

piano

PROFESSIONAL

Lang Lang's Musical World

PLUS A pianist's guide to
tone colour

Improvisation
with Douglas Finch

Reviews, Piano technique
and much more



editorial

Welcome to a brand new academic year and a jam-packed issue of Piano Professional! Variety is certainly the theme in this hugely varied issue, which hopefully will have at least a little something for everyone to enjoy. Our cover features Lang Lang, arguably the most famous pianist of the 21st century. He is certainly a world-phenomenon, an inspirational force for literally millions of aspiring pianists and pianists across the globe. Joseph Banowetz's recent visit to China to explore Lang Lang's educational work is fascinating and full of interest. Meanwhile Douglas Finch and Penny Roskell continue to inspire with their on-going, well-loved and insightful columns on improvisation and technique respectively.

This issue sees the start of two new series- Jenny Macmillan is well known for her work on the subject of practising and her words of wisdom on this crucial subject are always welcome, whilst John Silva presents thorough research and penetrating insights into sound and tonal production at the keyboard. With further articles on Beethoven's early sonatas and the concluding part of Angela Ransley's essay on London and historic composers, we certainly have lots to ponder and consider. Happy reading!

Murray McLachlan, Editor Piano Professional, Chair EPTA UK



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EPTA UK

The editor welcomes letters from members but reserves the right to edit them for publication.

news & letters

MMUS PERFORMANCE AND PEDAGOGY AT BIRMINGHAM CONSERVATOIRE

According to Darren Henley, 'Conservatoires should be recognised as playing a greater part in the development of a performance-led Music Education workforce of the future.'

Pedagogy is firmly embedded into the curriculum at Birmingham Conservatoire, and our MMus Performance and Pedagogy is currently the only postgraduate course in the UK offering equal provision in the development of performance skills and instrumental teaching techniques.

Many professional performers pursue portfolio careers which invariably include some teaching. When we were developing this programme, a local employer informed us that applicants for teaching positions 'tend to fall down on the parts of the interview on pedagogy and on strategies for turning around difficult teaching scenarios: lateness, mixed ability groups, poor attendance, creative repertoire, inventing warm ups, linking activities, behaviour management ... and so on.' Indeed, while conservatoire graduates are high achievers on their own instrument, highly self-motivated and able to make progress themselves with very little guidance, they are not automatically equipped to teach pupils who may be quite different from how they were themselves.

Birmingham Conservatoire's MMus Performance and Pedagogy programme (taken full-time over two years, part-time over three) attracts UK and international students across the range of first-study areas. Some have never taught before, others want to hone their skills. Ultimately, this course enables students to develop as teachers without forcing them to take a break at a critical point in their developing careers as performers, as the following testimonials from current students attest:

This course has enabled me to develop equally as teacher and instrumentalist in a way other courses may not have. **Tanja Schnitzer**

Being able to learn how to teach my instrument without having to do a PGCE is perfect, whilst improving my performance skills with some of the best teachers around.

Carrie Underwood

The course has validated many of the teaching methods I use and introduced me to other effective approaches. It has further increased my confidence by improving my instrumental abilities and providing opportunities to perform in different environments. **John Hirst**

Birmingham Conservatoire has strong links with schools and arts organisations, offering opportunities for students to experience real-life teaching situations. Students observe and participate in one-to-one, small group and whole-class lessons, and gain insight into the role of the teacher as leader of workshops and ensembles. In addition, each student is assigned a personal mentor (a specialist teacher of their own instrument), attends weekly pedagogy lectures and completes assignments. Students gain performance training by participating in a wide range of ensembles, master-classes and workshops, in addition to 60 hours of first-study lessons across the course.



For many years, Birmingham Conservatoire has put strong emphasis on employability. In being so closely allied to the student's future career, the MMus Performance and Pedagogy programme is another instance of the institution's commitment to preparing students in a practical way for life beyond graduation.

Applications are now being accepted for 2013. For further information, please contact us.
T: 0121 331 5901
E: conservatoire.admissions@bcu.ac.uk
W: www.bcu.ac.uk/conservatoire
Luan Shaw and Shirley Thompson

EPTA Sweden to host 34th EPTA Conference

EPTA Sweden will host the 34th EPTA Conference, entitled Worldwide Visions and Traditions in Stockholm's Skeppsholmen, Erikssonhallen from 27-30 September 2012. Presentations will focus on pedagogical, musical, social and technological conditions for playing the piano in a global perspective. Artists performing, lecturing and participating include Brigitte Bernhard (Switzerland), Michal Tal (Israel), Faith Maydwell (Australia), Ida Gamulin, (Croatia), Mariann Abraham (Hungary), (Murray McLachlan (UK), Anna Hambaryan (Armenia), Tilmar Junius (Netherlands), Ana Avberzek (Slovenia), Marcella Crudeli (Italy), Paul Roberts (UK), Malcolm Troup (UK) and Heribert Koch (Germany). Full details from www.sppf.Net/epta2012

2012 EPTA UK PIANO COMPETITION RESULTS

The finals of the 2012 EPTA UK piano competition proved that standards are remaining as high as ever in what is now one of the largest pre-tertiary competitions of its kind in the country. 370 pianists took part this year and the national finals were held over the weekend of May 5th and 6th at Chetham's School of Music in Manchester. The adjudicators were Penelope Roskell, Dennis Lee and Bryce Morrison. The 2 days were a feast of music making from some as young as 8, and many travelled great distances to be at the event.

The overall winner was Cyrus Cheng from Hong Kong, who is just 14 years old and studies at Wells Cathedral School with John Byrne. The free place at the Chetham's Summer school is awarded to Adam Boeker. Other prizes include a master class with Graham Scott, a lunchtime recital at St Martin's in the Field and performance opportunities at the annual conference in York.

The aim of the competition is to inspire everyone and to give an opportunity for performance and positive feedback from respected adjudicators.

Next year, we hope that even more teachers will enter pupils, especially as the format will be expanding to include a special preparatory class for grade 1 and pre grade 1 pianists. Other changes include new classes with a free choice of repertoire and are age specific (12 and under, 15 and under and 18 and under). The graded repertoire classes next year will exclude entrants from specialist music schools and junior conservatoires. We hope this will encourage more entrants in these classes. Pupils from the specialist education sector will enter the age classes alongside any pianists who wish to have the freedom of repertoire choice.

The other main change is that the national finals will be held BEFORE Easter to help the many participants who will be taking GCSE and A level exams. Therefore, many first rounds will be earlier, some even before Christmas. Please do get in touch with your regional organiser to find out more.

Congratulations to Cyrus Cheng who is the overall winner of the competition. Free place on the Chetham's International Summer school – Adam Boeker

		Name	Teacher
ELEMENTARY	1st	James Bryne (Bristol)	Olena Shvetsova
	2nd	Olivia Ransome (Cambridge)	Betty Power
	3rd	Jonathan Chan (Cambridge)	Jenny MacMillan
INTERMEDIATE I	1st	James Loach (Bristol)	Catherine Miller
	2nd	Rowel Friars (Ireland)	Christine Isdell
	3rd	Callum Hilton (Manchester)	Susan Bettaney
INTERMEDIATE II	1st	Isaac Cebon (Cambridge)	Stephen Powers
	Joint 2nd	Michael Korzeniewski (Manchester)	Masayuki Tayama
		Max Prasad (N London)	Danielle Salamon
	Joint 3rd	Dominika Mak (Manchester)	Graham Caskie
	Lucy Barratt (Bristol)	Catherine Miller	
ADVANCED I	1st	Toby Hession (Manchester)	Masayuki Tayama
	2nd	Will Harrison (Bristol)	Olena Shvetsova
	3rd	Jordon Kilpatrick (Manchester)	Susan Bettaney
ADVANCED II	1st	Kirsty Chaplin (Devon)	Hilary Coates
	2nd	Yoshina Ogata (S London)	Masayuki Tayama
	Joint 3rd	Joanna Lam (Manchester)	Masayuki Tayama
		Kenny Fu (W Midlands)	Caroline Costello
ADVANCED III	1st	Cyrus Cheng (Bristol)	John Byrne
	2nd	Adam Boeker (Manchester)	Murray McLachlan
	Joint 3rd	Jackie Campbell (Manchester)	Simon Bottomley
		Suzanna Grealley (N London)	Aisling Heneghan-Grealley
ADVANCED IV	1st	Emma Wang (N London)	John Byrne
	2nd	Simon Passmore (Manchester)	Murray McLachlan
	3rd	Christopher Smith (N East)	Michael Young

The Annual EPTA UK 16th Piano Competition Winners Concert will take place in St Martins in the Fields, London on Friday 28th September 2012 at 1pm with four of this year's outstanding performers each presenting a selection of varied repertoire:

Kirsty Chaplin	Sonata in A Major K24 Scarlatti Etude Opus 25 No.1 Chopin Puerta del Vino Debussy
Adam Boeker	Sonata no. 4 in C minor, op 29 2nd and 3rd Movements Prokofiev
Emma Wang	Jeux d'eau, Ravel 2 Etudes - transcendental in F minor and Paganini no 6 Liszt
Cyrus Cheng	Sonata in Eb op 7 1st mov Beethoven Three Etudes op 10 nos 1, 6 & 4. Chopin

2012 EPTA UK Composers' Competition Results

2012 was also an especially vibrant year for the annual composers' competition, which had a total of eighty entries in six categories. The adjudicator was internationally renowned composer and pianist, David Horne, lecturer at the Royal Northern College of Music in Manchester and a musician with considerable experience as an adjudicator. David was extremely impressed with the overall standard, and gave invaluable written feedback on all the entries. All the prizewinners were invited to attend the annual conference at York University in July 2012 in which their compositions were performed during a workshop session with David Horne.

The results were as follows:

1st Prize Category 4 and Overall Winner - Joshua Hagley

1st Prize Category 1 and Frank Martin Memorial Trophy - Sasha Scott

1st Prize Category 3 and free place on Chetham's summer school - Toby Hession

CATEGORY 1

1st Prize and Frank Martin memorial trophy Sasha Scott

Name of composition: Moonlight Waltz. Teacher: Jane Lakey

Joint 2nd Prize Paul Grealley

Name of composition: Goin' Nowhere. Teacher: Aisling Heneghan-Grealley

Joint 2nd Prize Gideon Pliener

Name of composition: Underwater Ghosts. Teacher: Lindsey Berwin

3rd Prize Sam Meredith

Name of composition: Harry Potter and the ghost of terrors

Teacher: Lindsey Berwin

Highly Commended Ellen Burnett

Name of composition: Pancake day Teacher: Cynthia Wood

Highly Commended Maisie Brooke

Name of composition: Accidents will happen! Teacher: Lindsey Berwin

Highly Commended Miranda Cooke

Name of composition: Peace Teacher: Lindsey Berwin

Highly Commended Max Doerfler

Name of composition: Pick a card, pick a note

Teacher: Lindsey Berwin

Highly Commended Hazel Fraser

Name of composition: The Fiesta Teacher: Lindsey Berwin

Highly Commended Hudson Gale

Name of composition: The Rugby Match Teacher: Lindsey Berwin

CHANGES FOR 2013 EPTA UK PIANO COMPETITION

Details for the 2013 EPTA UK Piano Competition have just been announced (please see new entry form and details of rules and regulations inserted with this issue of Piano Professional). There are new free choice classes (12 and under, 15 and under and 18 and under) for all pupils of EPTA members, including students at specialist music schools and junior conservatoires. The graded classes from previous years remain in place as a separate group of competitions for students of EPTA members who are not

from specialist music schools or junior conservatoires. Additionally there is a new Preparatory Class for pupils of Grade 1 or below. The preparatory class offers the option of either non-competitive or competitive entries and does not have a final round.

Dates and deadlines for regional rounds of the 2013 competition will be arranged by regional organisers. The national finals of the competition will take place at a venue to be confirmed in March-April 2013.

PIANO-YOGA® RETREATS: KINGS PLACE 23RD SEPTEMBER 2012 AND STEINWAY HALL



from the daily grind and get into an optimal frame of mind to focus entirely on the piano in a nurturing environment. And for the solitary pianist, one of the obvious benefits of a retreat is the opportunity to work on your piano as part of a group of like-minded people, make new friends and share ideas.

After the highly-successful launch of Piano-Yoga® retreats at Kings Place in May 2011 - described as 'inspiring' by Music Teacher Magazine and 'refreshingly unusual' by International Piano Magazine - visionary Russian virtuoso pianist GÉNIA returns with an all-new programme in two London based venues to give pianists from advanced-beginner to advanced level everything they need to transform their playing whilst enhancing their well-being.

A retreat offers the ideal opportunity for immersion in this fun and effective, new, holistic piano method. In just one day, you can experience all that Piano-Yoga® has to offer, with a combination of pure yoga and relaxation classes, technical 'Piano-Yoga®' exercises, performance psychology and group piano master classes. Unlike regular Piano-Yoga® classes, a retreat provides the chance to completely disconnect

More Info

Date: 23rd September 2012

Venue: Limehouse Room, Kings Place, 90 York Way, London, N1 9AG

Duration: 10.30 - 17.30

Fees: £90 | £75 Piano-Yoga® members

Bookings: Please call the Kings Place Box Office on 020 7520 1490

Enquiries: t: 020 7226 9829 | m: 07948 447492 | e: info@piano-yoga.com

Link: Kings Place Website

Date: 18th November 2012

Venue: Schott Music, 48 Great Marlborough Street Soho, London, W1F 7BB

Duration: 10.30 - 17.30

Fees: £90 | £75 Piano-Yoga® members

Bookings: Please use the payment option above or enquire below

Enquiries: t: 020 7226 9829 | m: 07948 447492 | e: info@piano-yoga.com

Link: Schott Music Website

CATEGORY 2

1st Prize Michael Greaves

Name of composition: Sky **Teacher:** Chetham's school of music

2nd Prize Paul Pomeroy

Name of composition: In a dark thunderstorm **Teacher:** Rachel Yuile

Joint 3rd prize Sarah Baker

Name of composition: The Olympics **Teacher:** Lindsey Berwin

Joint 3rd prize Elizabeth Fraser **Name of composition:** The Trick Cyclist

Teacher: Lindsey Berwin

Highly Commended: Callum Clarke **Name of composition:** The lonely

lamp post **Teacher:** Aisling Heneghan-Grealy

Highly Commended Jack Pepper

Name of composition: Springtime **Teacher:** Graham Yeloff

Highly Commended Mark Englander

Name of composition: Nocturne **Teacher:** Alison Havard

Highly Commended Tim Lee

Name of composition: Cats **Teacher:** Lindsey Berwin

CATEGORY 3

1st Prize and free place on summer school Toby Hession

Name of composition: Sonata for horn and piano - Presto

Teacher: Chetham's school of music

2nd Prize Manu Hasan

Name of composition: Waltz for Bob **Teacher:** Michael Young

Joint 3rd Prize: Henry Woolhouse

Name of composition: Dystonality . **Teacher:** Lindsey Berwin

Joint 3rd Prize: Jemima Goodall

Name of composition: Clockwork Dance. **Teacher:** Purcell School

Highly Commended Sam Berson

Name of composition: Fusion. **Teacher:** Lindsey Berwin

Highly Commended Tobias Scoble **Name of composition:** Danse de la

Nuage. **Teacher:** Geoffrey Allan Taylor

CATEGORY 4

1st Prize and Overall Winner Joshua Hagley **Name of composition:**

Commonwealth Prelude **Teacher:** The Purcell School

2nd Prize Johar Amor **Name of composition:** Piano Scenes'- no's

1,2,6,7 **Teacher:** Chetham's school of Music

3rd Prize Thomas Gibbs **Name of composition:** Three songs for Piano

(No's 1 & 3) **Teacher:** Chetham's school of Music

Highly Commended Andrew Gallacher **Name of composition:**

Tempestuous Nocturne **Teacher:** The Purcell School

Highly Commended Olivia Underwood **Name of composition:** Adieu

Teacher: Purcell School

CATEGORY 5

1st Prize John Michael Cooper **Teacher:** Aisling Heneghan-Grealy

2nd Prize Caroline Wright **Name of composition:** In Search of Peace

Teacher: Heli Ignatius Fleet

3rd Prize Elizabeth Sweet **Name of composition:** Triptych

Teacher: Bronwen Brindley

CATEGORY 6

1st Prize Richard Baines **Name of composition:** Celebration

2nd Prize Lindsey Berwin **Name of composition:** Chromatic Etude

3rd Prize Chris Rolinson **Name of composition:** A collection of pieces

for beginners/intermediate

Highly Commended Graham Yeloff **Name of composition:** Apollo

Highly Commended Sam Tannenbaum **Name of composition:** Comprovisation

CHAIR'S REPORT FOR EPTA UK 2012

2011-12 has shown growth and expansion in many respects for EPTA UK. Because our finances have remained healthy we have been able to offer continued support to worthy projects and for deserving needs. By 31 March 2012, membership numbers had risen to 1142 (compared with 1091 at the same time last year). There are 19 corporate (22), 18 student (12), 23 honorary (23), affiliate 69 (74), associate 107 (87), 861 (832) professional, 28 Joint (32) and 17 (9) Emeritus.

There are additionally 39 subscribers to the Piano Professional Magazine.

In reviewing 2011-12, thanks are first given to all of the EPTA UK management committee team (Susan Bettaney, Vice-Chair, Beate Toyka-Wilmhurst, Melvyn Cooper, Liz Dewhurst, Heli Ignatius-Fleet, Nadia Lasserson, Nancy Litten, Lucinda Mackworth-Young, Ilga Pitkevica and Kate Miller), as well as to our honorary treasurer, John Olbrich.

Both the piano and composition competitions continued to attract large entries. There were 370 entries in 16 regions in the piano competition and 80 entries in six categories in the composers' competition. This year the main adjudicators for piano were Dennis Lee, Bryce Morrison and Penelope Roskell whilst our composition adjudicator for 2012 was the distinguished composer, lecturer and teacher David Horne, a full time member of staff at the RNCM. For the first time we were able to stage all of the final rounds of the piano competition over a single weekend in May in one venue, Chetham's School of Music. This gave more of a festive, celebratory feel to the competition and made it possible for observers to capture in two days of music a feast of music making. Everyone who was present at the weekend could not fail to have been impressed by the high standards, dedication and variety of repertoire presented in all of the category finals. Thanks are due to Kate Miller, Susan Bettaney and Nadia Lasserson in particular for their tireless work on the piano competition, as well as to our administrator Kathryn Page for her additional work in managing entries for the composers' competition.

During 2011-12 the newly launched outreach services for EPTA UK regions proved a big

success. This has made it possible for regions to receive services from management committee members entirely free. In the first year of a two year cycle, in which hopefully all of the regions will receive help from this scheme, it has been possible for master classes, workshops, lectures and other events to be staged all over the country. As an example of this scheme, I cite my own experience in Glasgow where it was a great pleasure to meet a large and enthusiastic group of piano teachers, packed into Liz Gibson's piano studio in her home in Pollockshields! Home baking was provided, and it was indeed lovely to chat to everyone as well as offer them talks on creativity in technique and motivating our pupils.

This year we have been able to launch an exciting new series of monthly events, mainly on Tuesdays, at Chappell of Bond Street. This has proved extremely popular indeed, with excellent attendances enjoying a variety of presenters and activities, including multiple pianos playing for Young EPTA (Nadia Lasserson) Improvisation (Lucinda Mackworth-Young) Mind mapping and memorization (Heli Ignatius- Fleet) and an Adult Pupil and Teacher workshop (Melvyn Cooper). In October 2011, we held a special one day conference at Steinway Hall, thanks to the generous support of their managing director Glenn Gough. Adult students of EPTA members were given the opportunity to perform on a Steinway model D instrument, and receive positive feedback on their performances. The day concluded with an exciting and vibrant Liszt recital from Angela Brownridge which sent everyone away in high spirits.

Special thanks are due, as always, to Nadia Lasserson for her vision and determination in organizing another successful annual conference- this time at the Royal Welsh College of Music and Drama in Cardiff last September. It was an especially happy and inspiring conference,



taking place in the magnificent, state-of-the-art new RWCMD building, and we do hope that in the not too distant future we will be able to return to Cardiff for another EPTA UK event.

For the fourth full academic year in succession, the Purcell-EPTA Practical Piano Teaching course has successfully been hosted at the Purcell School. A number of administrative and presentational changes have been necessary for this extremely successful flagship venture, not least of which has involved its rebranding. It is now simply to be referred to as 'The Piano Teaching Course', and under this new name it continues to sail boldly forward under the inspired leadership of its course leader, Lucinda Mackworth-Young. Continued thanks to Lucinda and her expert group of dedicated teachers.

On the international front, the 33rd annual EPTA European conference was held in Switzerland, literally overlooking Lake Lucerne, from November 11-13, 2011. Entitled 'Music Pedagogy in the 21st Century,' it attracted delegates from over 15 countries in a hugely varied, concentrated and intense 48 hours that included no less than five lectures and demonstrations on improvisation and creativity, a delightful and inspiring concert given by selected winners of the Swiss national piano competition (ages from 8-18), lecture-recitals and evening concerts.

The important grass roots work of EPTA UK remains the events that take place on a local level. As ever, a huge debt of gratitude is expressed to all our Regional Organizers.

Murray McLachlan, Chair EPTA UK. July 2012

Cambridge International Piano Series

Cambridge International Piano Series Concerts launch an exciting series of concerts at the West Road concert Hall this Autumn under the artistic directorship of Martin Roscoe. Full details from Sarah Biggs: 020 8348 5727. The first recital in an impressive line-up of established and up and coming artists is Peter Donohoe on 10 October 2012. 14th November features the young Romanian, Imogen Cooper protégé, Alexandra Dariescu, and on 30 January 2012, second prize winner of the 2005 Van Cliburn Piano Competition Joyce Yang performs in what will be her UK debut. Ever popular young British pianistic lion, Benjamin Grosvenor, plays on 6 March 2013, whilst ever busy, hard working Martin Roscoe rounds off the series on 15 May.

The Royal Welsh College of Music & Drama Wins Four British Architecture Awards

As The Royal Welsh College of Music and Drama prepares to celebrate the first year since the opening of its new £22.5 million performance and rehearsal spaces, it has just been awarded four awards by the Royal Institute of British Architects (RIBA). Last night, the College was presented with the Welsh Building of the Year, Welsh Client of the Year, Welsh Architecture Award and the RIBA Regional Architecture Award, which puts the College on the long list for the prestigious Stirling Prize in October.

RIBA said that, despite the constraints of a tight site, the architects BFLS had created "a



new civic landmark for Cardiff," adding that the foyer of the building had become "one of the most popular community spaces in Cardiff. The building represents remarkable value and has given a previously introspective academic institution a civic presence."

The world-class facilities, designed by BFLS Architects, which opened in June last year, include The Richard Burton Theatre, The Linbury Gallery, a café bar, rehearsal studios, and The Dora Stoutzker Hall, enabling the College to attract the best students from Wales, the UK and internationally to study in Cardiff. They also provide increased opportunities for local performing arts organisations to access training and promote their own work in state-of-the-art performance spaces. A 1st Birthday concert on 23rd June brought the curtain down on an eventful, exciting and extremely busy first year, which has seen a ten-fold increase in audience figures from 6,000 to 60,000. In its first year the College has also won several other awards including a Civic Trust Award .

remember what the upper arm muscles feel like at the moment of landing and then jump without looking for the note, but feeling the sensation in the arm.

For a pupil who has been tackling music which is too difficult, I often suggest some of the Brahms 51 Exercises as they are short, look difficult and are technically useful.

For weak sight-readers, there are some excellent duets by Galluzzi. One part has easy notes but very varied rhythms and they are musical gems that are delightful and fun for all ages and abilities.

Margaret Copestake, Brighton

Artists' Agents

I am writing in connection with an extremely unprofessional experience I have had as a performing pianist in the past 18 months, for the benefit of your readership.

I was contacted by an artist representation company from the U.S. in late 2011 with an alluring invitation to join a professional roster of artists and benefit from what was advertised to be highly efficient marketing services. After some negotiation on the fee required for these services, I took the risk, in good faith, to accept the offer. I was, after all, not procuring as much performing work as I would like for myself and, as I am a composer and writer as well as a pianist, I do not have the time to promote my performance work extensively. Many advised me against joining in, but the credentials put on the table got the better of my anxiously optimistic complexion.

The agency then reported monthly on every phone call made to potential promoters and festivals and made a short comment on the level of interest etc. This went on for a little while, but I became increasingly aware that there was little intention to make meaningful contacts or promote to venues and festivals already working with the agency. About two months ago, I read the name of an old friend in one of those reports and this aroused my curiosity. I then went on to call him and he told me that no agency had ever called him about me and that he had not the faintest idea what I was referring to.

I could not, at this point, presume that all the work the phone agents were reporting to have done was fictional, but it did not seem right that some 16 months after signing up and with a considerable amount of money spent on this investment, there appeared no visible professional gain on the horizon whatsoever. I decided to ask, very courteously, to be removed

letters

Symposium: Teaching Adult Amateurs

I was very interested in this Symposium as I have had considerable experience of working with adults in Cambridge, London (Advanced Piano Workshops at Goldsmiths' College and Taiwan).

There are a few points that were not mentioned in the symposium that I find crucial when taking on pupils that have come back to playing after a considerable gap. One of the first things I ask

them is to explain to me (imagining I am a new pupil) how to play a soft note and how to play a loud note. 99% of them cannot do this, but as soon as I point out it is the speed at which the key moves, they can get the effects they want. They then understand how to 'bring out' a note and how to subdue an accompaniment. The next thing is for them to learn how to listen. I help them by playing a phrase in different ways (as in ABRSM aural tests).

To solve old problems, I can usually find 'magic' solutions by changing fingering and practising different rhythms.

For learning to jump about the keyboard, I think it is essential for them to note and

from the roster of artists and expressed my wish to stop receiving any further reports and services, whilst wishing everyone in the company the best of luck.

This proved to be a revealing moment, as a barrage of rather angry e-mails started arriving at my inbox, demanding that further payments needed to be made on account of fictional contractual obligations – (I was on a rolling, monthly agreement). Alternating dramatic and derogatory tones with embellished promises of improved quality of services made it obvious that this was either a hoax or a very emotionally charged and incompetent agency indeed.

As I am writing this letter, I remain hostage to frequent accusations and expressions of disgust and contempt sent to me which, however amusing from a philological or psychiatric point of view, are fairly adequate proof that the agency thrives on emotional blackmail and chooses to exploit rather than work with musicians. The most depressing detail in this is that all agents working for this business are musicians themselves.

I am sharing this embarrassing misadventure because I have no history of being taken advantage of in my musical life, and yet this did happen to me well in my 30s. I would, therefore, like to urge performers and composers who are approached by agencies online to be extremely cautious about signing up. Whether what I experienced was the well concealed base of a pyramid scheme, vanity press, blatant pimping of professional aspiration or just appallingly poor standards, is academic; the main point to be made is that one cannot be too careful and reluctant about working with people in the music "industry," if meeting with them in person and being given concrete ethical guarantees is impossible.

Panayiotis Demopoulos, pianist/composer –
www.panopiano.co.uk

Gender Agendas

One of the things I enjoy about teaching is that it offers such an interesting laboratory for observing human nature. Pianists at whatever stage are all facing firmly forward seeking to develop an aspect of themselves, and the position of the teacher at one side provides a perfect opportunity for examining each person's psychology.

I find it interesting to observe is how gender differences manifest, and I'm writing this to see if it evokes similar observations – or contrary opinions – in colleagues? Gender identity is a complex issue but I notice that certain generalisations seem to hold true. Here are a

couple of examples.

I have sets of reward stickers, which I keep replenished with a wide range of symbols. Overwhelmingly boys pick 'things' – literal representations, especially cars and rockets or words of praise – whereas girls almost invariably pick 'feelings' – associative stickers such as smileys, sunbursts, rainbows and hearts. Some girls do choose objects or words but I have never known a boy to pick a heart. Make of that what you will!

For their early stages I find far the most enthusiastic response comes from sticking to melodies that children recognise – be they folk, nursery or pop – and over the years I've evolved an eclectic repertoire of 'vernacular' tunes that work for almost everyone. At adolescence, or in precocious cases before, the task is to broaden pupil's tastes to engage with the musically and technically demanding styles. Here I find that boys are considerably more willing to embrace abstract music – by which I mean art music where the narrative doesn't rely wholly on the arc of vocal melody, be that jazz, historic or contemporary in style. I observe that girls tend to be more willing to play classical music, but generally melodic familiarity remains a more important factor than it is with boys.

For 10 years I've been teaching beginners using my own ColourMuse system where coloured note-heads are extremely effective at getting young children reading music. As colour is processed in a different centre of the brain from monochrome shapes it avoids the 'data choke' that can occur with partially dyslexic beginners. This requires transitioning them to black notation after 9-12 months. Boys generally have little difficulty in adapting to the abstract nature of black notation, but girls often seem more reluctant to lose the colourful pages, and when I first introduced it I had three girls who categorically refused to read from black and white pages, even when they knew the music. The reluctance was certainly not a function of intelligence since one of them was a scholar at an academic school and another went on to be a fine art student. Since then I've developed strategies to circumvent the problem.

I'm not drawing any conclusions beyond the obvious one that the different proprioception of the genders leads them to be attracted to different qualities within music; and that these together amount to a far greater richness than was the case in earlier ages when the proprioception governing art music was almost entirely masculine.

There is another gender difference in beginners that only really manifests with sexual maturity. I am led to assume that its cause lies in differing hormonal constitutions, which manifest as gender stereotypes. At one stage I used to teach quite a lot of adults and observed a differentiation which is barely discernible in childhood – where kids rejoice in the acquisition of physical & mental skills, provided they're relevant to their proprioception.

With grown men I have sometimes witnessed them becoming so angered by their inability to master something, sometimes a relatively trivial detail, that it seems to threaten their entire ego identity or self-image – in the way that I've never observed with women. As a man I can confirm that there are indeed underlying issues associated with competence, tool use and dexterity in male psychology, and I think these link to the individual's sense of his position in social and musical hierarchies – the fragility of this unconscious ego-image being demonstrated by the level of disturbance aroused when that self-identity is threatened. It's not for me to say that such issues don't also exist for professional female musicians – what else would 'temperament' be? – but I've simply never seen women get upset in this particular way: which would seem to be the exclusive province of testosterone.

The most extreme example of this I encountered came in a family where I already taught the mother and daughter. When it was time for their son to begin the father thought he would like keep his son company. An extremely charismatic GP and competition-winning tennis player, his whole personality went into meltdown before my very eyes – like an ice lolly on a hot day – at his first lesson. He became almost psychotically distressed by the inability to control his individual fingers. Nothing I could say would pacify him, and a second attempt was permanently abandoned in mid-lesson as it was too painful for both of us.

I don't wish to make too much of these differences because the piano is a great leveller equalising the problems, like those of dyslexia or handedness, that people have over the gamut of demands it places on performers; nevertheless I find it interesting how proprioception/s create their own reality for those who share them, and invite other teachers to share their own observations.

Michael Maxwell Steer, 125 Duck St, Tisbury SP3 6LJ, UK

Preparations for using a given theme when improvising in public

Douglas Finch

Why ask for themes? Why not let ideas flow and create something without this direct input from the audience? This is also a perfectly valid approach. Free solo jazz performance from someone like Keith Jarrett is exciting because, within the context of jazz traditions, the performer is freed from having to work within the confines of a 'standard' theme. Having an audience already changes the dynamics of the performance. It is inevitable that their presence will be influential regardless of whether they can make 'requests.'

There is no obvious need from a purely artistic point of view to ask the audience for themes, but for me there are a few advantages to this approach, particularly at the end of a concert which has otherwise consisted of 'composed' pieces from the piano repertoire.

Improvising on a given theme (or themes) is no longer a routine part of a 'classical' music concert as it was in the 18th and 19th centuries. It still remains of functional use for organists within Church services (using hymns or psalms) and more rarely in recitals, but it has all but died out for concert pianists, with a few exceptions. In the case of the piano 'virtuoso,' the theme given would most often be some well-known melody of the day. Re-interpreting this tradition in the 21st Century, I interpret this as broadly as possible – anything both I and hopefully at least some of the audience are familiar with including rock, pop or folk songs, advertisements, ring-tones, themes from the 'classical' repertoire or perhaps even a whole musical work from which a theme or themes can be abstracted. Sometimes audience members interpret the word 'theme' to mean

something dramatic or picturesque such as 'hope and despair' or 'frozen landscape.' I am not adverse to including and drawing inspiration from such ideas, but I prefer to have at least one musical reference point.

For me, the purpose of the theme is twofold. From the audience's point of view, it provides a hook: the 'Once upon a time there was...' of a story, the riddle to be solved, the marker that 'proves' spontaneity. From my point of view as performer, it provides something outside of myself: the symbolic 'other' with whom I converse, a direct link with the audience, a kind of escape route from the prison of my own imagination – that sense of entrapment being the one thing that caused John Cage to be sceptical of improvisers. The theme provides a key element of chance in the musical event.

When given a theme in a concert, usually there is very little time to think about what to do with it. If, as sometimes happens, it is written down and given to me before the concert starts, or in the interval, I have a bit more time to mull over possibilities. More often, it is called out by a member of the audience just before I start. I usually take more than one theme. If written down, it is possible to juggle any number of these, but when called out, my memory tends to limit me to a maximum of four. Nevertheless, despite the added contrapuntal dimensions thrown open by multiple themes, the basic preparations remain the same. Therefore, for now I would like to enumerate these based on being given a single theme. Even if there is only half a minute before starting, I try to do the following:

1) Figure out what the theme is, and remember it - at least enough of it to be recognisable in some way to the audience.

2) Analyse the theme (or at least a small part of it) in terms of its contour, motivic structure and harmonic context.

3) Plan a very rough formal outline – or at least think of an opening move which could provide a trajectory for a possible formal outcome.

4) Think about the contextual meaning or meanings of the theme.

There is time at least, even in half a minute or so, to at least touch upon all of these points. The first is perhaps the most important - to somehow absorb what the theme is. I have to confess that once in a while I have forgotten the theme in mid-flow. Bearing in mind that 'the show must go on,' my inner conversation at this point might be something like:

...it doesn't matter – the audience will fill in the gap with their imaginations – everything is connected to everything else – if I continue the flow, it may re-emerge, and if it doesn't, at least as far as I can consciously perceive, then the result has been a process where the theme has been transformed beyond recognition, and that is what is meant to happen on this occasion... a *Thème Oubliée*...

Analysing the theme doesn't have to be a



complicated process. Quickly scanning the tune for its contour helps to give a mental picture. For example, 'Happy Birthday' builds in little hills to the highest point three quarters of the way through and then falls back down in the final phrase. The opening phrase of La Vie en Rose (which makes a wonderful theme on its own even without using the rest of the song) is like a seductive downward spiral. There is nothing wrong with divorcing a tune from its original (if there is an original) harmonic context. If the theme comes from a classical 'composed' work, then knowledge of the original detail is helpful, but can also be a hindrance to creating something new out of it. In the case of a folk song, pop song or jazz standard, there may be various different harmonic arrangements that can be drawn upon in any case, so you might as well do something new. Sometimes too much knowledge is a dangerous thing, and a little knowledge can go a long way. Ignorance can be bliss.

Of course when a theme is called out and there is only time for a brief reflection before starting, there is no time to think about a detailed structure in advance. But different treatments of the opening can give different formal approaches, or trajectories. For instance, starting with ambiguous, mysterious tremolos and gradually adding fragments of the theme suggests a kind of free fantasy approach, or at least a fantasy-like introduction (the relative stasis of tremolos can give you extra time to think about the next move!) Dividing the theme in half, using the first half for a subject and the second half for a countersubject, obviously leads to fugal, or quasi-fugal expectations. Introducing the opening of the theme un-harmonised in

assertive double-octaves, followed by a contrasting phrase, might suggest the masculine/feminine archetypal opening of some classical sonata movements (i.e. Beethoven op. 2 no. 2 or op. 10 no. 3 first movements). In other words, thinking about how to start can be enough to launch you into the form. The rest comes with experience.

Being aware of and sensitive to the various contexts of a theme is something which can help create the 'magic' of an improvisation. By context, I am referring to something beyond the mood or 'affect': though of course the basic emotional atmosphere is a vital ingredient, even when you negate it: changing a happy tune to the minor mode, for example. But I am also thinking of context in a wider sense: how it has been received and perceived by society - by other composers, by political or religious groups, by the media including film, radio, advertising, computer games or anything else that has contributed to the broadening of associations of the theme over time. Take Puccini's *Nessun Dorma* as it became associated with the World Cup and turned into a triumphalist sound-bite. It might be possible to engage with this public perception by satirically exploiting it – doing an absurd melismatic prolongation of the 'high note' at some point, for example. But let's consider context in a deeper, more subtle way. The opening of Beethoven's Fifth Symphony is so profoundly engrained in the world's consciousness that its associations are almost infinitely layered. One example is the knowledge among musicians that it is one of the greatest and most influential examples of motivic construction – the opening 4-note motive acting as a kind of DNA for the whole movement. As an improviser with some knowledge of the work, this perception can be a frightening, inhibiting barrier. But, like the Torah, commentaries of the original can take on in themselves profound significance. Ives' *Concord Sonata* can be seen, at least in part, as a commentary on Beethoven's Fifth. He associates the opening motive with the opening of two gospel songs which form the main material for his homely *Alcotts* movement: 'Missionary Chant' or 'Ye Christian Heralds' and 'Martyn' or 'Jesus, lover of my soul'. In his *Essays before a Sonata* he explains his use of Beethoven's theme throughout his *Sonata*:

There is an "oracle" at the beginning of the

Fifth Symphony – in those four notes lies one of Beethoven's greatest messages. We would place its translation above the relentlessness of fate knocking at the door, above the greater human message of destiny, and strive to bring it towards the spiritual message of Emerson's revelations – even the "common heart" of Concord – the Soul of humanity knocking at the door of the divine mysteries, radiant in the faith that it will be opened – and that the human will become the divine!

Both of these songs follow the same motivic shape of the Beethoven – almost note-for-note for the first four bars, but with rhythmic variations and, in both cases, using the falling major third at the bottom of the triad, not the top, therefore creating a greater sense of rootedness and, of course, a major mode. Ives, with his Baptist upbringing, would have had these songs firmly rooted in his consciousness and may have stumbled upon their similarity with the Beethoven in one of his own improvisations. Hence, as a composer, Ives made connections between things he knew and that had meaning for him.

Another theme which is probably as famous as Beethoven's, which has a remarkably similar motivic construction and yet which is as far removed as one could imagine in terms of its mood and meaning, is Brahms' *Lullaby*. In this case the 3rds rock gently upwards rather than plunging downwards and there are only two repeated notes rather than three. Again, the theme has such a wealth of connotations that it is difficult to know how to 'get a handle' on it. I remember when I was first given this theme when I was on a tour of Southern Ontario, Canada. As I was thinking, I chatted a bit to the audience and said that I might try to avoid a *Lullaby*-like atmosphere. I'm not sure why I said this, but it was part of my attempt to relax, as well as to disassociate the theme in my mind from its obvious context and see through to the structural possibilities, or to find a wider context. I guess I did something possibly brash, explosive and unexpected – I can't really remember. But the reviewer who wrote in the local paper the next day was appalled: "How dare he treat this tune in such a way – obviously Brahms isn't good enough for him!" (or something to that effect). Anyway, it prompted me to spend the next half a year composing a set of *Variations on Brahms' Lullaby*. Maybe I would be more prepared the next time. ■

Coping with small hands

Penelope Roskell

Have you noticed how great pianists seem to play effortlessly, and that their hands never appear to be at an uncomfortable stretch? That every note seems to be encompassed within the natural span of the hand? Anyone with small hands might be excused for thinking that this must be because all great pianists have large hands, but this is not necessarily the case. While some (such as Rachmaninov) have in fact had very large hands – and this can be a real advantage for much of the repertoire – yet many fine pianists have had a relatively small span.

Everyone's hand is different: some have short fingers; some find their span reduced by a short, or inflexible thumb; others may have longer fingers but a narrow palm which limits the extension between the fingers. (It is interesting to note, for instance that Asian pianists, who often have smaller hands, may find that their greater mobility gives them a relatively large span from thumb to fifth and from second to fifth).

As teachers we have to be particularly careful in choice of repertoire for young growing hands, or for adult amateurs' less flexible hands. Being realistic, we have to accept that there are certain pieces which are not only difficult, but technically out of the question for some pianists. However, there are many ways in which we can work around these difficulties, and these I will be discussing in this article.

Opening the palm

Firstly I would like to say a word about the kind of "stretching exercises" that many teachers recommend, such as:



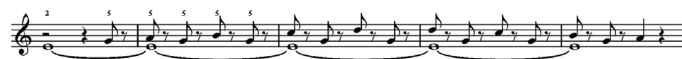
My experience has shown that these sorts of exercises can often do more harm than good. If we try to stretch the web between the fingers whilst maintaining a stiff wrist and a tight palm, we run the risk of doing serious injury. As a teacher I never use the word "stretch". Instead I talk about "opening the palm like a fan" whilst keeping the wrist soft.

It is a paradox that if we try to force the hand to stretch, the muscles tighten and we actually reduce the span. If on the other hand we soften the hand and wrist and allow the hand to open, the span can increase significantly.

The above type of exercise should only be practised if the wrist and hand are completely soft and the whole arm (whilst pivoting the wrist around the second finger) helps in the positioning of the 5th.

Exercise 1: Play the E and A in fig 1, then soften the wrist completely, open the palm slightly, and pivot around the second finger slightly so that the fifth finger naturally reaches to B, (and then the C and so on).

Personally I would recommend playing fig 2 with a light bouncing action. The hand opens and closes in a very natural, flexible way, with a very flexible wrist and a pivoting second finger.



Especially for younger pianists whose hands have not yet fully developed, it is important not to teach octaves and octave chords too early. If they cannot reach an octave without tensing the hand and tightening the wrist, then it is too early for them to be playing lengthy passages of octaves or chords. Much valuable work can be done in the meantime with chords at the interval of the fifth or sixth: learning co-ordination, use of arm weight, staccato technique and balancing the chord.

Avoiding and releasing the stretch

As discussed in my article on alignment (Piano Professional, Autumn 2008) it is the wrist which positions the finger on the keys, while the arm stays lightly poised and aligned behind each playing finger. Brahms' Exercise 8a is a valuable example:

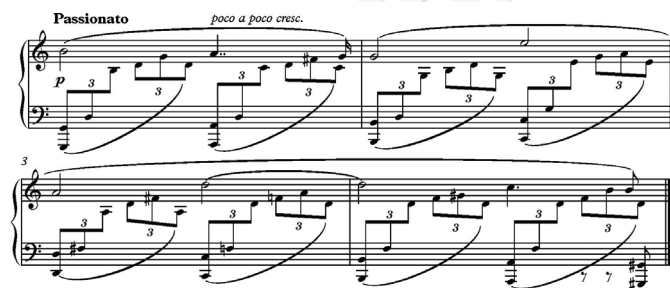


Many pianists approach this exercise with the hand at full stretch throughout, which for small hands is stressful and tiring. If on the contrary, during the course of each bar, the wrist describes an elliptical movement, the fingers are brought to the correct note without any lateral stretching between the fingers. (During the first six notes, the

wrist stays low and sweeps gradually to the right. On the descent the wrist rises and moves to the left). Eventually the wrist and arm movement becomes refined, but it is helpful to exaggerate the movement initially to fully understand what is required. Chopin's Etudes Op 10 No 1 and Op 25 No 1 need to be approached in a similar way, one note at a time, making the correct wrist movements and eliminating the stretch wherever possible. Any larger intervals between the fingers are "taken in passing" as the wrist and forearm move the hands around the keyboard.

Letting go of the note

Hands get very tired if playing long passages at the octave. We need to keep reminding ourselves to release the stretch wherever possible. In fig 4 (Schumann Piano Concerto, first movement) most of the melody notes can be sustained by the pedal, and it is therefore unnecessary to hold these notes for their full length.



Legato and chromatic octaves

Pianists with smaller hands usually cannot play octaves with fourth or third finger, and may only reach the octave when playing with the thumb at the very edge of the white keys. This makes chromatic octave scales more difficult, as there needs to be very quick shifts from the front edge of the white keys to the black keys (pianists with larger hands are able to play the white key octaves as close to the black keys as possible).



Without the ability to reach octaves with the fourth, it is of course much harder to play a true legato. But the illusion of legato can be achieved by extremely subtle listening, making sure that the phrase is beautifully shaped and all octaves are played with a real cantabile sound.



Narrow span from second to fifth

Some pianists have reasonably long fingers, but narrow or rather

inflexible hands, and these pianists may have little difficulty with octaves, but find that stretches between fingers, particularly second and fifth finger can lead to tension in the whole hand and arm. This leads to particular difficulty with octaves with thirds, such as in Scott Joplin's Rag-Time Dance (fig 7). Note how bars 5-6 are easier to play than bars 1-2.



Similarly the five-two stretch in Chopin's Etude Op 25 No 8 may make this a study to avoid for some pianists.



To cheat or not to cheat?

At times, some rearrangement between the hands, spreading of chords, or even the leaving out of certain notes becomes the only possible solution. I would suggest that the guiding line should always be what produces the most musical result. There is no point in struggling with an impossible fingering if a small adjustment makes the passage much more beautiful and expressive. In any problem passage I would suggest considering the options in the following order:

Can I redistribute between the hands?

It is musically appropriate to spread the chord?

Would it be better to separate out the chord (eg play the bass note as a grace note, and place the rest of the chord together)?

Do I need to leave out any notes? (I consider this to be the last resort: make sure that the harmonic balance is retained and that the tonic and third are left in the chord!)

Ultimately any final decision must be musical and stylistically appropriate. I would not recommend changing a passage which is intended to sound difficult, just to make it safer technically (for instance the beginning of Beethoven Op 111). But if a thoughtful rearrangement makes you more able to express the music clearly and beautifully, then go for it! ■

FURTHER INFORMATION

Details of Penelope Roskell's new piano courses, including the Advanced London Piano Course on October 5th to 7th are on her website www.peneloperoskell.co.uk

Principles of Successful Practising

Jenny Macmillan



The subject of practice is a fascinating one as little progress can be made without good practice habits. This article suggests principles of good practice and gives ideas for teaching how to practise and for structuring practice sessions.

Central to developing musical skill on an instrument and gaining the joy of playing well, is efficient and effective practice. Practice is essential in order to develop technical and musical skills; to learn and memorise music and to prepare for performance. There are two key issues regarding practice – one is quantity and the other is quality. Unless the student practises regularly for a reasonable length of time, progress will be poor. But even if the student does put in the hours, progress is unlikely to be good unless the practice is focused.

Teachers can encourage parents to create a good learning environment by:

- providing a quiet room in which their child can practise
- making sure there is a clear time to practise each day
- with younger children, reading through the notes from the lesson and perhaps even sitting with their child, at least for the first practice after a lesson
- ensuring plenty of music is heard in the home.

Principles of good practice

It is important to differentiate between practising an instrument and playing it. Playing an instrument means playing through a piece or improvising for instant enjoyment or emotional satisfaction. This, together with most ensemble work, may be classified as incidental practice. And what a world of joy opens up to those able to engage in this sort of music-making! But musicians need to practise deliberately in order to improve. Deliberate practice is purposeful work which develops the skills that form the link between the musical intention and its execution. Deliberate practice implies working on a short section, listening carefully to the tone quality, intonation, rhythm, articulation, phrasing, dynamics and so



on, and being aware of the physical movements involved. If practising is thorough, skills are developed so that what was difficult becomes easy. Students need to be clear what they are to practise, how they are to practise it, and why they are to practise it.

Learning an instrument is really about learning to understand and master principles. The principles of good performance remain similar whatever the level; so do the principles

of good practice. Good practising involves identifying problems, devising strategies to overcome the difficulties, and repeating short sections while listening carefully for musical sounds. These elements develop in subtlety as students mature, but essentially remain the same from age three to adult, from learning folk songs to performing concertos.

Learning to practise effectively is a skill in itself. There are boring, tedious, ineffective

ways of practising, and there are challenging, varied and efficient ways of practising. Often it is not easy for the student to devise effective practice strategies to overcome technical and musical problems. The effectiveness of our teaching depends a great deal on how convincingly we can communicate useful practice strategies.

In this diagram I've tried to show that good practice leads to progress, progress leads to personal satisfaction and appreciation from others: this motivates students, and so they practise more:



The ultimate aim of the music teacher is to enable students to become independent. Instilling good practice habits is an excellent start.

Teaching how to practise

I estimate that the ratio of practice time to lesson time is, on average, about 5:1, so a fair proportion of each lesson should, ideally, be devoted to the matter of practice. This time might consist of a demonstration of practice techniques, verbal discussion about how to approach practice, and role reversal whereby the student becomes teacher and explains how a specific piece or exercise might be approached. The way students practise is influenced more by what teachers do in the lesson; for instance, by demonstrating a technique or getting a student to try a particular approach, than by what they say. A Chinese proverb says:

**Tell me and I'll forget,
Show me and I may remember,
Involve me and I'll understand.**
Confucius

Some teachers may ask their students, after hearing a piece in lesson, "Tell me what you thought was good about your performance" which immediately encourages students to

think positively before discussing areas for improvement. Others may ask "How do you practise that?" which is the question students ought constantly to be asking themselves during their practice sessions.

It is important that the student understands the reason for practising a certain passage in a certain way – it is more motivating to practise towards a known goal. It is very helpful if the student can leave the lesson knowing that there is one main point to be worked on during the week. This may be posture; it may be an improvement in tone; it may be the performance of slurs or staccato notes; or it may be a musical issue such as how to shape phrases. Whatever the point, students need to understand that it should be applied, wherever possible, to every piece or scale or exercise currently being studied. The point should be emphasised through repetition of the task in the lesson.

Teachers need to ensure their students see the connection between practice and progress. Good practice needs to be rewarded, encouraged, discussed and never taken for granted.

Varied practice

The notion of varied practice is an interesting and productive one. Doris da Costa believes that students will get more out of their practice if they are allowed to choose some interesting ways to practise from a list supplied by their teacher, rather than just routine repetitions. In her experiment, students were allowed to choose to practise either on a conventional scheme of breaking down their music into short phrases and performing a required number of repetitions of each, or else choosing five novel ways of approaching the music. The fifth choice was always to play the section from memory; for the other four the selection might include:

- playing the whole phrase piano
- playing the whole phrase forte
- playing a crescendo through each phrase
- playing a diminuendo through each phrase
- playing the phrase legato
- playing the phrase staccato
- changing the mood of the phrase
- playing the phrase as a question
- playing the rhythm of the phrase on one note only.

At the end of the experiment, those who

had opted for the varied practice reported that they had enjoyed their practice more, were able to play more fluently, learned their music faster, improved their technique and were better at memorising.

Developing listening skills

A pre-requisite for efficient practice is an honest and objective ear. Without good listening skills, practice can be fruitless. It is easy to hear what you hope to hear, rather than what you actually play. A useful test is to record your playing and listen to the recording critically. If the recording is different from what you imagine, more careful listening needs to be done during practice. It is interesting to experiment with different qualities of sound, exaggerated dynamic levels and various ways of shaping phrases, to produce different moods and character in the piece.

Practising away from an instrument – practising in your head, mental practice – helps develop inner hearing. In your imagination, with no technical problems to confront, you can create and hear the most musical performance possible, which can then influence your performance when at an instrument.

Listening skills are also developed by playing or singing in ensembles, when your own instrument or voice must blend with the others. Listening to fine performances of wonderful music awakens sensitivity to the subtleties of beautiful sound.

Structuring practice sessions

Frequency of practice needs to be discussed with students, and with parents of young children. Skills developed regularly over a long period of time are retained better than skills developed within a short time period. Regular short practice sessions are generally more effective than fewer longer ones, the ideal length varying with the age and skill of the musician. Frequent, short practices are best for short, simple tasks and for younger pupils, but longer practice sessions are required for more complex tasks. But when practising for long sessions, it is important to take periodic breaks.

If possible, it is good to do the bulk of the serious practice in the morning when one is fresh. One regime would be to start with technique (warm-ups, scales, arpeggios, exercises and/or studies), followed by sight reading, and continue with detailed work on

the newest piece (working on short sections, slowly, and so on) and/or a piece being polished for a forthcoming performance. End with playing through (or working on) some recently learned pieces. A good and satisfying practice session involves working diligently on some pieces, and then playing one or more well-known pieces, thus offering variety and ending with an enjoyable play-through.

Students who structure their practice well improve the accuracy and musicality of their performances more than those who practise with no specific structure. A few minutes at the end of one practice, planning (and even writing down) what to do at the next practice, will result in a much more focused practice session the next day. Post-it notes can be invaluable for this purpose – to note down which section of the piece to start on the next day and which elements to work on, such as technically awkward bars, articulation, rhythm, dynamics, speed, character, fluency or memory.

One important element of practice is to divide the music into logical and manageable chunks for practice, then build it up again into a piece for performance. Strategies need to be devised for practising the difficulties in each short section. The question is: how best to do this? As teachers, we obviously assist our students, but with limited lesson time we can't make every possible suggestion. We need to help our students work it out for themselves.

Recommendations

A few suggestions:

- Each week you could ask students to find one new way of practising which you've not previously mentioned or which they've not done before (or not for a long while)
- Likewise, each week you could focus on one new practice point in your teaching
- Write down how you practise – what is effective, what could be improved
- Note down how you recommend students to

practise and consider what you could add to guide them further.

Learning to play an instrument well requires an ability to question, to be curious, to be intrigued, to look outside the musical and technical issues at the broader view. Teachers and students need to question themselves on how they are working, challenge themselves to find more varied and interesting ways of practising and so make more progress in their ability to play skilfully and expressively.

Jenny Macmillan's new book, *Successful Practising: A handbook for pupils, parents and music teachers*, is available from shops @ £15 and from her website @ £15 including p+p within the UK (£18 outside the UK). Find out more and read sample pages on: www.jennymacmillan.co.uk.

1. da Costa, D. (1999) An investigation into instrumental pupils' attitudes to varied, structured practice. *British Journal of Music Education*, 16/1: 65-77.

Ad



Lang Lang Music World

Joe Banowetz

Lang Lang is one of today's most active and internationally acclaimed performers on the concert stage. He has recently founded an exciting and artistically significant new music school named "Lang Lang Music World" in Shenzhen, a large ultra-modern metropolis of about fourteen million residents in The People's Republic of China, just across the Bay of Shenzhen from Hong Kong. In 1980, Shenzhen, then little more than a fishing village, was the first special economic zone ever established in China. The present writer had the great pleasure of being invited in June of 2012 for a teaching residency at the school, as well as to give a public concert in the beautiful Shenzhen City Concert Hall. Since the school's classes began in February of this year, renowned keyboard artists Yeheved Kaplinsky, Chair of the Piano Department at the Juilliard School in New York City, Vanessa Latache, Chair of International Keyboard Studies and Head of Piano at London's Royal College, and Zhu Ya Fen, Executive Vice-President of Lang Lang Music World, were also invited for teaching residencies. Since this writer's first visit to China in the early 1980's, the public's interest in the piano has grown

enormously, with the level of talent and instruction being often astonishingly high. Lang Lang's intent through his school is to have more people, especially young students, understand and love western classical music. His achievements as an artist of significant international stature have enabled him to form highly perceptive ideas about music education. With these insights, he has the ability to create greater opportunities for young students to evolve and grow into influential members of the international music community, and to contribute their talents to the development of art and music for future generations both in China and abroad.

The Lang Lang Music World is strongly supported by the Shenzhen Municipal Government, which also named Lang Lang the International Image Person for the city of Shenzhen. Noted people serve under Lang Lang's Presidency, including Zhu Ya Fen, well-known pianist and pedagogue, who for years was Chair of the Piano Department at China's Shenyang Conservatory and an early teacher of Lang Lang's. She has remained Lang Lang's close friend and advisor. I personally have had the honor of being acquainted with Professor

Zhu since the mid-1980's. A wonderful pianist and teacher, she had published a translation of both my book and DVD on pedaling. During my recent trip to Shenzhen, we performed some four-hand music for the concert I gave in the Shenzhen City Concert Hall. Professor Zhu is Executive Vice-President in charge of co-ordinating and auditioning both faculty and students. Vice-Presidents include Gary Grafman, former President of the Curtis Institute of Music in Philadelphia; Lang Guoren, who is Lang Lang's father; Yu Long, Conductor and Artistic Director of the China Philharmonic Orchestra; Huang Yilun, Professor of Piano at the Hong Kong Art Institute; Wang Cizhao, Honorary President and now current President of the Beijing Central Conservatory of Music, and Special Consultant, Yeheved Kaplinsky, of the Juilliard School. Huang Zheng, First Oboist for the Hong Kong Symphony Orchestra and the Shenzhen Symphony Orchestra, is the school's General Manager.

The school itself, a spacious two-story structure of some 3,500 square meters, is beautifully equipped with excellent teaching facilities and well-maintained pianos. Most of



the studios and practice rooms have Steinway pianos. There is a concert hall seating about two hundred people which is equipped with a nine-foot concert grand Steinway. Throughout the school there is inspirational art, with many pictures of Lang Lang, all of which create an atmosphere conducive to musical artistry. A music store located in the school enables students to easily locate books and excellent western music scores by such authoritative publishers as Henle and Wiener Urtext. Scores of Chinese music are also available.

The General Manager is Huang Zheng, who coordinates the complex activities of the school in a highly efficient, co-operative and capable manner. He is acutely aware of the need to maintain the highest artistic standards within a working environment that stimulates creative activity. The faculty of the music school receive employment through initial applications on the internet, then are interviewed. It is expected that they will have the equivalent of the Bachelors or Masters degree from recognized music departments of universities, music institutes, or conservatories. Final auditions and appointments are given approval by Lang Lang. At present, the ten faculty members hold degrees from institutions in the United States, Austria, Germany, Australia, the Ukraine, Belarus and China. The average age of the faculty is around twenty-eight years.

At present, there are approximately seventy students enrolled, with an age range of three to fifteen years, and levels ranging from elementary to advanced intermediate. All have the opportunity to perform in master classes given by Lang Lang and guest artist-teachers,



as well as to appear in public concerts arranged by the school. The most outstanding students are given opportunities to perform in off-campus public concerts and with orchestra. Scholarship aid is available following the second year of study. If a student finishing the Advanced Level wishes to pursue further study abroad, a recommendation will be given through Lang Lang.

From a personal standpoint, the present writer was strongly impressed with the goals and achievements thus far of Lang Lang's school. Already the members of the faculty have been able to attract some significant talent since the opening of the school on February 18th of 2012. There seems to be a growing concern among the faculty that stylistic musical factors are of great importance. Too often in the past in China a performance seemed to be judged primarily by how fast and loud the playing was! Through Lang Lang's

and Zhu Ya Fen's efforts, such artistic shortcomings will hopefully be diminished by the instruction given by a perceptive and artistically sophisticated faculty that has been carefully chosen. Lang Lang's school will undoubtedly act as a guide to ever higher levels of piano artistry in China!

Professor Vanessa Latache has the following to say about the school and her recent teaching residency there:

"I met Lang Lang for the first time a couple of years ago when he visited us at the Royal College of Music in London for a master class which was a huge hit with the students; this marked the beginning of our friendship which has grown into a fruitful, reciprocal relationship between Lang Lang and all of us at the RCM. In 2011, HRH the Prince of Wales, the RCM's President, bestowed the College's highest honorary award of Hon DMus on Lang Lang at a ceremony at the College and we have since

invited him back again for more master classes.

In turn, I was asked to visit Lang Lang's new school in Shenzhen, Lang Lang Music World, which I did with pleasure and was truly amazed to find such a thriving musical environment, especially when the school is, as yet, in its infancy. My brief was to give a class to the teachers, young Chinese graduates from global institutions, followed by a class for the young students of the school. Lang Lang's personal involvement with the education of these young people is impressive, as is his philosophy to help gifted youngsters to study with good quality teachers from the beginning of their musical studies. The aspect of continuing education and professional development for the teachers is also admirable and I believe that Lang Lang has a very "hands-on" approach as he visits the school regularly and even has his own music studio within the building. For my master class, I was aided by Miss Zhu as my Chinese interpreter. Miss Zhu was Lang Lang's first teacher and is a formidable lady who also supports and coaches the teachers and students at the school. (Indeed it is an interesting fact that Miss Zhu's former teacher

was a piano student in London in the 1930s before she returned to Shanghai Conservatory to teach). After working with the pianists, I was very moved indeed by the warmth of the response and openness to musical ideas, and I look forward enormously to returning next year.

The facilities in the school are hugely impressive; a wonderful small concert hall and many beautifully equipped teaching rooms, with a large number of Steinways. There is thoughtful attention to the students' well-being in the building, such as a quiet waiting area for the children which has composer portraits hanging around the room to inspire them, and a well-stocked music shop. I believe that the Director James Huang and Lang Lang have plans to open more institutions like this in China, and I can only heartily endorse their work and wish them all the very best in their future plans."

Professor Kaplinsky also has strongly favorable impressions of Lang Lang's school:

"Each time I visit China I am filled with envy at the sight of concert halls filled with young people, enthusiastic and passionate about classical music. When I visited the Lang Lang

School in Shen Zhen, I found myself wishing that I was a child, able to enrol in this wonderful haven for budding musicians. Everything about this warm, cheerful and well equipped building is geared towards creating a comfortable and exciting environment for young musicians. The children love to come here and the teachers love nurturing them.

During the master classes that I gave to the teachers, I was struck by their enthusiasm and their passion for improving themselves and their students. I found a collegial environment, where everyone supported each other and formed a tight knit community. During the master classes I gave to the students and the concert that followed, I was struck by the children's seriousness, excitement and joy in performing.

The school exemplifies Lang Lang's devotion to increasing the level of teaching and performing in China, and is an indication of his dedication to quality and to his people. It was a truly uplifting experience to witness the joint effort and the seriousness of purpose, and I certainly hope that this model will be used in building similar schools across China." ■

Advert

Beethoven's WoO 47 Piano Sonatas:

Worthless or Invaluable?

Rory Dowse

Although Beethoven's WoO 47 piano sonatas have existed in many editions of the 'complete' piano sonatas since their composition in 1783, they have received surprisingly little scholarly attention. No substantial studies exist: they receive only passing mention in a number of biographies, and Inge Forst's study, published in Volume One of Albrecht Riethmüller's *Beethoven: Interpretationen seiner Werke*, provides only surface detail. The most integral information can be found in Barry Cooper's commentary for the ABRSM edition of the sonatas.

These sonatas have perhaps been unfairly dismissed. Despite their understandable naivety in comparison with the composer's later works, there seems little explanation for this. Could this be because, unlike the thirty-two, they do not have an opus number? Or perhaps the child prodigy anecdotes that one so often associates with Mozart do not match an archetypal image of the young Beethoven?

The WoO 47 sonatas were published in the first collection of Beethoven's piano sonatas by Tobias Haslinger circa 1828. Cooper argues that because Beethoven and Haslinger discussed the possibility of publishing a complete edition of the sonatas, their inclusion probably reflects the composer's wishes. That Beethoven offered these works for publication and later revised articulation in several movements, suggests he indeed considered them of value.

Beethoven, in his dedicatory letter to the

Elector of Cologne, Maximilian Friedrich, wrote the following:

'Eleven years – I thought – [actually twelve years old] and how would I look as a composer? And what would men experienced in the art say about it? I was almost shy.'

Underneath the prevailing modesty one may detect an underlying tone of self-belief. That Beethoven submitted these sonatas to the Elector suggests he was, in fact, not at all shy. Perhaps this letter demonstrates, in a rather well-mannered way, his pride in these sonatas and that he felt they were worthy of comparison to those of his contemporaries.

Their variety of styles may suggest Beethoven's intention to prove himself to his contemporaries through these sonatas. He does not, however, merely imitate his contemporaries: a sure artistic voice and a number of original compositional concepts are evident. Many of the characteristics found in these sonatas offer early insights into his greater works. The WoO 47 sonatas are therefore significant to both scholarly and performance-based Beethoven studies.

Sonata in E flat

The prevailing influence in this sonata is perhaps that of the Mannheim School. Beethoven would almost certainly have been

familiar with this repertoire through the Bonn court orchestra. Although he was not appointed as a violist in the orchestra until the age of eighteen, his family connections with the court, and his keyboard performances there, suggest he encountered their performances.

Perhaps the dramatic dynamic effects and precision of execution that the Mannheim court orchestra was famed for influenced Beethoven not only to write many specific dynamic markings, but also the unusually detailed articulation found in these sonatas. The first four bars bear some resemblance to Johann Stamitz's (1717 – 1757) Symphony in D major, Op. 3 No. 2 (figures 1 and 2): the melody in both displaces the second beat, they crescendo over ostinato (otherwise known as the 'Mannheim Roller'), and have a rising triadic phrase.

See Figure 1 & 2

Other possible traits of the Mannheim School in this movement include the 'Mannheim Sigh' (bars 11-12), 'Mannheim Birds' (bar 27), and dramatic use of silence (bars 61 and 63). Perhaps the early influence of the Mannheim School inspired Beethoven towards orchestrally conceived pianism, as these sonatas arguably have greater orchestral characteristics than contemporary keyboard works.

Beethoven's desire for detailed articulation

Figure 1 - Johann Stamitz: Symphony in D, Op. 3 No. 2, bars 5-13

can be found in bars 56-59 of the third movement (Rondo vivace), as the prescribed fingering forms part of the articulation (figure 3). The fingering does not lie comfortably under the hand, particularly on the descent. One must, therefore, make more effort to prepare the fingers. The strong beats are often approached from a height: this emphasises the dissonant note of the appoggiatura, thereby giving the slurs character. The difficulty in execution, like later Beethoven, is therefore integral to the expression. See Figure 3

Sonata in F minor
 Many of the characteristics in this sonata are perhaps most similar to those found in the works of C. P. E. Bach (1714 – 1788). Empfindsamkeit, a style often associated with Emanuel Bach, is defined in Grove Music Online as:

'a musical aesthetic... that aims to achieve an intimate, sensitive and subjective expression; gentle tears of melancholy were one of its most desired responses.'

This aesthetic is manifest in the Larghetto maestoso with its tearful appoggiaturas (bar 2) and unsatisfying climax (bar 8). A passage in Sturm und Drang style follows at the Allegro assai with rushing scales and a tremolo bass line (bar 10), and a move to the Galant style resolves dramatic tension (bar 18). The use of these three styles in quick succession demonstrates Beethoven's experimentation with contemporary idioms.

The first movement is permeated with anticipations of the Piano Sonata in C minor, Op. 13, Pathétique. There are similarities in both structure and figuration, such as the slow introduction followed by an Allegro, and the rising figures in the treble over an ostinato bass (bars 11-12). Not only was the structure original, it was also harmonically innovative: the recapitulation is in the sub-dominant key. Beethoven anticipates the subdominant recapitulation in Mozart's Piano Sonata in C major, K. 545, by almost five years.

The second movement (Andante) is perhaps even more profound than the first. It cultivates an eccentric form of expression that is perhaps difficult to come to grips with. On the one hand the character is apathetic and nonchalant, but in the second section (beginning at bar 41), threatening undertones and anxious ostinato, somewhat anticipating the Piano Sonata in F

Figure 2 – Beethoven: Piano Sonata in E flat, WoO 47 No. 1

Figure 3 – Beethoven: Piano Sonata in E flat, WoO 47 No. 1, Rondo Vivace, note bars 56-59

Figure 4 – Beethoven: Piano Sonata in F minor, WoO 47 No. 2, Presto

Figure 5 – Beethoven: Piano Sonata in F minor, Op. 2 No. 1, Prestissimo

Figure 6 – Haydn: Keyboard Sonata (Divertimento) No. 4 in G (Hob. XVI:G1)

Figure 7 – Beethoven: Piano Sonata in D, WoO 47 No. 3

minor, Op. 57, *Appassionata*, create an underlying tension. The syncopated diminished chords marked fortissimo create a striking dissonance (bar 52), and anticipate the opening of the finale of the *Appassionata* (*Allegro ma non troppo*). There is then an eccentric shift into an almost abstract form of improvisation (bar 55), followed by an unexpected return of the apathetic character (bar 61).

The contrast between these two characters may have an autonomous motive. One character seems naïve and child-like, the other, deeply profound and esoteric. Beethoven may

have been expressing an awareness of not being like most twelve year olds: his prodigious musical gifts and eccentric nature are perhaps represented here.

The third movement is also forward looking, as its harmonic rhythm and stormy character anticipate, albeit in modest proportions, the finale of the Op. 2 No. 1 sonata, also in F minor (figures 4 and 5).

Sonata in D

This sonata is perhaps influenced by Joseph Haydn (1732 – 1809). The principle theme of

the first movement is, in fact, similar to that of Haydn's Keyboard Sonata (or 'Divertimento') No. 4 in G major (Hob.XVI:G1) (figures 6 and 7).

The first movement has the jaunty and galant character found in many of Haydn's keyboard works. The acciaccatura figuration (bars 17-18), question-and-answer between treble and bass (bars 8-11), and minore expression (bars 37-41), are undoubtedly Haydnesque characteristics. The second movement is a Minuet (*Menuetto sostenuto*) – the form of movements being similar to many of Haydn's sonatas – with six variations. The style is typically pretentious, and lacks the subjective form of expression cultivated in the previous sonata.

The character of the third movement (*Scherzando: Allegro ma non troppo*) is typically Haydnesque, with dolce phrases in the treble which are interrupted by bass figures that humorously set the phrases off-balance. The figuration at bars 125-128 is another humorous Haydnesque characteristic, anticipating the opening of his Piano Sonata No. 60 in C major (Hob.XVI:50). In a similar vein, the fermata (bar 128) suggests an improvised cadenza, or perhaps silence, before the ensuing theme.

Conclusion

As Beethoven's first substantial works, these early sonatas testify to his self-conscious desire to identify with, compete with, and build upon the styles of older masters, and to his seriousness of purpose from a young age. By demonstrating his thorough understanding of the styles of the Mannheim School, Emmanuel Bach and Haydn, the young Beethoven was perhaps aspiring to the same rank as his contemporaries. As the roots of several of Beethoven's greater works can be found in the WoO 47 piano sonatas, their true value perhaps lies in their all-encompassing nature: they are, in many ways, as significant to the professional pianist and scholar as they are to the novice.

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A pianist's guide to tone colour

John Silva: Part one 'What is tone colour?'



What is tone colour?

In one corner we have the sceptics, those who are certain there is no way to change the tone of the piano through the pianist's efforts; how a key is pressed makes no difference! In the other corner we have traditions, passed down through various lineages, which lay down the correct formula for 'good tone' via prescribed ways of pressing the keys.

Various attempts have been made on both sides to prove their case but so far nothing has been compelling enough to absolutely settle the matter. One side knows their efforts produce changes in tone and the other side knows this is impossible.

This study is inspired by the thought that both sides of the argument are looking in the wrong direction—good tone does exist but is not directly related to touch. What good tone on the piano actually is, and what will be demonstrated in this study, is the creation of musical mannerisms that produce a certain tonal effect, or 'colour'. There have been some who have already pointed to these tonal effects, such as Kenneth Hamilton:

"The romantic concern with the way one struck the keys was not naiveté. It simply recognized that some approaches to the keyboard produce a generally different sonority compared with others, because they encourage or discourage certain types of tonal and dynamic balance".¹

Hamilton and others, however, either did not go into detail about these approaches, or their descriptions have been inaccessible.

What will be addressed in this study in three parts are the primary areas of pianism affecting tone colour: voicing, pedalling and rhythm. These aspects clearly contribute to the individual 'sound' of any particular pianist, but the reader will be given a taste of how they go further than identifying a simple difference. They affect the musical colours produced at the piano, even appearing subtly to change the

tone (or timbre) of the piano.

Admittedly, the use of the word 'tone' in this context is problematic. The phrase 'tone colour' more appropriately describes what is going on because a tone can convey different colours depending on the context in which it is heard, even if the timbre stays the same. This idea is the essence of this study.

It is important in the first installment to review the many efforts made to describe, or to disprove, tone colour. The following historical review is by no means exhaustive, but it sets the background and parameters that will be followed through in parts two and three.

The search for an answer

In 1925, while on the faculty at the Psychological Laboratory of the Peabody Conservatory of Music, Otto Ortmann published a book, *The Physical Basis of Piano Touch and Tone*. Although this wasn't the first scientific inquiry into piano tone—Hermann Helmholtz's *On the Sensations of Tone* was first published in 1863—Ortmann's is particularly important because it includes a substantial and objective analysis of a pianist's control over tone using different types of touch. Ortmann collected recordings made by experienced pianists and his book included diagrams of two sound waves/curves - one made from players adopting 'normal' relaxation in terms of pianistic technique, the other made by "forcing" or stiffening at the keyboard. When the curves were compared, they were found to be identical in form but different in intensity.²

The 'curve' refers to a frequency and intensity analysis of the tones, and what he's saying is that differences in touch only produced differences in intensity (or volume), not quality (or timbre). His research led him to conclude that a pianist cannot change the piano's tone due to differences in touch.

Ortmann's research was published in 1914. By the time Matthey had written his book *The Act of Touch in all its Diversity*, the issue of touch and tone had already become serious enough to cause Matthey to see a 'necessity of rationally studying this problem'³ through an analysis, specifically focused on touch, of how 'the successful players obtain their effects'.



Unfortunately, his attempt to be scientific resulted in misleading contributions to the issue.

In his book, Matthey describes how a string's partials (or harmonics—the largest contributor to an instrument's individual timbre or sound) are excited to a greater degree with a sudden force as compared to a gradually applied force.⁴ Later in his book, he attempts to draw a correlation between this and the gradually applied force of the piano key:

"It is just such a distinction between suddenly or gradually applied force, that will, in the case of Pianoforte-key ... enable us to cause the aural contrast between "Brilliant" and "Sympathetic" tone qualities".⁵

This is an element Ortmann studied and it is likely that he already recognised it as an impossibility due to the way the piano action works. Regardless of whether there is gradually or suddenly applied force to the key, there cannot be a gradually applied force to the string—the hammer will always deliver a sudden blow.

In 1929, a few years after Ortmann's study, William Braid White published the results of experiments conducted at the American Steel and Wire Company. Using an oscilloscope, he observed the tones produced at the piano by various eminent artists, particularly Rudolf Ganz, John Powell, Ernest Schelling and Olga Samaroff⁶ as they attempted to change the tone quality of the piano by means of touch. He concluded that a pianist only has control over the intensity of the tones produced, not the quality.

Hart, Fuller and Lusby conducted further research in 1934. They compared the hammer

motion and tones produced by a non-pianist, a concert pianist and a mechanical striker. Their results also verified Ortmann's findings—there was no measurable difference between the deliberate touch variations of an experienced pianist and a machine's random 'touch': only the intensity of a piano tone is under the pianist's control.

As compelling as all of the research was, it was not convincing everyone, and the opposing side was busy defending their idea of a pianist's control over tone. In his book *The Visible and Invisible in Pianoforte Technique*, Tobias Matthey referred to these past researchers as 'pseudo-scientists', saying:

"...they have always tried to persuade us, musicians, that variations in the degree of loudness were the only possible ones, and that we, who insisted we could hear variations in the quality (or timbre) of the tone, were suffering from hallucinations".⁷

Matthey made claims that 'Good tone ... can only be obtained by gradually pressing the key into motion' and that a sudden force applied to the key will cause the 'harsh upper partials of the string' to be 'brought into prominence'.⁸ It is important to note these claims were not based on any scientific study.

Maria Levinskaya, in her book *The Levinskaya System of Pianoforte Touch and Tone Colour*, published in 1930, described her approach to tone colour production. Elsie Williamson, a student of Levinskaya, explains 'that every tone-colour has a definite corresponding muscular state upon which its production depends' and that 'It is the discovery of the exact relationship between tone-colour and muscular state that makes Madame Levinskaya a pioneer'.⁹

In an article in *The Musical Times*, Levinskaya responds to a critique of her book and defends her claims by pointing to the partials/harmonics of the piano as scientific evidence for changes in the tone; but she is unable (and does not even attempt) to give any evidence that the partials actually change due to touch.¹⁰ Levinskaya could only offer the following anecdotal evidence, and this sentiment remains the only real 'proof' of a pianist's control over the piano's tone due to touch:

Some friends, hearing her play, congratulated her on a new pianoforte, saying that its tone was so much more beautiful, only to discover to their astonishment that it was the

same pianoforte but that the complete change was due to her newly-acquired touch, which made the pianoforte tone practically unrecognisable.¹¹

Harry Fargeon, attempting to 'advance arguments based on science and not musical perception', responded in *The Musical Times* to E. O. Turner's article *Touch and Tone Quality*:

"There are two variables at the disposal of the pianist. One: the amount of force he uses, producing tone soft and loud. Two: the length of contact he induces between the various parts of the piano mechanism, producing tone mellow or harsh. The pianist can depress the key 'feeling it all the way down,' or he can give it a sharp jerk, and between these extremes there lie an infinite number of possibilities ... Long contact results in greater steadiness, and the hammer can therefore be caused to be more or less steady. An unsteady hammer (remember that this has its own vibration on its own shank) grating against the string breaks up that string more definitely into the fractions that produce the higher harmonics, and so causes a harsh tone".¹²

Interestingly, in 1998 Dr Ralph Wormleighton, seemingly unaware that it was already hypothesised, proposed the same idea (though he, unlike those who came before him, understood it was simply a hypothesis). In his essay on tone, he theorises that the vibrations of the hammer head caused by differences in touch could, for a moment, excite certain frequencies in the string and therefore produce a different tone.¹³

However, he apparently was also unaware of the important research conducted in 1991 by Anders Askenfelt. In Askenfelt's report *Measuring the motion of the piano hammer during string contact*, he details the hammer vibration caused by different types of touch and their effect on the tone (specifically, the effect on the partials/harmonics). His conclusion is that:

"The present results give a strong indication on [sic] that the influence on the string excitation from touch normally is very small. The observed spectral differences of a few decibels associated with different types of touch occur in the highest partials, about 50 dB below the levels of the low partials... It seems reasonable to assume that these differences are inaudible".¹⁴

To make his statement more clear by putting it into a different context; hearing the affected

partials would be similar to hearing very small changes (3dB or less) in the voice of someone talking at normal conversational level (60dB) while attending a loud rock concert (110dB). Even if these changes could be heard, any pianist knows the changes in 'tone' they hear are not that subtle.

So, the existing research appears to be conclusive: a pianist's touch cannot affect tone. Has this convinced those who believe in tone production techniques? Usually not.

Gyorgy Sandor, in his book *On Piano Playing*, begins the chapter on tone colour by saying:

"First, let me assure you that the piano is indeed responsive to various touches, and it can produce a singing tone, as anyone who has heard the varied piano sounds of Horowitz, Rubinstein, or Richter can testify".¹⁵

This epitomises the story since the beginning of the debate. Those who support the idea that a pianist can control a piano's tone put aside the scientific evidence to the contrary because they believe they know what they hear and to them there is no question. ■

John Silva is a classical pianist and composer with a special appreciation for tonal and harmonic colours. He holds the MMus in performance studies from Trinity Laban Conservatoire and is a Fellow of the Royal Schools of Music. His teachers include Abbey Simon, Douglas Finch and Robert Marler.

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Ad

Composers in residence

part 2

Angela Ransley

The nineteenth century dawned on a bumper crop of genius - it saw within a few months the births of Liszt (1811), Chopin (1810), Mendelssohn (1809) and Schumann (1810). Sadly, all with the exception of Liszt came to an early grave; Mendelssohn at 38, Chopin at 39 and Schumann at 46. During their short lives, all except Schumann made significant connections with England.

A great attraction was that London was the first European city to have its own professional orchestra, The Philharmonic Society, founded in 1813 and now the Royal Philharmonic Orchestra. Its conductor and manager was Sir George Smart who, as a versatile musician - pianist, violinist, organist and conductor - held an unrivalled position in English musical life.

He was Organist of the Chapel Royal, taught piano to the Royal children, and was the central figure at most public occasions of importance, most notably the coronation of Queen Victoria in 1837. He commissioned Beethoven to write two symphonies and to come to London to conduct them. This never came to fruition, so the energetic Sir George, keen to resolve some tempo issues in Beethoven's symphonies, set out for Vienna by means of the public stage coach.

His adventures and discomforts are candidly recorded in his journal *Leaves from the 'Diaries of Sir George Smart'*. He meets Beethoven more than once and his account gives a picture of the public face rather than the private agony of genius:

'We had a long conversation on musical subjects conducted on my part in writing. He is very desirous to come to England. After ordering dinner with his funny old

cook, we took a walk. Beethoven was generally in advance humming some passage. He usually sketches his subjects in the open air; it was on one of these occasions that he caught his deafness. I overheard Beethoven say 'We will see how much the Englishman can drink.' He was very gay, but I need not write down more, because memory will ever retain the events of this pleasurable day with Beethoven.'

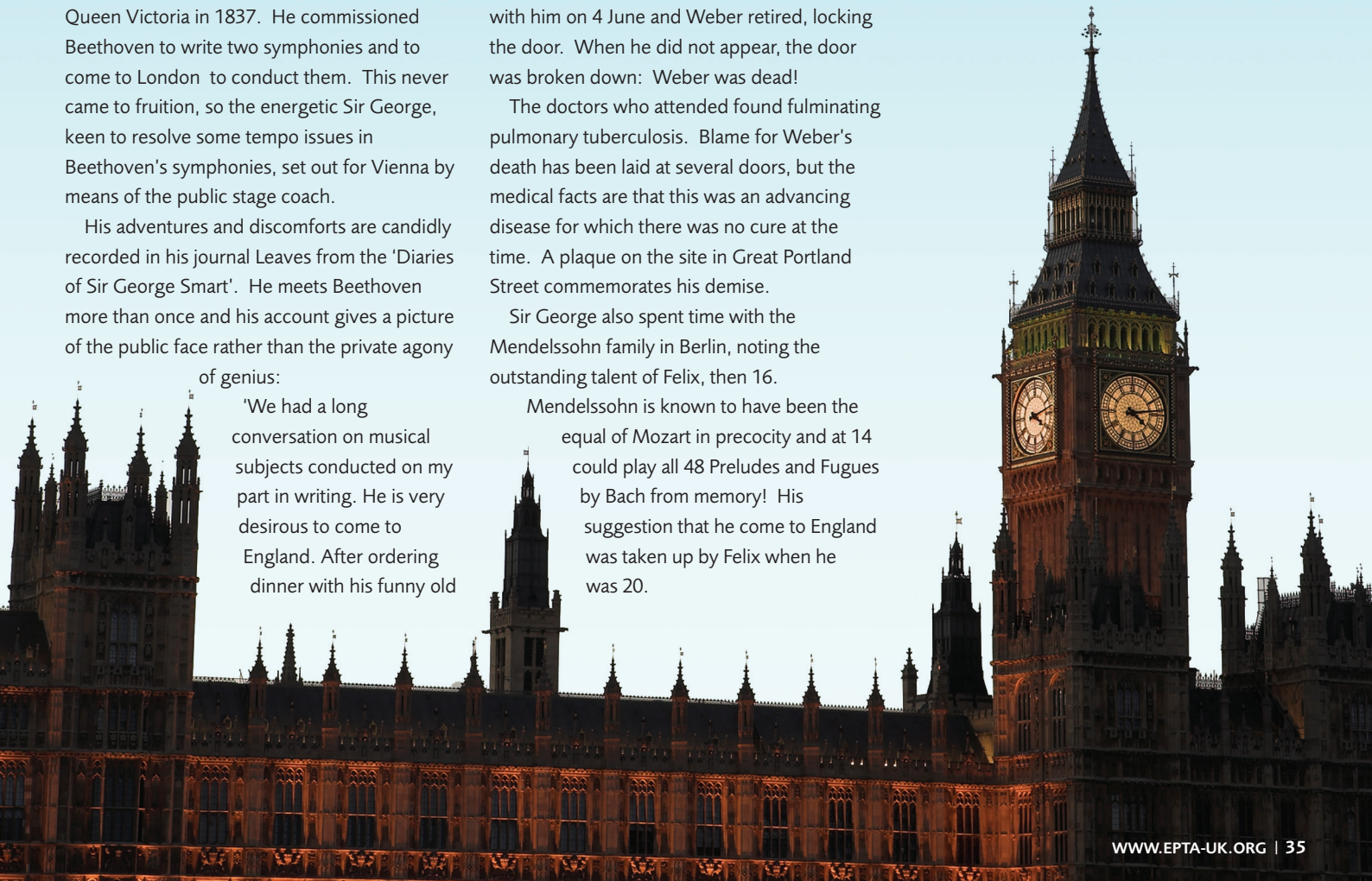
Sir George rumbled home via Prague and Berlin. In Dresden he met Carl Maria von Weber and invited him to visit London and to stay with him at his home in Great Portland Street. This invitation was duly accepted in March of the following year, 1826, and some conducting engagements were arranged in addition to the first performance in April of his opera *Oberon*, commissioned for the Covent Garden Theatre, now the Royal Opera House. Weber was not a well man and the combination of the London air and the stress of work brought him to bed. Sir George dined with him on 4 June and Weber retired, locking the door. When he did not appear, the door was broken down: Weber was dead!

The doctors who attended found fulminating pulmonary tuberculosis. Blame for Weber's death has been laid at several doors, but the medical facts are that this was an advancing disease for which there was no cure at the time. A plaque on the site in Great Portland Street commemorates his demise.

Sir George also spent time with the Mendelssohn family in Berlin, noting the outstanding talent of Felix, then 16.

Mendelssohn is known to have been the equal of Mozart in precocity and at 14 could play all 48 Preludes and Fugues by Bach from memory! His suggestion that he come to England was taken up by Felix when he was 20.

The brilliant pianist Ignaz Moscheles lived in London from 1828 for 13 years and it was at his prompting that Mendelssohn came to London in 1829. He lived at 103 Great Portland Street. It was the beginning of a mutual love affair that saw 9 subsequent visits. The English loved him because he was brilliant - and also a 'gentleman - a marvel of manners as well as music.' For his part, Mendelssohn came to regard England as his second home. Whether conducting his orchestral music at The Philharmonic Society, or performing as a soloist, the reception was rapturous. His introduction to Prince Albert led to informal music making at Buckingham Palace with the young royal couple, both of whom were accomplished musicians. It was customary at this time for an artist to demonstrate his powers by improvising on a theme offered by his host, as Queen Victoria recorded in her diary: 'We gave him two, 'Rule Britannia' and the Austrian National Anthem. He began immediately and really I have never heard anything so beautiful; the way in which he



blended them both together and changed over from one to the other, was quite wonderful as well as the exquisite harmony and feeling he puts into the variations, and the powerful rich chords and modulations, which reminded one of all his beautiful compositions. At one moment he played the Austrian National Anthem with the right hand, he played 'Rule Britannia', as the bass with the left! We were all filled with the greatest admiration ... He is such an agreeable clever man and his countenance beams with intelligence and genius..'

Mendelssohn came to ask if he could dedicate his symphony to Queen Victoria who subsequently attended all his performances at the Philharmonic Society. He received a number of offers to stay – the Chair at Edinburgh University, the Directorship of The Philharmonic Society and of the Birmingham Festival, all of which he declined. His oratorio *Elijah* was premiered at the Birmingham Festival in 1846 and received 10 further performances the following year to wild acclaim. His sister Fanny died unexpectedly in 1847 and the unusually close bond between them undermined his own wellbeing. His death followed five months later.

In 1848, the killing fields returned to Paris and many of its musicians, including Chopin, took refuge in London. He accepted an invitation from his pupil, Jane Stirling, who, with her sister, went to immense pains to arrange a room at 48 Dover Street, Mayfair, and to install a piano to enable him to teach there. Since the end of his nine year relationship with George Sand, Chopin had been ill and broken in spirit. He was entirely out of his element, speaking no English, and the obligatory social rounds left him exhausted and unproductive. 'What has happened to my art?' he wrote. 'Although I am surrounded by people, I feel alone, alone, alone..' When London society went to the country, Jane invited him to her ancestral home in Scotland and again Chopin found himself out of step with its sporting preoccupations. He performed in London and Edinburgh, and while critics complimented him on the finesse of his playing, he was held to play too quietly and his chromaticism was considered strange. 'You have to play Mendelssohn if you want to enjoy a great success' he observed. Eventually he became homesick and returned to Paris in October 1849 and died about a month later.

Chopin met Liszt early in his Parisian career



and there is no doubt he envied his leonine virtuosity. 'You should hear him playing my studies,' he said.

Liszt concertized tirelessly until the age of 35 and the map of his European journeys is a marvel of geometry. He came to England in 1840 and 1841 and aimed not only to conquer London but the entire British Isles and line his pockets in the process. He travelled through the West of England, Ireland and Scotland. The journey was recorded in the diaries of John Parry, one of the singers to appear with Liszt, and who was also an accomplished artist. His account was illustrated with humorous sketches, my favourite being the one where, having missed the train to Edinburgh, the performers were obliged to travel in a cattle truck in full evening dress surrounded by pigs and sheep!

Liszt returned to England in the last year of his life in 1886. In the intervening years, England opened its doors wide to Europe in the creation of the Crystal Palace Concerts. These were the work of the dynamic German conductor, August Manns, who promoted concerts on behalf of the Crystal Palace Company. Its Secretary was Sir George Grove, creator of *The Grove Dictionary of Music and Musicians*. Through this door came leading foreign performers including Clara Schumann, Anton Rubenstein and Karl Reinecke, and a host of first performances, both British and European. Liszt heard his oratorio *St Elizabeth* performed at the Crystal Palace: 'Manns had arranged an all-Liszt programme and his orchestra surpassed itself. Its players were determined to show the Abbe what an English

orchestra could do, and the result was a magnificent performance.' It was an historic moment for the Palace and musical London: within months Liszt had died.

Bruckner, Brahms, Dvorak (another love affair), Wagner, Tchaikovsky, Faure, Saint-Saens, Debussy "...all came to England." As Dvorak's biographer, Ivanov, wrote:

'As soon as any important musician appeared anywhere in Europe, England sought sooner or later to bring him over. The aristocracy and the music lovers of the cities assumed the cost of such presentations. The composer coming to England was treated royally and could be assured of audiences of mature and well-trained listeners.'

Mendelssohn, too, had commented on the attentiveness of English audiences at the famous first performance of *Elijah* in 1846:

'If only you had been there! During the whole three and a half hours that it lasted, the big hall with its two thousand people and the large orchestra were all so concentrated that not the slightest sound could be heard from the audience.'

The enthusiasm and rapt attention of today's Prom audiences are steeped in history. The universities of Oxford and Cambridge endorsed this adulation by conferring honorary degrees, and around the time that Dvorak - the butcher's son from Nelahozeves (Czech Republic) – was honoured with a doctorate by Cambridge University, degrees were also conferred on Saint-Saens, Brahms and Tchaikovsky.

But by the end of the 19th century, travel was swifter and the further shores of the New World beckoned the composer who came to live as well as work – the Composer in Residence.

'Where did the English get the reputation for being unmusical?' protested the biographer George Marek. 'Was it because England has produced few great composers? What the nation lacked in creativity it made up in appreciation. Today I believe London to be the musical capital of the world.' ■

DIARY NOTE

In early October Angela will be conducting a walking tour of classical music landmarks in London. Members will be notified nearer the time and are warmly invited to attend.

EPTA CONFERENCE REPORT YORK 2012

The beautiful historic cathedral city of York was the location for the 2012 EPTA conference from the 19th to the 21st July. The venue of the Sir Jack Lyons concert hall in the music faculty of the University of York provided an excellent platform for some outstanding sessions. Once more we were all thrilled by the vision and imagination shown by conference organiser Nadia Lasserson as chief contributor to the outstanding programme on offer throughout.

Delegates arrived in reception on the first day to be greeted by the welcoming faces of EPTA administrator Kathryn Page and management committee member Liz Dewhurst. In their conference pack, delegates were presented with a complimentary copy of 'The Classical Piano Method' Book 1 generously donated by Schott. Prompt at 2.00pm the Chair of EPTA UK Murray Mclachlan gave everyone a warm welcome and an introduction to the conference.

The opening session was a 'Young Artists' recital given by Arsha Kaviani, a student from the RNCM and who is studying with Murray Mclachlan. His programme began with a beautifully judged interpretation of Brahms Intermezzo in B minor Op 119 No1 followed by a truly astounding Liszt Sonata. Arsha demonstrated exactly why he is having such successes around the concert circuit. He possesses a wonderful technique and very impressive interpretive powers.

The following lecture was on Debussy and was given by Roy Howat who has made a reputable name for himself with his special study of the life and works of this composer. He gave a very illuminating and informative insight into the compositional, pianistic and private life of this years celebrated anniversary composer.

After a well appreciated break for refreshments Graham Scott, Head of Keyboard Studies at the RNCM gave a piano masterclass featuring prize-winners of the EPTA UK piano competition who were able to benefit from his excellent approach and advice. Christopher Smith presented Liszt's second Legende, Suzanna Greally Britten's Notturmo and Sarah Gardner Ravel's Ondine.

Delegates were then able to let their hair down and join in Sara Olivar's introductory Flamenco workshop. This was a very lively and rhythmic introduction to the world of the Flamenco, with members enjoying learning the steps with gusto and energy.

The first dinner of the conference included drinks generously sponsored by Trinity College London. All could then relax for an evening Gala recital given by Graham Caskie, concert pianist and piano tutor at Chethams School of Music. Graham gave a stunning performance of the complete 24 preludes of Claude Debussy. A recital by a pianist who had the audience astounded by his technical control, pianistic stamina and tone colouring of the piano.

Day 2 opened with a hearty Yorkshire breakfast followed by what the programme listed as 'Piano Dream' by Maria Apagyi. This was presented by Mariann Abraham from Hungary who explained that the Piano Dream tries to identify features that are common to music, and other arts, nature and science and includes in its teaching programme improvisation and the creation of short compositions.

Trinity College of Music's Chief Examiner in Music Nicholas Keyworth then gave us a lively session called 'Making it Musical' which was an interactive workshop exploring different aspects of music

teaching and learning and covering the key musical skills of instrumental lessons. The session also covered Trinity College's various assessment tests which aim to support teachers in their lessons and when preparing for the Trinity Guildhall examinations.

Management Committee member and Director of the EPTA Piano Teachers Course Lucinda Mackworth-Young then presented a very well received session on 'Having Fun, Tuning in to Pupils, Playing it by Ear and Improvising'. This was a wonderful mixture of psychology and practical piano skills expertly delivered by Lucinda.

After a refreshment break with a chance to browse the stalls, Northern Ireland member June Armstrong, teacher and composer introduced us to 'Puffins and Paint Boxes' her new elementary set of piano pieces inspired by birds, animals and colours. June performed many of the pieces and the audience were able to follow the scores thanks to June bringing many copies of the music thereby enhancing their enjoyment of these lovely pieces.

The last session of the morning was a workshop given by composer and teacher David Horne. This was an opportunity for young composers in the 2012 EPTA competition to learn from a leading professional composer.

After lunch the afternoon session began with the first of two recitals given by prize-winners of the 2012 EPTA Piano and Composers Competitions. The second of these recitals followed the afternoon tea break and then Chair of EPTA Murray Mclachlan, who is also Head of keyboard at Chethams School of Music and a Senior Tutor at RNCM talked to an enthusiastic audience on Tertiary Music Education and the problems, choices, opportunities and possibilities that exist both at Conservatoires and Universities for pianists to continue their piano studies.

This was followed by the second of Sara Olivar's Flamenco sessions equally enjoyed by participants as her first one the day before.

Before the conference second Gala Recital the Associated Board of the Royal Schools of Music generously hosted a drinks and canapés reception for all the delegates before everyone took their seats for a memorable recital by Marcella Crudeli, President of EPTA Italy. Marcella performed a programme of two Sonatas by Cimarosa, three Sonatas by Scarlatti, Beethoven's Sonata Op 81a in Eb 'Les Adieux' Chopin's first Ballade in G Minor Op23, Scherzo No3 in Bb Minor Op 31 and concluded her programme with his Andante Spianato and Grande Polonaise Brillante Op22. Marcella is always generous with her encores and she delighted the enthusiastic and appreciative audience with two of Chopin's most performed works, His Fantasy impromptu Op66 in C# Minor and the Etude Op10 No12 in C minor (Revolutionary).

The day continued with the annual Gala three course dinner with wine. The evening was made complete during dinner when John Amis gave us his recollections of his encounters with well known pianists and his experiences of the world of music. Having now turned the age of ninety, he delivered his reminiscences with his usual good humour and entertaining anecdotes.

The final day of this years conference began with an interactive presentation on percussion and rhythms by Paul Patrick, principal percussionist of the BBC Philharmonic. Paul invited the audience to join in when he gave us all a percussion instrument from the large collection that he had brought with him.

The next presentation by Dr Jairo Geronimo on 'Sight Reading as Chamber Music' was an innovative approach to try and tackle the problems of sight reading. This included EPTA members taking part in sight reading for two pianos. Then to be more active Emma Dixon lead us all in a session on Dalcroze.

Morning coffee was then followed by the Chief Examiner of the ABRSM John Holmes giving us a very in depth and very informative

Over matter

talk on the training, moderation, professional development and selection of examiners. This included all the criteria as to what piano examiners look for when examining your pupils and concluded with a question and answer session.

A very well attended EPTA AGM followed. This was chaired by Murray Mclachlan and EPTA Vice- Chair Susan Bettaney.

After lunch the final two presentations of the conference took place. The first was a talk by York EPTA member Josephine Peach on the history and development of the music faculty at the University of York from its foundation to the present day. Josephine was one of the first music post-graduates at the University and has been associated with their music department for many years as performer, teacher, and accompanist.

The final contribution to the conference came in a recital by Harry Harris who in his own unique way brought a most enjoyable conference to a close.

EPTA is grateful to Alfred Publishing and Oxford University Press for donating sheet music to the winners of the EPTA competitions, to Trinity College London and ABRSM for their generous drinks sponsorship and to Schott for copies of 'The Classical Piano Method'.

We are also grateful to Alfred Publishing, The Royal Northern College of Music, Trinity College London, ABRSM and Elza and Chris Lusher for providing stalls for members to browse.

Let's now look forward to EPTA Conference 2013 and I would sincerely encourage any of our members who have not attended one of our annual conferences to come and interact with other likeminded piano teachers as well as experiencing some outstanding presenters of piano playing and teaching.

Melvyn Cooper



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.....

Postcode ANSWER

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Teachers/parents please note: you may photocopy this puzzle for your children/pupils if you wish. Photocopies received with the correct answer WILL be accepted. The winner will be drawn at random from all correct entries received. Thank you.

SERVICES TO MEMBERS

ADVICE NOTES

Advice notes on a number of subjects are available on request (please see Handbook for details).

BURSARIES 2012-13

We are in the fortunate position of being able to offer bursaries at the beginning of each academic year for talented pupils of EPTA UK members who may be having difficulty in paying for their piano lessons.

THE JOHN BIGG SCHOLARSHIP FUND

has in the past helped students who may otherwise not have chosen to enter the professional route -although you don't have to be a budding professional to apply for one! However, bursaries are awarded only to applicants who show true commitment to the piano as their first and preferred instrument. Nominations are invited for a limited number of bursaries for 2012-13. A minimum standard of approximately grade 5 is expected. The bursaries will be awarded on the basis of a letter of recommendation from the teacher together with a letter of intent from a parent or parents and a letter of support from another professional person (e.g. school teacher, doctor, clergyman) who is familiar with the family's circumstances but is not a relative. Applicants should have been studying the piano for at least two years and should be less than 18

years old. Please don't hesitate to contact the Administrator if you would like to find out more or to see if a student of yours might be eligible. Application forms are available on the members' area of the website or from the administrator.

HELPLINE

For advice on professional matters related to music and teaching please contact the Administrator on 08456 581054.

LEGAL EXPENSES INSURANCE

This covers legal advice, expenses and costs of representation at a tribunal in the event of employment disputes; also in pursuit of a civil claim for damages incurring death or injury caused by negligence to themselves or their family. It also covers legal and accountancy costs in the event of a part or full **Inland Revenue Investigation**.

PUBLIC LIABILITY

Members are fully covered for Public Liability while teaching in their own studio, at their pupils' homes, at all EPTA UK meetings and other professional gatherings and for all other activities associated with their profession as a professional musician.

PIANO TEACHERS' INFORMATION CENTRE

The Piano Teachers' Information Centre is housed at Chetham's School of Music in Manchester. It contains a valuable reference

collection, listed on the EPTA UK website, of books, music, teaching methods, audio and video tapes. Contact Chetham's Reference Library, Chetham's School of Music, Long Millgate, Manchester M3 1SB; Tel: 0161 834 7961; Email: librarian@chethams.org.uk. The collection relies on donations from publishers, authors and other individuals. These are always welcome and should be sent to Susan Bettaney at Chetham's School of Music.

STATIONERY

A range of stationery, including forms for reports, contracts and statements, is available from the Administrator and on the members' area of the website.

ALL EPTA UK ENQUIRIES:

The Administrator
EPTA UK Ltd, 6 Ripley Close,
Hazel Grove, Stockport, Cheshire SK7 6EX.
Tel/fax: 08456 581054;
Email: admin@epta-uk.org
Web: www.epta-uk.org
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MEMBERSHIP

Membership for UK residents only:
Full £65 (£85 for two members at the same address) **Affiliate** £25,
Student £10, **Corporate** £120

ADDITIONAL BENEFITS FOR EPTA(UK) MEMBERS

Members are reminded that EPTA UK

has for the past 10 years been participating in the member benefit schemes offered by HMCA (The Hospital & Medical Care Association). HMCA is regulated by the Financial Services Authority and is a specialist provider of benefits and services exclusively to membership groups. The arrangements provide EPTA UK members and their families with a simple means of securing the high quality benefits and services offered by HMCA at the special EPTA UK rates. HMCA's services have been appreciated by thousands of members of other participating groups over the past 30 years. The schemes on offer include the following health-related Plans:

- private healthcare
- travel insurance
- personal accident
- term life
- income protection
- dental
- hospital cash income

An excellent Vehicle breakdown recovery club is also available. The HMCA Helpdesk can be contacted on 01423 866985, for further information, and online enquires can be made via the special HMCA website for EPTA UK members – www.hmca.co.uk/eptauk.htm

New Members

EPTA UK warmly welcomes the following members who have joined the Association recently

Jennifer ARTHURTON
CHELMSFORD CM2 6RZ

Lorraine BANNING
CTABRSM BEDFORD MK41 9RE

Megan BEYNON
WOKING GU22 8AH

Zonia BINNS

ALCM Teacher Certificate
SOWERBY BRIDGE HX6 2RW

Tatiana BOISON
MA(Hons) Krakow Music
Academy, APD in performance
(Birmingham Conservatoire)
Diploma in pedagogy
PETERBOROUGH PE7 8HU

Craig BRADLEY
Dip.Music(Open) SALE M33 5WN

Madeleine BRADSHAW
BAMus (Hons)
BUNTINGFORD SG9 0DL

Julian BROUGHTON
LRAM (teaching) MA(Cantab)
Certificate of advanced studies
(composition) GSMD PgDipCE
UCKFIELD TN22 1SD

Joanne BUTCHER
PGCE (music early years)
HULL HU7 3JN

Richard CAMPBELL
BMus (Hons) Jazz Pop and
comercial music
NEWCASTLE NE11 9FF

Maya CHARAFEDDINE
LONDON NW6 3HU

Jean CLAY
GTCL LTCL CTABRSM
ILKLEY LS29 0JA

Leah CLOHESY
EAST MOLESEY KT8 0BP

Gordon COOPER
ABERDEEN AB15 7SF

Jenny COUTTS
BA(Hons) PGCE (music)
MARLOW, SL7 3HZ

Penelope DAVIES
BMus ALCM SWANSEA SA3 4SX

Teresa DOWNS
ARCM LTCL GTCL
BRAINTREE CM77 6RW

Rhiain ELLIOTT
MMus (Hons) BMus(Hons) LRSM
CARDIFF CF23 5ET

Joseph Lionel FLEETWOOD
M.Mus (RCS) Postgrad Diploma
in Performance (RCS) BA Hons
(Musical Studies)
NORWICH NR5 8NL

Kate FOY
Hawkhurst TN18 4QA

Denise GILMOUR
LONDON SW16 5UZ

Caroline HARRIS
CTABRSM
LONDON SE4 2BQ

Caroline HESS
HARROGATE HG2 8PL

Katy HIGGINS
DiplCM
GILLINGHAM ME7 5LT

Morag HILL
ALCM (pno) ALCM (Clarinet)
BA(Hons) child studies
STOCKTON-ON-TEES TS18 3BE

John HODSON
BA Hons Diploma in Further
Education
BELPER DE56 1JG

Graeme HUMPHREY
ARAM LRAM
LONDON SE23 1PY

Linden Gay INNES-HOPKINS
ARCM (piano) ARCM (Organ)
MA(MtppP Cert Ed FRCO
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John JAMES
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certificate
CARMARTHEN SA31 2HD

JACQUES SAMUEL PIANOS
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John Lark
ALCM
SOUTHWOLD IP18 6RE

Christopher John LAWRY
KIRKBY IN ASHFIELD NG17 9EA

Alice LETTS
DERBY DE1 3LP

Kirsty Eleanor Jean LIGERTWOOD
BMus (Hons) PGCE secondary
music
LIVERPOOL L23 6UW

Wendy LIN
LONDON SE10 9JE

Peter LIPMAN
HARPENDEN AL5 5RX

Michael MCGREGOR
BANFF AB45 1JX

Amy MCNAUGHER
DROMORE BT25 1JZ

David McWilliam
CTABRSM DipABRSM ALCM
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BMus Mmus
READING RG1 7YN

Hilary SHERRARD
COLERAINE BT51 4XQ

Josephine SOUTON
CHELMSFORD CM2 8PF

Swetha STEJSKAL
BA(Hons)
SOUTH CROYDON CR2 8NS

Katarzyna SUCHOCKA
MA (Chopin University, Warsaw)
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Mary Ann THOMAS
DipABRSM (T)
CARDIFF CF3 5UW

Elizabeth VEGH
EASTBOURNE BN20 8RD

Vladimir VOJEVODIN
LIVERPOOL L3 5QB

Elizabeth WALKER
BIRMINGHAM B27 7SW

Suzette Gertruida ELENA WALLHEAD
BRADFORD BD11 2BS

Brian White
SALISBURY SP3 5JU

Kate WHITE
UTTOXETER ST14 8LY

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Postcode ANSWER

Name of your teacher.....

Teachers/parents please note: you may photocopy this puzzle for your children/pupils if you wish. Photocopies received with the correct answer WILL be accepted. The winner will be drawn at random from all correct entries received. Thank you.