pomona College, an assisting pianist at Princeton University, and worked closely with opera and symphony programs in Portland, Oregon. Ten years into our marriage I gave birth to our son, against the advice of our physician, who felt the risk with MS was too great. I was determined, and very very lucky. Five weeks after giving birth, my husband and I relocated to Lima, Peru, on a Fulbright Scholarship. With baby in arms, we traveled throughout the country, giving concerts for the US Information Agency.

Upon our return six months later, I began to think more seriously about how music may have been the invisible force in my physical stamina. As our son grew, I continued to play concerts and recitals, as well as serving as principal pianist and music director for musical theater productions.

With our son a little older, I returned to graduate school, choosing an interdisciplinary study in music and medicine at Reed College. Shortly after beginning, my husband was diagnosed with cancer. Once again, disease became the unwanted teacher. At 50, he died of a misdiagnosed prostate cancer, and I was a widow with an eight year old son. I continued to commute to Reed from Southern Oregon until I finished the degree, following it several years later with three years training in advanced clinical hypnotherapy.

The work I do now combines these experiences so that a greater sensitivity to the whole person guides sessions on vocal coaching or piano lessons, and a profound respect for the use of sound makes it the trusted ground of deep work in hypnotherapy.

It is my heartfelt desire to help clients find effective, joyful solutions to achieve their objectives, and for music students to easily reach their peak performance potential.

My Office & Studio

I live and teach at my home on Pioneer Road. The piano I use is my truly glorious 1917 Steinway B which lives in a large room with excellent acoustics. Recognizing that for many students a fine instrument is often unaffordable, I feel strongly that players at any age deserve the experience of great beauty when they play.

My hypnotherapy studio is a separate building embedded in the trees with its own natural tranquility. This setting allows deep internal work without distraction.

The natural beauty of this rural environment creates a safe and welcoming field for the work of my music students as well as that of my hypnotherapy clients. And it is an easy location to find.



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The Art of Expression
&
The Sound of Healing

Piano Teacher & Vocal Trainer

Performer & Music Director

Hypnotherapist for Life Issues

Learn to Express Yourself in the World of Music

Piano Teacher & Vocal Coach

I assist aspiring pianists and singers to claim their own artistic abilities more courageously and successfully.

I teach all ages — from young beginners to older folks who simply want to play with greater competence and joy. I am classically trained with a broad background in performance, so that unravelling the anxiety around learning and presenting something new, is honored with enormous respect. As a momentary mirror of the whole person, the matter is always greater than simply accomplishing the right notes.

My work as a vocal coach focuses on inviting the singer to enter more courageously into a full-felt exploration of text in addition to an examination of vocal production. I work with young auditioners as well as professional singers and actors to help pry open lyrics so that the emotional intent of the piece falls freely into the heart and voice. I work within the large repertoire of opera, Broadway, art song, and pop genres, so that I am able to guide musical choices appropriate to the voice type. Years of musical direction with casts of varying abilities has made me sensitive to training the voice to grow in its unique time and way. It is important to offer vocal exercises that suit the range and ability of the individual and allow the voice to mature in a healthy way.

I am happy to accompany for taped auditions, and am equipped to record both piano and voice.



*Piano & performance
has been a big part of
my life. I enjoy bringing
music to others in its
many wonderful forms.*

Plan a Musical Event that Lifts the Spirit in Celebration

Musical Director & Performer

With a 14 year history in Southern Oregon as a performer and music director, I have many professional associations. It is a delight to recruit, coordinate, and collaborate with excellent musicians and in the process, create a high quality professional event.

I specialize in musical theater and classical music and have participated in many of the musical events in the Rogue Valley. I have played for Rogue Opera, for concerts and events through OSF, for Temple Emek Shalom and the Havurah, for Siskiyou Singers, for the Rogue Valley Chorale, for the Peace Choir, for both the music and theater depts. at SOU where I team-teach a theater class with Jim Giancarlo, for Ashland, South Medford, and Phoenix High Schools, and numerous private events such as weddings, funerals and special occasions. For the past 14 years I have served as the pianist and organist for the First United Methodist Church of Ashland.

Theaters where I have served as musical director include the SOU Theater Department, Rogue Community Theater, Camelot Theater, and Ashland High School.



I have a special interest in bringing music to institutionally housed seniors. Music is often a means of unburdening, at least temporarily, the sometimes difficult compromises of this choice for end of life living. At its simplest, it offers a welcome diversion, but with luck can invite the greater magic that transports the listener to another time and place, within an emotional range of memories that be emotionally uplifting as well as healing.

Discover the Life-Changing Possibilities Within

Hypnotherapist for Life Issues

Empathic listening is the key ingredient to my interaction with clients. My role as therapist is to help facilitate a client's work in trance so that core conflicts can be revealed and healed.

Although the notion of hypnosis may be a bit unnerving for some, the work in trance is always guided by the client, who never loses control of the process. It can be of tremendous service in revealing root causes for intractable patterns of physical or emotional pain and is often used adjunct with other conventional healing modalities--whether medical or counseling. It is my experience that individuals are able to work through difficult, often chronic issues and initiate genuinely new and liberating behaviors.

In addition to traditional hypnotherapy techniques, I use music to help create the field that will support a client's in-depth work while in trance. Clients work on a soundbed that can be used separately as well, as a profound means of deep relaxation.

The soundbed is built with a large transducer that moves sound vibrations through the bed itself, so that a client feels through his skin what his ears are hearing. A differential in frequencies between the 2 earpieces of the headphones allows access to alpha, theta or delta states, where deep healing can occur.

Although European hospitals have been making use of soundbeds for many years to facilitate healing, they are rarely available in the USA. As a culture eager for the quick fix, perhaps this is due, in part, to the suspicion that they imply a more passive approach to healing. A few teaching hospitals here have them in use with excellent results, but generally, they are still difficult to encounter.

My extensive background in sound and healing makes me well-equipped to offer guidance for deep trance and breath-work in service to healing, as well as offering the use of the soundbed for stress-reduction and relaxation.

