

piano

PROFESSIONAL



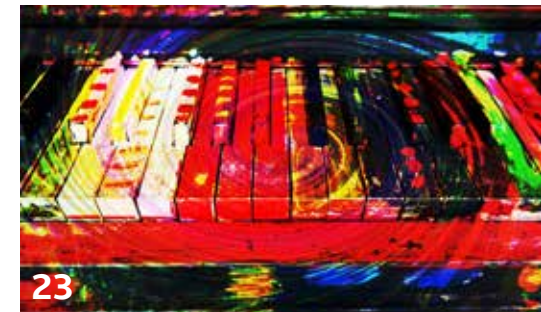
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- Musicianship for Pianists Part 1
- Developing musicality
- Painless Piano Playing Part 3

PLUS EPTA UK corporate news,
events and more

piano

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Murray McLachlan

HELEN TABOR



Finding inspiration in Creativity



Suzanne Munro

Welcome to 2020 and the 52nd edition of Piano Professional

We have a large, contrasted range of articles in this first issue of 2020 which offers something for everyone. Firstly, it is wonderful that Melanie Spanswick's famous interview with John Lill, doyen of British pianists, is presented in text for the first time here in PP. Melanie's exceptional energy, creativity and talents have produced numerous interviews of distinction over the years, and this is the first in a planned series of interviews which are inspirational and revelatory for all pianists and teachers.

Melanie continues with her invaluable series on piano technique, and we have further contributions from our regular contributors Tim Topham and Philip Fowke. Fresh for 2020 is a fascinating article from the wonderful pianist and teacher Alison Bowring. Alison's research and discoveries will be of invaluable fascination and help to many colleagues and it is wonderful that she has agreed to share her wisdom with us all in the EPTA community.

Along with the usual selection of reviews we have information on some of the inspirational CPD courses and events that are now part and parcel of the rich calendar of events that all pianists and piano teachers can book into and enjoy. Piano teaching in the 21st century continues to thrive and expand, with opportunities and possibilities opening apace for everyone who loves and cherishes pedagogy.

Murray McLachlan
Chair, EPTA UK

It was with great interest that I read the article "How can we inspire our pupils' imaginations and inner images" by Georgina Jordan, in the January issue of *Piano Professional*.

I am a composer and piano teacher, and have been teaching for nearly thirty years now, and have come to realise more and more, the importance of developing and more importantly, ALLOWING to develop, the creative mind.

I would like to share with readers some ideas that have proven really popular, and not least have inspired ME in the lessons (!) which creates a wonderful atmosphere for pupil and teacher, enabling us to bounce ideas off each other. Indeed, there was one lesson where a young sibling had been dipping coloured notes from a bag (something I do as a fun way of learning the geography of the keyboard - which also develops the idea of melodies being created), and the older child thought they would make a nice song. She played it, and I added a harmony. She then began to "dabble", adding her own words, subtly and intuitively altering the tune so the rhythm fitted her words. I "dabbled" at the other end of the keys, "tinkering" with the chords. Suddenly, I realised we were both creating, "in our own worlds", yet united in this music. She was seven, me fifty one - there was no difference, no teacher / pupil relationship: we were truly sharing and creating music ... and the excitement was palpable. A wonderful moment.

MUSIC AND PICTURES

When I was a child, from the time I could sit unaided, I would take great delight at propping up favourite picture books and improvising music for them. I was always much more interested in this than "proper" practice! I continued to do this - and it is still a favourite occupation: I want to be able to pass this joy on to my pupils.

Every first lesson, I start off by letting pupils (children of five to adult) improvise with me to a picture. I find that children respond to pictures such as scenic photographs (I use large calendars) just as well as adults - more than typical "children's" images. I improvise gently underneath them, something usually on the lines of C major, F major, G major, C major - gentle flowing notes, changing chord every so often. It tends to work with whatever they play on the white notes, and the whole sounds vastly more like "real music" than a few middle Cs! If they move to a black note, or add in sharps and flats, I move with them. We continue to do this, and I have found that as pupils get older, we can still improvise together - something classical musicians do not do often enough. Even if we end up in more remote keys, with a combination of me watching where they go, their knowledge of chords built over the years, plus an intuition from both of us, we have produced some lovely music. I record all of these too... and it

has the bonus, too, that parents of new beginners learn from the outset, that THIS is more important than exams - exams - exams - and they can hear it from that very first recording (always sent to them that evening).

Last year, in a pupils' concert, EVERYONE took part, and even the five-year olds who had had a few lessons and could not yet read notation were able to make music in this way, on the concert platform...and to my delight, one 17-year old girl agreed to improvise to a picture "on the spot" in the concert. There was no fear of playing "wrong notes" either.

Another idea has come through a child who has found coordination tricky, and although she could read the notes, she had become disinterested after being with another teacher. After some successful lessons, I tried something I thought she was ready for, but again, she was put off... so, knowing she is very creative, and visual, I devised a method of writing TINY two- / three-line pieces - each tackling a different technique or "problem", and cut up the music into three sections, and stuck them on an A4 print of one of my photos (I love photography) with plenty of picture visible. With titles such as "It began to Snow" and "The Whistling Wind...", some of these have become favourites. She then drew some pictures for others herself. Then, one lesson, she came back with a tiny piece she had written about a sunset.



We chose a photo - she was very particular about the picture representing the kind of sunset which the music was about... another wonderful moment. I have now produced a set (still increasing) of these, and they can be downloaded for free, from musicaneo.com - please, help yourself to these through this site.

MUSIC AND STORIES / LITERARY INSPIRATION Music threaded through a story

A recent addition to a lesson has been to write a very simple story, and illustrate each sentence with a fragment of music - rather like a very mini *Peter and the Wolf* idea!

A child who found the small plastic lizards on the end of the piano fascinating gets a story about "Lizzy Lizard", another pupil may have one about something they are interested in.

For a "pre-reader" I will use letter names written on the staff in their approximate places - CDCD for gentle rain, Cs

and Ds together as "puddle jumping", all using three different octaves. All these can be associated with techniques too - legato or finger staccato for the rain and bigger arm actions for the puddles. I ask them how they should play certain sections, and they understand that it is not "just notes". This way, I feel they learn to associate the meaning and interpretation of the music with symbols, such as staccato dots and legato lines - the symbols are there to help give the music character - and a suitable way has to be found to interpret these. Even the five-year olds "get it"!

“ I have collected paint colour charts from the DIY shops

Musical Advent Calendars

Two years ago, I divided the Christmas nativity into 24 "segments" - one for each pupil I taught. I let them choose one, and then they wrote a line or two of music to represent that part of the story. I copied them, and cut card to stick over each - held on with re-positionable tape. Each lesson, we uncovered one of them. They were all encouraged to read and play - which was not seen as sight-reading! Those that could not play (some pupils opened some that were too hard) enjoyed listening, and we commented WHY the pieces represented the scenes so well. I was really impressed with what they had come up with, with little help except notation. Many also had a go at notation too. I then also wrote a musical advent calendar and printed in both treble and bass versions - which could be used for other instruments or beginners... I enjoyed this too!

Composing with literary inspiration...

This led me to feeling we had to do something interesting the following term. The idea came, that we could write a BOOK of pieces. I chose "Through the Seasons" as a subject that all ages could relate to. Everyone, myself included, wrote a piece of literary writing first - poetry or prose (they all loved this too, and this also produced some excellent results) - then we swapped (I was not too strict on this, and if someone wanted to use their own words, fine... this was supposed to be creative, after all!). Each pupil and I wrote a composition inspired by someone else's literary writing - I helped notate most, but had little creative input, save being there when some "got stuck" at a point (don't all composers?!). I suggested METHODS (hardly ever notes) that would help them solve the problem themselves. It was fantastic, every lesson, watching these creations arrive, or be worked on in the lesson. I felt privileged to be able to witness this creative process... and I shared mine with them too - AND asked their advice. Some also contributed photos or artwork for the cover.



We produced a book of 33 pieces of creative writing and 33 compositions. I have recorded all, so they can have a CD if they wish. Quite a number were performed at our concert, and some would do credit to established composers.

I was also interested to read in Georgina Jordan's article about the piano pieces having descriptions on them. This is something I do quite a lot, and I have a "Children's Suite" (the Seasons again) which has description written throughout on the music. A recently written composition, *Kitten on the Keys*, has titles such as *Snowy Paws*, *Christmas Cat* and *Feline Frolic*. There are spaces on the opposite page to each piece on which the learner can stick a photo or picture of their own / family pet cat - or can have fun searching for an appropriate picture to stick in: again, to encourage the character of each piece to be thought about... and by adding pictures, the music is taken outside the music lesson or "piano practice session". These can also be downloaded for free, from musicaneo.com

PLAYING WITH COLOUR

Something almost all my pupils enjoy, from first lessons on, is the "music colour game" - a frequent request. I have collected paint colour charts from the DIY shops, and we take it in turns to pick a colour - perhaps from "a blue page". Whoever has chosen the colour then improvises on that chosen colour - just a few bars, or even a couple of chords, without telling the other which they have chosen. It is up to the other "player in the game" to work it out. It is surprising how close they and I are most times - often just a couple of colours away, out of fifty! This involves the pupil improvising, listening, communicating, and completely using the creative part of their brain. They will instinctively choose a few high, quiet notes for the pale colours, and warm, low chords for, say, a warm orange - with almost NO musical training. A few do not relate in this way, but most do - and they LOVE it! We can then use "colour" as a way of interpreting: asking them to play two repeated bars thinking of two colours of their choice works wonders.

A WALK TO INSPIRE

An adult pupil has suggested we may go for a group walk too - and see what inspiration may come from the walk... a great idea I think.

MISTAKES ARE GOOD

I never mind mistakes in a piece - and we often stop to write them down, wondering why a composer did not do this or that in the original! And they have discovered the joy of writing...

The result of all this is that lots of the pupils come in, sit down, and start to "doodle" on the piano - often we write these down. Several of the children now have lots of pieces on my laptop, and two or three of the older ones compose too. In my last pupils' concert, there were no fewer than eight new pieces. It was after writing a piece for the advent calendar, we discovered one older lad had a natural talent for writing. His father had wanted him to do more exams. His technique was not up to Grade 4, so we took his technique back to basics

“ lots of the pupils come in, sit down, and start to “doodle” on the piano - often we write these down

- and discovered his love for writing. He now has a lifelong gift. An older girl, who had no joy whatsoever (we were both bored!) suddenly became really inspired when I suggested she could write... she is producing interesting music - and now loves it, which has rubbed off on her formal practice too - no longer a battle. The pupils all feel musically connected through the writing as well.

Last year I asked all my pupils what playing and learning the piano meant to them. Not one said the practice! ... Many said it relaxed them, and they found it helped with stress. It is just "me and the piano", was one quote. They all found creating a joy, and said how much they loved the piano, from age five ("I like the tunes we make") to adults.

WRONG NOTE INSPIRATION!

Finally, when a pupil plays a persistent wrong note, I write it on paper, and we "throw it away" into a box for them to "leave behind"! Others, who may be forgetting a note, can look for one in the box to take home! These notes can then also be used to see what we have at the end of term to invent a new tune! Wonderful, ridiculous fun - and isn't it good that we can all "let our hair down" sometimes, and be silly with music!!!

... and, whilst writing this, I have just thought of our "next project"!... pieces about nature: species that have thrived, versus those endangered. I am sure this will appeal... and hopefully, when out and about, they will start thinking about music! ... we will definitely try that ramble! ...

...I have just finished a lesson... and a new piece of music, about a swift, is almost complete! The pupil, an adult, had been too busy to practise, and suggested we did some composition (something she used to shy away from!). She knew what she wanted - and has learnt how to create it. She used to be afraid of anything not written or in the least creative. Another wonderful reward for me too, in a lesson.

Hopefully some of the things I have written about here will give others and their pupils as much enjoyment and inspiration as they have given us...

"Kitten on the Keys" and "Musical Scraps from Nature" (the pieces with the photo backgrounds) can both be downloaded free, from musicaneo.com

Suzanne is a composer and piano teacher, who herself began playing the piano from a very early age, making up her own music to favourite pictures. From 1987-1990 she studied composition and piano at the London College of Music, then continued to study piano with the late Raphael Terroni and composition with Paul Patterson. Suzanne composes extensively for the piano, as well as vocal, choral and orchestral works.

Musicianship for pianists

Part 1: Introduction; Pulse

We hope that piano teachers will all aim to develop the musician, not just the pianist. But they work within limited time-frames, with parents pressing for their offspring to progress fast. Although most musicians agree that aural ability is a 'good thing' we don't often ask why. Why do people need to be able to analyse the music they hear?

To take analogies from other walks of life, the punter knows what to look for when sizing up the horses in the paddock. The doctor examines and listens to the patient in order to diagnose. The bird watcher recognises a bird by its call. The gourmet chef can identify ingredients by taste. Fashion designers assess cut, fabric and style with a practised eye. The art historian, studying a painting, can tell which materials have been used and how long ago. The car expert can recognise the age of a vehicle and picture what is under the bonnet. The botanist analyses flower, fruit and leaf shapes, their size, texture and colour, in order to name and categorise. In a lesser way we all categorise what we see and hear; it helps us to understand and enjoy our environment. The country walk becomes much more enjoyable if we can name the animals and plants we encounter.

Music is no different; and as with the other specialisms mentioned above, our knowledge not only leads to a heightened sensitivity and sense of ownership but also enables us to perform better on our instrument. The elements of music are not easily divided, but for the purposes of this talk I have provided headings Pulse, Pitch, Harmony and Analysis. This is how I would introduce them at the very first lesson:

PULSE Teacher plays music with an obvious strong beat; does it have 2 or 3 beats in the bar? Encourage pupil to listen to music at home and work out whether it has 2 or 3 main beats.

PITCH The pupil identifies high/low notes; sings words while playing first piece by rote;

sings 'legato exercise' (fingers 1-2, 1-3, 1-4, 1-5)

HARMONY Pupil harmonises a 2-chord tune with tonic and dominant notes in C

ANALYSIS Pupil spots changing dynamics and articulation

PULSE

Pulse is regular, like a clock ticking, or rowing, or dancing. *Rhythm* is the varying note lengths and patterns within each pulse. Pulse is pretty basic to music making; you cannot achieve ensemble or even a satisfactory solo performance without a steady sense of pulse. We cannot either recognise or achieve a *rallentando* or *accelerando* until we have first developed a sense of pulse constancy. How often do student performances lack overall unity because they do not manage to return to the original speed after a tempo change?

By tapping to or conducting music, the underlying beat rather than individual notes is recognised. This is best done at first with more of the body involved:

- 4/4 Marching (left-right-left-right)
- 2/4 If there is a clear emphasis on alternate beats then it is 2/4 not 4/4
- 6/8 Swinging your arms across each other
- 3/4 Waltzing or 'For-forwards step back-backwards step'

a) Play scales to a beat or to an accompaniment provided by the teacher

e.g. **2-Octave and 4-Octave Scale Harmonies** (see overleaf)

“ you cannot achieve ensemble or even a satisfactory solo performance without a steady sense of pulse

2-octave and 4-octave scale harmonies

2 OCTAVES Nancy Litten

MAJOR
 D D/F# G A7 D G Em7 A7 D
 I Ib IV V7 I IV ii7 V7 I

MINOR HARMONIC
 Dm Dm/F Gm A7 Dm Gm E97 A7 D
 i ib iv V7 i iv ii7 V7 ii

MINOR MELODIC
 Dm Dm/F Gm A7 Dm Gm E97 A7 Dm
 i ib iv V7 i iv ii7 V7 ii

4 OCTAVES

MAJOR
 D D/F# G6 A7 D D/F# Em7 A7/G D/F#
 I Ib IV6 V7 I Ib ii7 V7̄ Ib
 G A7/G D/F# G G6 A D
 IV V7̄ I IV IV6 V I

MINOR HARMONIC
 Dm Dm/F Gm6 A7 Dm Dm/F Gm6 A7/G Dm/F
 i ib iv6 V7 i ib iv6 V7̄ ib
 Gm A7/G Dm/F Gm Gm6 A Dm
 iv V7̄ ib iv iv6 V i

MINOR MELODIC
 Dm Dm/F Gm6 A7 Dm Dm/F Gm6 A7/G Dm/F
 i ib iv6 V7 i ib iv6 V7̄ ib
 Gm A7/G Dm/F Gm Gm6 A Dm
 iv V7̄ ib iv iv6 V i

b) Rhythms in early pieces: IDEAS

- Make up words for the music
- Clap the rhythm of the melody while counting the beats out loud
- Watch on YouTube to see the score with a moving 'ruler'
- Tap RH and LH rhythms on knees
- Count beats out loud while playing
- Use particular words to help with subdivisions of the beat (see box)

♪	jam
♪♪	ap-ple
♪♪♪	straw-ber-ry
♪♪♪♪	wa-ter-me-lon

c) Rhythms in more advanced pieces

- Use Hindemith's *Elementary Training*, published by Schott in the 1940s. (Playing or singing one rhythm and tapping another e.g.)

- Mark in the quavers or draw lines down for beats (e.g. the Grave from Beethoven's *Pathétique Sonata*)

(Grave)

- Count in quavers or semiquavers; or '1 & 2 & 3 & 4 &', particularly in the first bar of the Grave.

d) Disentangle complicated rhythms by playing just top and bottom lines together first. This also helps to pinpoint varying phrase lengths in each hand. (e.g. Chopin Nocturne in E op 62 no 2, Agitato section). Sing the melody line while playing the bass line.

Agitato

e) Writing

- Pupil composes rhythms to clap
- The teacher dictates rhythms to be written down
- **Rhythm sheets** (see example overleaf). Ask pupils to draw the rhythms of difficult bars on the spare lines. Make sure that they line them up underneath the printed rhythms. Clap all the bars from the beginning while counting the beats out loud.

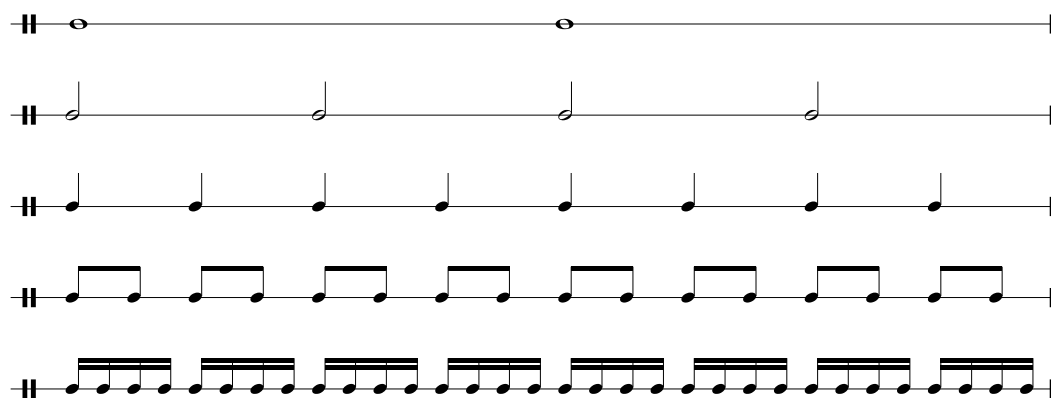
f) Sight-reading

- Pupil plays first notes in each bar (at a higher octave) while the teacher plays the rest. Then the pupil adds the last beat in the bar, then more.
- Duets with the teacher or other pupils
- Accompaniment skills. When sight-reading an accompaniment aim for a skeleton of the music: at least produce the bass line when the soloist plays and the melody line when the soloist has rests.

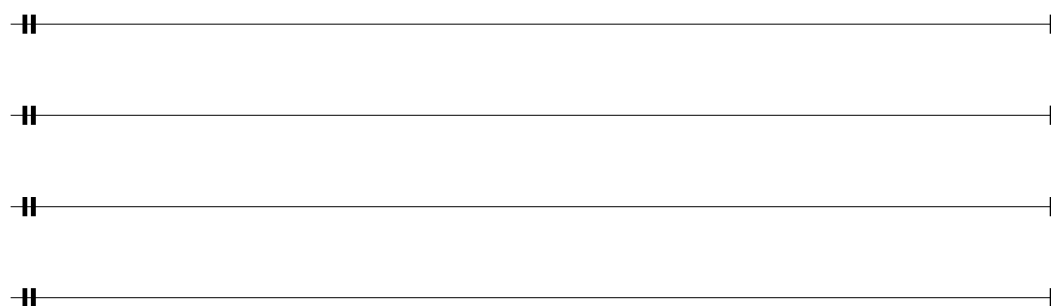
“ we all categorise what we see and hear; it helps us to understand and enjoy our environment ”

Rhythm sheet

2/4, 4/4, 2/2 and 4/2 time (draw in bar divisions as necessary)



Draw the rhythms of tricky bars below. Make sure that you line them up underneath the printed rhythms.
Clap all the bars from the start against the metronome or while counting the beats out loud.



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Developing Musicality

“ an objective approach to musicality probably does not exist

The Problem with Musicality

There can be no question as to the elusiveness of musicality in performance. We often describe a performance – or even a performer – as being somehow inherently musical; though what do we mean by this, and how can we encourage musicality in our own performances, as well as those of our students?

The first stumbling block we encounter comes from a motivation to make musicality tangible and measurable. According to one exam syllabus, marks are awarded for an 'assured, [and] fully committed' performance with 'vivid communication of character and style'. If we take 'communication' as a synonym for musicality, and consider that exam boards assess this, then we too should theoretically be able to assess, measure and apply musicality in a performance.

This is where the argument becomes rather more tenuous: does a definitive and objective framework by which to measure musicality exist, and if not, is it at all possible to measure and assess it? Unlike, say, rhythm – the accuracy of which can be tested in relation to pulse by using a metronome – musicality seems to be much more of an elusive concept. Of course, rubato and flexibility cannot be easily tested using a metronome; and so with rhythm, too, we find that it cannot be easily measured.

Herein lies the crux: not only is musicality almost impossible to measure in any objective sense, but – whilst certain musical parameters are more readily tested than others – there is surely next to no musical parameter that can be objectively measured. Of course, technological developments have made measurement possible to an extent, though the assimilation and use of the data raises further questions

beyond the scope of this article. In some respects, this is an unsettling consideration: after all, how can we trust ourselves – let alone anyone else – to perform and teach music if we cannot be sure of the very parameters by which it is made up? The answer lies within, though we can determine with some accuracy that an objective approach to musicality probably does not exist.

Limitations in Problem Solving

A similar argument can be applied to other aspects of logic and deduction in music. When a student performs a piece in a lesson, it is all too easy to consider each of the musical parameters which need development, and to create solutions based on these parameters: in short, a problem-solving approach. The trouble is that this can lead to the student and teacher both feeling overwhelmed under the load of the tasks within the limited timeframe of the lesson.

Progress can be slow as students develop a sense of what these parameters are and how they function. This is completely understandable when we consider the challenges associated with measuring these parameters. Furthermore, musical parameters are symptomatic of the limitations of categorisation: after all, every pitch has a rhythm, a tone, a shape, and character. Whilst it can be useful to break these aspects up for improvement, in practice there inevitably remains a spectrum of musical parameters which are inseparable from one another. The restrictive nature of measurement and categorisation in art perhaps resonates all the more when we consider the following poem by James Joyce, in what is one of his most laconic pieces of writing:

*There once was an author named Wells
Who wrote about science, not smells
The result is a series of cells.*

The issue is further complicated when we consider that the logical faculties of a young child are usually not as highly developed as their creative faculties. This can be broached by describing a process that the child may otherwise see as unrelated using a Lego brick analogy – numbering one brick on top of another to create the final result – though a creative focus is usually better rewarded. A problem-solving approach also attempts to 'fix' perceived shortcomings in a performance, using the limitations of the performance as the framework rather than developing the framework beyond this.

Towards Musicality

It may seem as though exam criteria and problem-solving are therefore counterintuitive to musical development; of course, this is not the case. Rather, it is specifically the approach taken to musical development that frames these aspects as either conciliatory or detrimental to music education. Musicality comes to the fore as the powerhouse of performance, informing our understanding of exam criteria, problem-solving skills and technical development, which become the by-product of the process, or tools to be drawn upon to help achieve the desired artistic effect.

Few people ask what tools were used to create the *Venus de Milo* sculpture, which paintbrushes Leonardo Da Vinci used when painting the *Mona Lisa*, or which pen Shakespeare used to write *Romeo or Juliet*: rather, we find ourselves first in awe of the aesthetic of the work, whatever that aesthetic

might be. We are consumed by the feeling being communicated to us, and the manner with which it seems to nourish our soul. We are not concerned with technique, criteria, or even the 'right' or 'wrong' way the artist has crafted the aesthetic we feel, rather the aesthetic just seems to 'be'.



Venus de Milo, Le Louvre, Paris

Students who believe that there is an inherently right or wrong way to perform a piece tend to play self-consciously, never fully developing nor attaining their vision of the 'correct' way, and usually giving uninspired performances as they come to this realisation. This is almost always destructive to the student's confidence, creativity, and progress in the long run. Instead, we must guide ourselves and our students away from thinking of a performance as a 'fixed idea', and develop ways to enrich their engagement with the aesthetic being communicated.

The question of if and how musicality can be achieved remains a contentious one. I've encountered numerous responses from professional musicians to the question, 'can musicality be taught?'. This is unsurprising given its nebulous nature: belief structures almost certainly impact one musician's view differently from another's. Since views on musicality are contentious, I find that posing the question to the student as a problem is not only honest, but encourages them to engage with and develop the question according to their own beliefs. In fact, if we each have a shared need to communicate something meaningful, then posing the question as a polarity of either having the skill or not usually elicits meaningful engagement. I believe that an aesthetic exists on one level or another within each student

and in each work, and that this remains to be drawn out.

The importance of nurturing the intangible, the nebulous and the subjective is therefore paramount to the development of fragile creative ideas, and allowing them to come to fruition. The proverbial ruler-over-the-knuckle teaching of the Victorian era has almost certainly caused unspeakable damage to music education in the UK, if not further afield, and we have every right to feel as we may over the artistic consequences manifest as a result of this repressive approach. Any lamentations, however, should only go so far, as the emotional and irrational being in each of us cries out for the opportunity to express and enrich ourselves and others in our artistic endeavours at each and every stage of our development. In short, it's never too late to develop musicality.

Various Criticisms

Discussions revolving around such elusive concepts naturally resonate within some more than others. Such discussions are more likely to be met with disapproval at academic institutions rather than performance ones. There are, of course, many exceptions, though we remember that progress and publication in academia generally rely on measurable and tangible frameworks and data. This becomes particularly relevant when departments compete for funding with the hard sciences. Another criticism exists according to various perceptions of religion: for some, a discussion involving the words 'spiritual', 'transcendental' or 'soul' is rejected as symptomatic of a construct. Of course, we remember that music *can* be directly religious given that much Western music is rooted in Christianity and the embodiment of its practice. To reject a sublime interpretation on a principle of religious opinion alone is surely as destructive as it is unnecessary, especially given the abundance of music that is spiritual in character but has little or no connection with religion. For others, they have never had the opportunity to freely express themselves, and witnessing them gain the grace of expressing the ineffable through art is truly miraculous. Here

lies the inherent love within music: the functionality of day-to-day life can leave us empty and our needs unheard at times. Communicating through music opens our ears and feeds our souls, the effect of which becomes apparent whether it be on an audience or with a pupil in lessons.

Playing Musically

The question becomes: how do we open our hearts, ears, and minds to the spiritual and communicative nature of music, and create and develop our own musicality as well as that of our students? There is perhaps no single answer, but I find the most useful way is to ask the student to create a story and/or image that comes to mind when they think of the piece they are playing. Some students will feel uncomfortable by this, partly because they are asked to share their own view (isn't it sad that our ideas are so rarely spoken and listened to, perhaps saying more about our listening skills and values than we care to admit), partly because they may feel exposed, and partly because the exercise is new for them. I find it important to laugh a little so they feel comfortable with the exercise. Usually they smile, and begin describing their view. A student once remarked, 'It's [my view is] a bit weird, but...', to which I interrupted and said, 'GOOD! Now you're thinking!' The delight that the student felt in being able to express their ideas on a work was palpable.

Of course, expressing our view does not have to mean expressing a personal experience. It can also mean getting into character. Expressing something personal to us that we have rarely or never articulated to someone we do not know can be intimidating. The teacher has a responsibility to empower the student with trust, and to make clear the possibility of expressing a story or image which is more abstract, akin to an actor empathising with a character to get into their frame of mind. The power that art and music have to allow us to get into character and communicate something special beyond words is extraordinary. Our day-to-day lexicon and scenarios are usually somewhat inadequate to express character of this degree and depth, hence our need for art to nourish this within us.

After the student has described their story or image, I engage with the story and help them develop the scenario using all the senses. Helping the student develop the light, colours, and hues of the image results in an incredibly special and unique musical atmosphere. If Rembrandt was renowned for his skill in shading, then we pianists should learn to create a diverse palate of colour so that our texture and tone are sublime, too. The student will gradually develop the image, encouraged by our prompts on sight, hearing, smell, taste and touch for a truly inspired and unique interpretation.

Musicality in Practice

In a recent lesson with an ARSM candidate, the student played the Brahms Intermezzo in A major, Op. 118 No. 2. If we take the problem-solving approach, we would say that the piece was under tempo; there was a lack of melodic projection; the rubato needed to be structured on gesture and musical shape; and the motif needed clearer melodic direction. In a typical 30-minute lesson, these problems would be almost impossible to reconcile individually, particularly with only 20 minutes remaining. If they were in fact to be 'solved', the result would probably have been an overwhelmed teacher and student, with the student having something of a better sense of these aspects, but without really having engaged with the interpretation. Furthermore, the performance may well have become generic, if not half-baked.

Rather than taking this approach, I asked the student to describe a picture of the music as they see it.



Brahms: Intermezzo in A major, Op. 118 No. 2

The student's image was very different from my own, and after discussing and working out the student's image, I asked the student to say it all again, but this time through the piano. I could describe our respective images here at length, but suffice it to say that the student's image was lamenting in character, and mine was one of nostalgic high-summer: similar in some respects, and yet very different in others.

The Outcome

The student played again and the result was incredible. I'd never heard an interpretation quite like it, and it was completely different from the approach I would have taken. The line yearned above the subdued tones of the underlying textures, like a choir poised with lowered soft palates ready to sing, say, the Brahms *Requiem*. It was art in action - and it was inspired.

This, in my view, is what is meant by 'having something to say': it is the need to communicate the ineffable. The skill with which this is achieved is directed by something deeply motivated, perhaps involving all the senses. I felt enriched listening to the performance, as though someone had finally expressed something I'd felt for years, but had somehow never been articulated. Moreover, I came to realise that the problem-solving approach would have stifled this moment of artistic excellence: it may well have imposed a generic interpretation that ticked all the right boxes but did nothing for the soul, or perhaps elicited a misinformed interpretation that was based on my ideas rather than the student's. This was a wonderfully humbling realisation to come to.

If more work remains to be done, it can help to conduct the student

“Musicality comes to the fore as the powerhouse of performance

through the piece: not in any formal sense of the word, but rather to bring out certain feelings, shapes, and ideas though a sort of physical telepathy. We are acutely aware of body language as a means of expression, and so allowing the body to freely move and express what is felt can communicate and draw out yet more of the latent expression. Gesture, after all, remains an important means of communication, whether it be physical or rhetorical.

Final Thoughts

Like any approach, this is not a direct means to artistic success. However, if we develop our artistic image, then the musical parameters become informed and develop intuitively. I call this a 'top-down approach' whereby art is leading the development, but it is just one side of the coin. The 'bottom-up' approach requires sound theoretical, historical and technical knowledge, and is essential for a sound performance. Returning to an earlier analogy (from the opposite side of the coin): a sculptor is not a sculptor without tools, a painter a painter without a brush, a poet a poet without words. Two sides are an integral part of any coin, and any sculpture will not stand the test of time without an inseparable fusion of creative and technical excellence. The Greeks called this *techné*, whereby the craftsmanship was an inseparable result of these facets.

For most of us, if we are still developing our world view well into adulthood, then we are amongst the few. If we are lucky enough to encounter students who have never expressed themselves through art and music, the courage required for such an intellectual and emotional shift in dynamic is nothing short of miraculous, and is to be nurtured as such. Let us never speak of pitch, time, tone, shape, performance, or any other musical parameter again in lessons where art is concerned: let them become the inevitable by-product of a burning desire to communicate the ineffable.

“

it can be a good idea to learn flexibility on all pieces being studied

Melanie Spanswick: Celebrated British concert pianist John Lill won the Tchaikovsky Competition in 1970 and has since then developed a fantastic career playing with all the top orchestras and conductors around the world. He's won many prizes and accolades for his playing and, in 2005, was awarded the CBE for his services to music. So, I'm thrilled that he's joined me here today, at Steinway Hall in London, for a classical conversation. Welcome.

John Lill: Thank you, Melanie. It's good to be here.

Melanie: I'm just going to start by asking you all about your musical education: how old you were when you started, why you started, and whether you come from a musical family?

John: Well, to answer the last question first. No, not exactly a musical family. My father was artistically gifted - he could vamp, and could play any instrument, albeit roughly. He was a very gifted cartoonist too, though he didn't make any money out of it. My mother was extremely wise and a very great support - she instinctively made the right decisions about what I should do. She was also my severest critic, instantly spotting even minor blemishes when listening to me. But they tell me I picked out tunes on a neighbour's piano when I was about three and a half or four and I couldn't be removed from it - I always wanted to be playing the instrument!

There was obviously some powerful force that kept me near obsessed about music and the piano. Eventually my parents scrimped and saved. Though they were very poor, they managed to buy a reconditioned upright piano which of course I loved. I soon wore that out and it was speedily replaced! That's the way it all began. I then gave my first concert of Beethoven sonatas when I was about nine.

Melanie: And so, which teacher then do you think or which teachers do you think were most crucial?"

John: I had different teachers and chopped and changed, especially after I got a scholarship to study full-time at the Royal College of Music. I was really head-strong then and suppose I still am. I always felt I knew best, but of course, I was wrong on occasions. But if you're a soloist, you really have to be convincing. If you're not convinced by what you're playing yourself, how can your listening public? If you're just imitating someone else or simply following fashion, you're inevitably on the wrong path. It is your responsibility to make that compelling communication with your public. Realistically, performing a concert consists of three contributions: the creator (composer), the re-creator (performer), and the receiver (public). They're all essential. That's one of the reasons why I don't particularly like making recordings, because there are only two of those components within a recording studio - it's two dimensional. Furthermore, I like the idea of 'walking the plank' when I go on stage and have the one and only chance to get it right. For me that's an irresistible challenge!



Classical Conversation Interview with

John Lill

Melanie Spanswick is a pianist, teacher, writer and composer. From 2012–2015 she hosted a filmed interview series on her YouTube channel called Classical Conversations where she spoke to forty eminent pianists and teachers. The transcript of this interview has been reproduced here with kind permission of John Lill.

Melanie: So, from which teachers do you think you learnt the most when you were at the Royal College of Music?

John: I had two or three different tutors and while they were helpful and instructive, I think I learnt more from attending concerts given by different pianists. One problem about teaching is that only a comparative few of them have been on a concert platform. That's why projection from the stage is seldom mentioned, though it's a vital aspect when communicating with your public. Whilst at college, when I was 18, I played Rachmaninov's Third Concerto, conducted by Sir Adrian Boult. That produced a lot of positive publicity resulting in a big demand for me to give concerts and resulted in my leaving college early. I then studied with Wilhelm Kempff for a time - that was a valuable experience for me, though I feel I identified more with Claudio Arrau. I was lucky enough to know him and saw him quite often. We got on very well yet I was surprised by his being a man of extraordinary humility and modesty, not at all full of himself as so many lesser artists are. The top people in any discipline are nearly all like that. I was lucky enough to meet Shostakovich in 1965 and was invited by Khachaturian to his home in Moscow a few years later. Shostakovich kindly attended one of my concerts in Vienna, and he was as near me as you are, talking through an interpreter. He was a very nervous individual but totally natural and in no way conceited, despite his great genius. It is interesting that truly great figures as he do not need needlessly inflated egos. They know their worth and therefore have no need to underline it.

Melanie: Yes, sure. How did you develop your technique? Because, for me, you are a very natural player, but do you ever work at technical things?

John: I've been lucky to have always possessed a natural technique. It's been self created, if you like, and just seemed to develop inevitably. I do think it's a very important thing to be physically relaxed when you play. A lot of people throw themselves around and all this misdirected energy, which should be going into the fingers, is wasted. That's why I hate affectation or even fashionable approaches, not only because they are short-lived but because there's only one right way a performance has to be conveyed at a concert, without the performer 'getting in the way' of the music least. On another occasion it means a different set of circumstances. Your mood, instrument, acoustic or other factors will have changed and the time of day plays its part too. So again, it's why I don't much like making recordings, because they bind you to one predictable, repeatable account compared with a live concert, which is always a fresh and new experience.

Melanie: You won the Tchaikovsky Prize. What impact did this have on your career? It must have been a significant moment.

John: It had huge impact. Although I was already busy giving concerts before then, it gave me an instant international musical passport. So I then travelled widely giving many performances. I think I took on too much for a few years, because I was anxious not to cancel the previously booked concerts by people who had the courage to ask me before it was safe to do so!

Melanie: (Laughter) Yes.

John: At the same time, I didn't want to refuse too many of the new requests. So I was living a double career for a time - honouring both the older concerts and the newer ones. But I was doing well over a hundred concerts a year at that stage and I don't think musically I progressed much because of the pressure. There was just so much preparation, travelling, rehearsing and performing. Then I realised, of course, you have to give yourself time and space to learn new repertoire and to keep the music you're playing totally fresh.

Melanie: Do you think then that competitions are still a good way for a young pianist to establish their career? Because there's so many of them now.

John: Yes, there are too many of them nowadays. When I competed for the Tchaikovsky Prize, only a handful of international competitions existed. They are so numerous now, with not a few producing a lesser standard of performance, yet I suppose competitions are a necessary evil! We've always had competitive behaviour - people are excited by it. Look at the whole world of sport, for example. In Beethoven's day, he too competed by improvising with others at certain musical events. If you give a concert, it's like a competition in miniature. People judge you all the time - it's inevitable and an accepted part of life. Of course, there's every chance of doing very well without having to win a prize in a contest. There are several outstanding pianists who didn't win a competition but of course it's a useful tag to have. As far as I'm concerned though, I'm only as good as my last concert. You've just got to be very true to yourself and be your own severest critic.

Melanie: Yes. Now, you're renowned for Beethoven and this is your 70th - I hope you don't mind my saying that it's your 70th birthday year - and, you're playing his complete sonatas several times. You've just done them at Bridgewater Hall in Manchester and at Cadogan Hall in London. So, what is it that draws you back to these works time and time again?

John: They're just incredibly great. Beethoven's magnificent output is unique to me and always has been. It's the strength of mind and architecture, the directness of utterance, the sincerity and the complete lack of artificiality in his writing. His range of imagination is monumental. From the most profound moments to the most infectious humour - everything (and more!) is encompassed. I also think that his music, at its greatest, actually transcends emotion, becoming a pure spiritual force at the end of the day. Sadly, that's something which is so rarely found in modern life, because it's so materialistic and so full of instant gratification. The media, educational systems, successive governments and so forth hardly encourage depth of vision or long-term awareness.

Melanie: No. That's interesting. What other composers do you really love to play?

John: Oh, there are so many, and it much depends on my mood at the time. Bach of course joins Beethoven at super genius level, but then Mozart, Brahms and a few others are monumental. These people are very special to me. Schumann for example - how can you live without his music? The same

obviously applies to Haydn, Prokofiev, Rachmaninov, Schubert and so forth. We are so spoiled as pianists to have such a wide repertoire from which to choose. I mean, if I played the serpent or hydrolauphone, I'd be pretty hard-up when it came to choice of repertoire!

Melanie: (Laughter) What repertoire if any, do you find challenging? You probably don't find anything challenging.

John: Well, perfection is impossible in this life but it's the approaching it that gives you the buzz. You must aim for the highest standards you can achieve of course. Every work has different kinds of challenges. It's not just dependent on speed or numbers of notes, but getting it right. A Mozart sonata with its economical writing would be probably more difficult to try to perfect than a technically demanding Rachmaninov concerto. It's not really the question of how it looks on paper - it's the the inner meaning, the intangible qualities and the inevitable rubato which should always be subtle, natural and never self-conscious.

Melanie: Do you have a particular practice regime? I know you do, because you have 70 concertos at least in your head.

John: Well, I like to work with a stopwatch. So I generally like to net, let's say, four hours at the keyboard a day. That means you have to be there for much longer because of answering the phone, refreshments, having a walk or whatever. I feel that only through discipline can strength be gained, whatever you do. It's an essential ingredient in my work, and practising to me is obviously vital. Further, I prefer to plan the amount I'm going to do. For example, I might decide that I'm going to learn a certain piece today and shall have it memorised by tomorrow - I have to work towards that goal. Otherwise, it's easy to just flop along, achieving less. But in practice I'm very lucky, because I can make a lot of noise where I live and nobody appears to hear anything. I think musicians can be very selfish with the noise they make, especially in hotels and places like that. I prefer not to play where I can be easily heard - except when giving a concert!

Melanie: Do you have a favourite venue or are there lots of different ones that you've loved to play in?

John: In Britain, one of my favourite halls really has to be the Bridgewater Hall in Manchester, at which I'm now playing the complete Beethoven sonatas. To me as a pianist, it has an ideal acoustic and is beautifully designed. But of course, Birmingham has its Symphony Hall, which is also superb. London is disappointing, needing a really good symphony hall itself - so far lacking. Yet there are many marvellous halls worldwide. You go to a place like Seattle and experience its wonderful Benaroya Hall. I'm giving a recital there next year and play there annually. There are several other cities in the US which have excellent halls - Dallas for example. In Japan, where I regularly visit, every hall I've played in has been outstanding too. Needless to say in Russia, the concert halls have superb acoustics and are packed with enthusiastic music lovers. I recently gave a recital in Beijing, and that hall was recently built, possessing a spectacular design and acoustic too.

Melanie: China is really coming up....



If they have practised and 'learned' how to release sufficiently well, they will still be releasing their muscles and tendons during performance without noticeable gaps.

John: Yes, and the greatly talented players who are coming from that part of the world are most impressive. Many of the students in the colleges and academies of music in Britain and around the world have large numbers of gifted Chinese, Japanese and Asian players.

Melanie: What's your most treasured musical memory?

John: I suppose the announcement of my gold medal at the Tchaikovsky Competition in 1970. As listener, I well remember an unforgettable concert by Arrau playing both Brahms concertos in one evening with Sir Adrian Boult conducting at the Royal Festival Hall in London. That was a memorable occasion and took place in the early 1960s. A few other concerts I've attended have had a similar effect. Regarding my own concerts, I must say I well remember some that I have been proud of as well!

Melanie: What exciting plans have you got for the future? It's an important year. You've got a lot of concerts this year.

John: Yes it's especially busy this year. My plans are simply to continue to improve. There's no limit to that journey. As I said earlier, always be your severest critic - it's essential. Yet if you feel a performance has gone particularly well, you deserve to enjoy the remainder of the day. But tomorrow will be another day and it must be even better! You owe it to the composer, your public and yourself. A few critics are worth reading, but it's still one person's opinion. Sometimes you get an appalling review but you know you've done well. Sometimes you get a terrible review for a concert you haven't even given. That's happened to me twice!

Melanie: (Laughter)

John: On other occasions, you can get a rave review when you know you haven't played that well - I think that's even worse! Always be true to yourself in the end, and never feel that you're better than you are. Always realise that trying to attain perfection is the ultimate goal and get in the way least when conveying the vital message between composer and public.

Melanie: What does playing the piano mean to you?

John: It means I'm in charge of an orchestra. I don't like the idea of it just being a percussive machine. It's a wonderful one-man band, if you think about it but I prefer to think of it as an orchestra waiting to play. If you're such an able artist, this illusion actually works. The public can be made aware of far more colours than the instrument is theoretically able to produce!

Melanie: Thank you so much for joining me today.

John: A pleasure. Thank you so much for your excellent questions, Melanie!



Alison Bowring

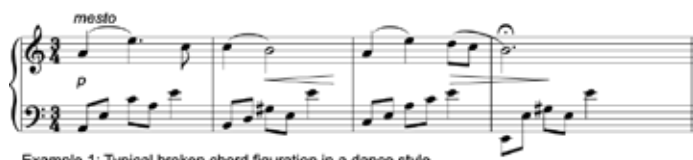
Accelerated Learning for Pianists - DESynchronisation (DES)

As musicians and teachers, problem-solving is the focus of much of our time at the piano. Difficulties in coordination and the processing of musical notation are often at the root of hesitation and inaccuracy, leading to frustration and discouragement. Even the most committed pianists may fail to identify the root of the technical issues leading to musical and physical problems, and feel disheartened at their rate of progress.

When learning a new piece, most of us approach the score firstly hands separate, then together. We dutifully ask our students to practise this way in order to refine the individual lines before two-handed coordination is applied. The shift from separate-hands practice to hands together is a significant and largely underestimated cognitive demand. It is at this 'hands together' stage that hesitations can become embedded, with distortions occurring in rhythm and metre. For most pianists, the fluency of the separate-hands practice rarely brings a prompt and satisfying result when the two are put together. What we need is a practice tool that bridges the gap between separate and together playing; *how is this even possible?*

The origin of DESynchronisation: sight-reading

Five years ago, during a sight-reading session with a student, I noticed that his left-hand movement was delayed compared with his right hand, creating the usual disruptions to the flow we all experience. In this case the student was an able reader, however the movement and timing lacked fluency. The first example illustrates a common left-hand pattern that requires skilful note location despite leaps; example 2 offers a visual depiction of these leaps:



Example 1: Typical broken chord figuration in a dance style

To improve accuracy-without-hesitation, I suggested placing the left hand notes at the beginning of each bar a little earlier than written; we called this approach 'early events'. Instead of the hands playing together on the first beat of the bar, they were slightly offset, left hand before the right hand. This generates a different rhythmic presentation, as shown in the following example; here the early placement of the left hand corresponds to the leaps in the bassline:



Example 2: Left hand leaps can be difficult to locate accurately

The results were extraordinary: fluency was improved immediately when playing in the correct way. The focus needed to create an early bass note meant that the right hand no longer dominated the visual and aural attention. Visually, pianists tend to process the treble clef more quickly, with the aural attention defaulting to the melody line typically found in the treble part. I noticed delayed left-hand movement as a common issue for other pianists, regardless of handedness, and I have observed this with children, amateur adults and even postgraduate conservatoire students. Interestingly, this movement delay was visible while playing known repertoire, not just while sight-reading.



Example 3: Placing the left hand early, as shown by the grace note, aids awareness and location

“ The shift from separate-hands practice to hands together is a significant and largely underestimated cognitive demand

The next example is taken from the current grade 2 syllabus, Diabelli 'Lesson in C':



Example 4: Diabelli Lesson in C. A typical place of hesitation or visual check is the left hand position change bar 3 to 4 at ①

Example 5 shows a simple application of 'early' events to each note of the phrase; here we can visualise the independent movement of the hands, left before right:



Example 5: DESynchronisation places left hand notes before the right for improved coordination. DES increases accuracy by moving in advance of the right hand note C at ②

Keyboard Geography

The second application of 'early events', also five years ago, was with Rachel Starritt, a blind pianist at RWCMD. We chose Scriabin's *Ironies* op.56 no.2 to deal with the demands of extreme leaps in both directions without the usual visual assistance.



Example 6: Scriabin Ironies op.56 no.2 with leaps in both directions

By desynchronising the hands — left hand first — she was able to locate each chord with greater accuracy than hands together. In this way the distances were being learned *individually*, a split second apart. The example below illustrates the rhythm that arose from this approach. When we returned to normal two-handed playing the results were remarkable.



Example 7: Using DESynchronisation, LH chords are 'split' from the RH. DES creates independent choreography while aiding keyboard geography.

This tool bridged the gap between hands separately and together playing and ultimately became known as 'desynchronisation', or the more user-friendly term: DES. It is important to explain that DES is a coordination tool that originated aurally and is designed to be applied aurally, ideally without the need for notation. The examples offer an illustration of DES as a tool for improved keyboard geography.

“ Visually, pianists tend to process the treble clef more quickly, with the aural attention defaulting to the melody line

DES for Choreography

Most pianists lament the so-called weakness of their left hand. Part of the reason is the clear dominance of melody in both our aural and visual processing. I have yet to find a student who maintains the left-hand part at all cost while sight-reading! The goal is to awaken the left hand presence so that it has a stronger leading function, thereby directing the right hand rather than being secondary to it. Not only does this help phrasing through harmonic awareness in the bass, but it generates an easier choreography around the keyboard.

The development of DES from one event per bar in the sight-reading example to consecutive chords (Scriabin) brought about a new level of experimentation. Applying DES would aid left hand awareness in *all* music, whether leaps are involved or not. This means that DES can be applied to scales, arpeggios, studies and music of all genres.

DES as a tool for evaluation

A high level of concentration is required to maintain a consistent desynchronisation. It is not possible to play on 'autopilot' while using the tool, so it has numerous benefits for the pianist. DES not only aids left hand awareness and improves movement timing, but it encourages mindful practice and allows the pianist to observe both hands seemingly at once. Two-handed playing is particularly difficult to evaluate during the early stages of learning a piece. This is due to the cognitive demands required to process the not-yet-familiar score. I have witnessed many occasions where the visual focus appears to switch off the aural attention, making it hard for the pianist to notice errors, despite admirable effort.

Due to the focus required, desynchronisation makes it easy for the student to gauge their progress. It is easy to hear the interaction of the hands due to the offset nature of DES. By increasing the tempo from a slow speed, my students find that unwanted synchronisation happens at the point at which the coordination has lapsed. The good news is that applying DES will accelerate the learning process, regardless of ability or level of repertoire. DES has the potential to fix coordination problems significantly faster than traditional practice methods and can be equally applied to works of the greatest simplicity or highest virtuosity.

Alison Bowring teaches piano and keyboard harmony at the Royal Welsh College of Music and Drama in Cardiff. She gives regular Practice Surgeries to undergraduate and postgraduate students, employing DESynchronisation and other techniques from her piano method. Contact: bowringpianomethod@gmail.com



Painless Piano Playing

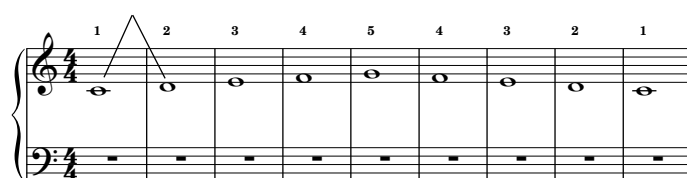
Part 3

The previous two articles on this subject explained the importance of optimal movement at the keyboard. Using very simple exercises, I illustrated how I teach students to relax their upper bodies whilst they play. It's too easy for our pupils to practise their pieces without realising how much tension they carry in their hands, arms and wrists, irrespective of their age; generally, the older and more advanced the student, the more obvious the issue. Spotting tension is relatively easy, and as teachers we become accustomed to observing how our students move as they play. But once tension has been highlighted and students are made aware of it, we must find various methods to alleviate restricting tautness before conditions such as tendonitis and repetitive strain injury manifest.

Painless Piano Playing Parts 1 & 2 demonstrated simple exercises; in Part 1 the exercises were to be done away from the piano, and worked at regularly with a focus on how relaxed the student 'feels' whilst doing them. In particular, we looked at keeping shoulders, arms, wrists and hands loose and relaxed. In Part 2, we examined the beneficial use of moving the wrist in an exaggerated circular movement, often known as wrist circles or wrist rotations, which, if practised correctly, can be a very helpful method of releasing the tension that can exist when playing from note to note; students do have a tendency to 'lock' when playing a passage, especially rapid passage work. In particular, they forget to 'release' their hands and wrists, and sometimes, their arms, too. Therefore, we must find appropriate places for them to release tension during practice and performance.

This article continues to encourage the development of flexibility. Recapping a little, Ex. 1 was the final exercise in Painless Piano Playing Part 2:

Ex. 1 Rotate wrist in between each note



This very simple five-finger exercise can be a useful vehicle for our pupils to 'release' their hands and wrists after they play, that is, between each note. As we are aware, tension is required to play a note, but after it has been played, we can't do anything to change the sound on the piano (unlike a violin), so therefore we should ideally release the hand and wrist immediately.

Students can be encouraged to play and hold the first note (middle C) with their thumb, and as they do so, they can drop the hand, wrist and arm (and shoulder!) in order to experience the feeling of 'release' in their muscles and tendons, whilst still holding onto the C, all before moving on to play the next note (D). The wrist will often flop down below the level of the keyboard here, and again, I reiterate that this is NOT a position to play the piano, but merely one to learn the feeling of releasing tension; wrists should be aligned with the keyboard for good piano playing but be able to move freely when necessary. Flatter fingers are desired for this exercise. Once this has all been assimilated, which can take a few weeks, we move on to a subsequent exercise still employing the five-finger note pattern, but this time, using the previously mentioned wrist circles.

The wrist circles require a complete circular movement made by the wrist between notes; as the pupil goes to play the note, so the thumb (if playing C) strikes the note with a downward motion in the wrist, which will now be accompanied by some weight from the arm, to help produce a rich tone. As the key is struck by the thumb (or finger), the wrist, helped by a loose arm movement and a guiding elbow motion, will make a circular movement, lowering the thumb into the key, using a deep touch, and moving below the keyboard level, before rising up (in a circular movement) before forming the next circle for the following note (D). By this stage, I would ask students to play on their finger-tips using a hooked finger fully engaging the first finger joint, which will be the basis for developing firmer fingers. This is especially important with regards the fourth and fifth finger which will need careful practice.

Moving on from playing very slowly, and working at 'releasing' the wrist and hands between notes, we now require our students to learn how to do this whilst playing faster passages. For those who have never worked at their piano playing in this manner, it may take a few weeks to get to this stage. That's not to say that students can't play any other repertoire - on the contrary, it can be a good idea to learn flexibility on all pieces being studied, and I frequently teach this technique on scales and arpeggios, too.

One of the most pressing issues to be fully understood is the 'feeling' of the release, this is what I spend most time working on with students; once they realise how they must feel as they play, especially after playing groups of notes or note patterns, they are well on the way to ascertaining and incorporating this flexible approach. A good starting point is to ask your pupil to clench their fist and then swiftly release it, in order to understand the concept. I also ask students to 'drop' the wrist and hand if tension is still present. A 'dropping' motion, as in dropping the hand, wrist and arm down by their side, encourages them to fully relax their upper body.

For the next exercise, let's use the following study from 101 Daily Exercises (Op. 261) by Czerny (Ex. 2). It's the first piece in the volume, but you could easily use any running passage taken from a repertoire piece:

Ex. 2



We will play it slowly at first, using the same technique employed for the five-finger pattern; something like this:

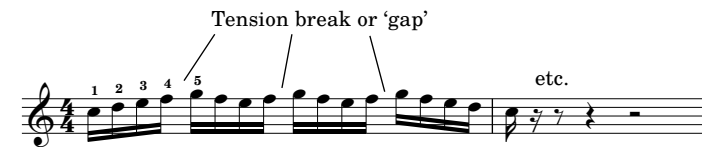
Ex. 3



Allow a 'gap' after each note, where the wrist can form wrist circles, and can release any tension after every note. Aim to play on the finger-tips and use a very deep touch when playing slowly (it's also advisable to use the second study in Op. 261 too, for the left hand). The gap between notes can be as long as needed at first, then it will become shorter as the student learns how to release, until eventually they are playing the passage as written, that is, with the correct rhythm. If they have practised and 'learned' how to release sufficiently well, they will still be releasing their muscles and tendons during performance without noticeable gaps.

Now the challenge is to add speed. Find places in the passage to add a tension break. I have added a break after every group of semiquavers in the next example, Ex. 4:

Ex. 4



These breaks or gaps provide convenient places to rest. Longer gaps work well at first; ask students to allow a one- or two-second break after each crotchet beat to free themselves so that they are not 'locking' up. During this time, they should ideally be employing one wrist circle for every group of four semiquavers, whilst playing on the tips of their fingers, firmly into the key bed, ensuring each note is 'even' rhythmically.

“ we must find various methods to alleviate restricting tautness before conditions such as tendonitis and repetitive strain injury manifest

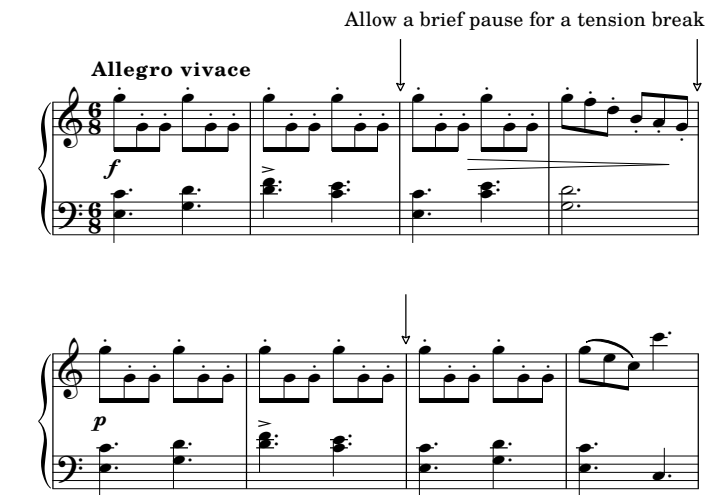
By playing each note evenly, they will mitigate the tendency to rush when playing notes using the fourth and fifth fingers. This will demand that these fingers play as firmly as the thumb and the second and third fingers, and will eventually contribute to developing the 'Bridge' position (where knuckles form a 'bridge' over the hand).

Once grasped, the 'gaps' or breaks after every crotchet beat can be shortened until they are unnoticeable in terms of the rhythmic pulse, but the wrist will still feel the sense of release because it has now become accustomed to small release breaks at certain points. By this point semiquavers should be completely even rhythmically, and the wrist will utilise a very quick circular movement in the place where the 'gaps' or tension breaks once were.

The final stage is to gradually increase the tempo and lighten the touch. As speed is added, more finger control will be necessary, so the pupil must have understood each stage thoroughly. Eventually, fingers will feel considerably firmer and will be able to play rhythmically at speed all whilst regularly releasing any tension via swift wrist circles at various points in any score.

Now your student understands the concept of tension and release, they can apply it to all sorts of passagework, from rapid scalic playing, to double notes or octaves, finding places within particular figurations to break any tension that they might have. The following passage hails from *La Chasse*, No. 9 from *25 Easy and Progressive Studies Op. 100* by Burgmüller. Here, the downward octave movement can become tiring without finding appropriate tension - release points, such as those suggested by the downward arrow marking in Ex. 5:

Ex. 5



Similarly, the following group of octaves, which are taken from *Study No. 49 Octaves - Bravura*, from *Art of Finger Dexterity Op. 740* by Czerny, could be split every four semiquavers during

“ One of the most pressing issues to be fully understood is the ‘feeling’ of the release

practice for tension breaks as shown in Ex. 7. Ex. 6 is the original version:

Ex. 6



Ex. 7



Such movement might seem a daunting challenge for students, but if worked at regularly and in small increments, a reliable technique will be formed and the upper body will feel comfortable and relaxed whilst playing at speed, and fingers will gradually feel firmer and have greater control.


Melanie Spanswick is a pianist, teacher, writer and composer. Her piano course for returning pianists, *Play it again: PIANO*, is published by Schott Music. This successful three-book series takes students from elementary (Grade 1) to professional level (Associate diploma) via a large anthology of repertoire, with each piece accompanied by copious practice tips and ideas. Book 4 will be published in 2021. www.melaniespanswick.com

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Sergio Pamies



Important considerations for the jazz pianist:

how to effectively create spontaneous introductions

In the traditional jazz small group standard practice, jazz pianists have been expected in many cases to set up a song during a performance. They need to develop harmonic, melodic and rhythmic skills that will allow them to set the initial chord, the mood, and the groove of the song. This is a crucial aspect that can determine the success of any performance, since the ability of the pianist in developing this task can potentially affect the group's confidence and concentration.

Introductions can be classified into different categories according to their nature. Sometimes these introductions are developed over ostinato figures or harmonic vamps that are not related to any of the song's materials. On the other hand, introductions can recall melodic gestures from the songs, or are improvised using the chordal structure of the last eight bars, or the bridge. Some introductions became very popular and therefore have been canonised, becoming part of the tune. Therefore, jazz musicians are expected to know them since some performers start playing without calling what tune they are going to play. These are some of the categories I propose, in order to identify some traits that can be learned and therefore practised and reproduced by jazz piano students and performers.

Multi-layer introductions

In some cases, introductions are built over an ostinato figure. This ostinato can appear first in the acoustic bass, then be joined by the piano, drums, and finally, by the saxophone or trumpet. A great example of this technique can be found

“ Jazz pianists have the ability to improvise lines over a common-knowledge turnaround progression

in the famous Dizzy Gillespie and Charlie Parker's version of *A Night in Tunisia*. The ostinato figure is written based on the harmony of the first four bars of the song, so when Dizzy Gillespie starts playing the melody, the rest of the combo can keep playing it. Another example would be Clifford Brown's version of *I'll Remember April*, where the ostinato is first introduced by Max Roach on drums, then joined by the bass, piano, saxophone and finally trumpet. Although these types of introductions are not meant to be played by solo piano, pianists are expected to know their part, and perhaps start the ostinato figure themselves. These two introductions can be used as a model, and pianists can create their own ostinato figures to set up any other songs. This way of constructing an introduction helps set up a particular groove (in the case of these two examples, a *latin* groove) that becomes part of the arrangement for the entire performance.

Introductions using improvised lines over turnaround progressions

Jazz pianists have the ability to improvise lines over a common-knowledge turnaround progression that can be easily discussed with the bass player prior to the performance

of the song. This type of introduction is usually used either to encourage swing and propel the rhythm section over medium/fast tempos, or to reach harmonic clarity and establish the key centre in a clear way, in order to set up the song for singers. Pianists such as Count Basie and Horace Silver are good examples of the first kind. On *Lester Leaps In*, Basie improvises a beautiful intro over a common progression: iim7 - biiio7 - iim7 - V7:

Fig. 1. Basie's introduction to "Lester Leaps In."



On *It's You or No One* by Art Blakey and The Jazz Messengers, Horace Silver improvises a bebop line over the following turnaround: iim7(b5) - V7/ii - iim7(b5) - V7:

Fig. 2. Silver's introduction to "It's You or No One."



This type of improvised introduction based on a harmonic progression can be less melodic-oriented, and focus more on rhythmic or harmonic aspects, such as Red Garland's on *Bye Bye Blackbird* with Miles Davis:

Fig. 3. Garland's introduction to "Bye Bye Blackbird."



Introductions that create a contrasting mood before the song starts

There are some introductions that are meant to create contrasting and sometimes even conflicting moods before the song starts, in order to create variety, build expectations, and build a surprising effect on the listener. That would be the case of Bud Powell's introduction to his original composition *Celia*. This is a lyrical song in a major key, meant to be played

as a medium swing. However, the introduction is built over a latin groove, using a pedal point over the V7 chord, featuring a contrasting whole-tone dissonant sound that does not match the lyricism of the song:

Fig. 4. Powell's introduction to "Celia."



This particular formula was successfully used by later pianists such as Wynton Kelly, who uses a pedal point over the V7 chord in his introduction to *Temperance*, featuring chromatic triads above the pedal point, in order to create dissonance and harmonic tension that will later be released at the beginning of the song in a major key:

Fig. 5. Kelly's introduction to "Temperance."



Lyrical introductions

Some of these spontaneous improvised introductions by pianists are simply meant to set up the key and create some suspense before the beginning of a song in a lyrical manner, using melodies as the main vehicle to lead into the song. A great example would be Gene Rodgers' introduction to *Body and Soul* with Coleman Hawkins. The harmonic progression does not particularly lead to the first chord of the song (iim7), since it ends on a iim7-V7. However, it really serves its purpose of setting up the key of D flat Major nicely:



Fig. 6. Rodgers' introduction to *Body and Soul*.

Another great example would be Red Garland's introduction of *You Are My Everything* with Miles Davis, where we can hear on tape how Davis stops the pianist at the studio and requests him to play "some block chords", or Kenny Barron's introduction to *My Foolish Heart* with Ron Carter:

Fig. 7. Garland's introduction to *You Are My Everything*.



Fig. 8. Barron's introduction to *My Foolish Heart*.



Longer solo piano introductions where the pianist is featured during a concert

There are moments within a jazz small group performance when the group leaders want to feature some members of the band in order to create a special moment and let their fellow musicians express themselves. Pianists are often featured during jazz concerts as their leaders would request them to play solo piano before a certain song and set it up. In some cases, pianists can create original introductions using contrasting materials to the song. Another common practice is to play a solo piano rendition of the song using tempo *rubato*, pianistic orchestrational devices, a wider use of range, or even re-harmonisation techniques. After that, pianists can use a turnaround, vamp or pedal point in order to set up the tempo and be joined by the rest of the group. Miles Davis used to ask pianists Bill Evans and Wynton Kelly during his quintet performances to do this in order to set up *On Green Dolphin Street*. If you are a jazz pianist and the leader calls a song that you know well and enjoy playing it solo piano, or have developed your own sort of arrangement, do not hesitate to ask them "do you mind if I set it up?" Leaders often appreciate these initiatives, since these solo piano introductions can become a memorable moment during a show.

“ Another common practice is to play a solo piano rendition of the song using tempo rubato, pianistic orchestrational devices, a wider use of range, or even re-harmonisation techniques.

Be creative

This is such an important topic and a skill that requires a lot of study, research and practice (both in the practice room and on the bandstand). It is often underestimated by jazz educators and jazz piano professors in college programmes and conservatories in Europe and United States. This is not meant to criticise jazz educators, but a way to convey to aspiring jazz pianists the necessity of developing this particular skill. The purpose of this article is to encourage jazz piano students and performers to be creative and find their own ways to craft their own spontaneous introductions. Creating good and effective piano introductions will help any jazz pianist to be fulfilled in his/her role in a jazz small group.

Dr. Sergio Pamies is a jazz pianist, composer, arranger, and educator from Spain. Pamies has recorded four albums under his name, and has performed in festivals in Europe, Asia and America. Pamies is currently Jazz Piano Lecturer at the University of Texas at Arlington (USA).

..... THEN SUDDENLY I SAW THE SUN

RAYMOND HEAD

HAPPY TRAVELLING!

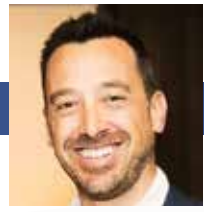
RAYMOND HEAD

$\text{♩} = 72$ mm. approx. *Sempre Espressivo*

$\text{♩} = 120$ mm. approx.

Musical score for 'Then Suddenly I Saw the Sun' in 3/4 time, 3 sharps (F#, C#, G#). The score consists of five systems of piano accompaniment. The first system (measures 1-4) features a melody in the right hand with a *mp* dynamic and a bass line in the left hand with a *p* dynamic. The second system (measures 5-8) continues the melody with a *p* dynamic in the right hand and a *mf* dynamic in the left hand. The third system (measures 9-11) includes a *poco rit.* marking, followed by a repeat sign and a *a tempo* marking. The right hand has a *mf* dynamic, and the left hand has a *f* dynamic for the second time. The fourth system (measures 12-14) features a rapid sixteenth-note melody in the right hand and a bass line in the left hand. The fifth system (measures 15-17) concludes with a *p* dynamic in the right hand and a *p* dynamic in the left hand.

Musical score for 'Happy Travelling!' in 4/4 time, 2 sharps (F#, C#). The score consists of six systems of piano accompaniment. The first system (measures 1-3) features a melody in the right hand with a *f* dynamic and a bass line in the left hand. The second system (measures 4-7) continues the melody with a *f* dynamic in the right hand and a *f* dynamic in the left hand. The third system (measures 8-10) includes a first ending marked '1st time only' and a second ending marked '2nd time Fine'. The right hand has a *mf* dynamic, and the left hand has a *mf* dynamic. The fourth system (measures 11-13) features a melody in the right hand with a *p* dynamic and a bass line in the left hand. The fifth system (measures 14-16) concludes with a *f* dynamic in the right hand and a *mf* dynamic in the left hand. The sixth system (measures 17-19) features a melody in the right hand with a *f* dynamic and a bass line in the left hand. The score ends with a *D.C. al Fine* marking.



Tim Topham



1 How to get found on Google

Getting found on Google can be one of life's biggest mysteries. You can put it right up there with what's the purpose of life, what's in space and what's fairy floss made out of (seriously, what is that stuff?).

Although it might seem daunting, I have created a new course: 'Getting Found on Google'. Already many teachers have told me about how great it has been in getting them higher on that Google search. Let's start and find out what music teacher SEO is all about

What is SEO?

SEO, or search engine optimisation, is how you get found online.

If you're a music teacher in Colorado, and someone searches 'piano lessons in Colorado', you want to be high enough up the results list so people can find you. We know there are tens of thousands of Google searches for piano lessons in the USA alone each month. Wouldn't it be a wasted opportunity if you weren't taking the steps to make sure you are being found on Google?

By optimising your website, we can make sure you are high up the Google results. We can't promise you will be in the top spot on Google – no-one can and don't believe them if they are! But what we can do is give you the tools to put you in as good a position as possible so prospective students know you exist.

How does Google order things?

Google preferences content based on the quality of that content. There's a whole range of algorithms and reasons why Google puts websites above others. Think of it as a ranking system - that's exactly what it is.

Google can tell if you've just copied and pasted content from another website, and therefore will rank you below others.

Google rewards your websites if other people have linked to it on their website, if it has good quality and original content, and if the website loads quickly and is mobile friendly.

A Quick Checklist

There are a few things you need to check off when creating or updating your website to make sure you can be found on Google.

First of all, you need to pick a specific keyphrase, something that is likely to be searched. Is it 'piano lessons Vancouver' or 'group piano Melbourne'? Think about what potential music students in your area are going to be searching online. Something like 'a piano teacher in New York offering partner lessons' is too long and isn't what someone is going to be searching. This keyphrase is something you want to make sure is on every one of your website pages. Make sure it's on your about page, your contact page, your lessons page, every page.

Next, make sure each page has

enough text on it. Google rewards websites with enough content – 300 plus words per page is a good start. Don't forget to keep using that keyphrase in the text on the page. There are a few key things you need to do that we can't go into detail in this article, but I expand on it in my Inner Circle *Getting Found on Google* Course. They include making sure your website is mobile friendly, making sure your site loads quickly, ensuring any images on your website have ALT tags and making sure you have a privacy policy.

Sign up to my Inner Circle community to get access to all of the modules in the course, and work your way up those Google search results: <https://timtopham.com/music-teacher-seo-how-to-get-found-on-google/>

You can download my *Getting Found on Google* SEO checklist today for free.

This is just a sneak peek at what is in my full course.

Conclusion

Whether you need to optimise your website, or don't even have a website, the Inner Circle can help you.

Along with my brand new *Getting Found on Google* course, we also have a course which will show you how to build a website right from scratch.

Visit www.timtopham.com to find out more about my collaborative, creative and encouraging online community of music teachers.

2 Can Studio Music Teaching provide a profitable career?

Many creative people will be familiar with the term "Starving Artist" as it relates to people in all types of creative pursuits who are passionate about their work but unable to sustain a reliable income. Music Teachers are sometimes included in this group but it doesn't have to be so.

The recently-published book "*Music Teaching Made Profitable - An Expert's Guide to Generating More Income as a Music Teacher*" is evidence that studio music teachers can build not just a reliable income, but a profitable and sizeable business.



Wendy Brentnall-Wood uses her 40 years' experience teaching music, training and coaching teachers to share the structure and strategies that she has used from starting her teaching from home, to employing over 30 teachers, franchising, running multiple studios and locations and much more.

Wendy's book is a valuable resource for music teachers at all stages of their teaching journey as it outlines not only 9 levels of music school size on the Music School Success Ladder, but also gives actionable steps and strategies to move from one level to another.

This is a book for people who want to teach music but also want to do so in a profitable way to ensure they live the life of their dreams.

They might already be teaching music, or have just decided they would like to teach music.

They might be a musician in a non-music career, or one that is struggling to earn enough from gigs. They could be a college student, spending hours on in-depth musical study and starting to teach a few students at a local music school, or a parent needing to return part-time to the workforce to help the family finances.

Musicians and music teachers spend years, even decades honing their musical skills, but often spend little time, or have little opportunity to learn how to operate their music teaching in a professional business manner. Tertiary music courses rarely if ever cover "business" as part of their degrees. Instead music teachers often simply follow patterns of what they have seen their own teachers doing, or perhaps worse still, "make it up" as they go along. Knowing how to run their teaching activity as a business is one of the biggest challenges facing music teachers around the world.

"*Music Teaching Made Profitable*" is an easy-to-read guide broken into sections with numerous real-life examples from Wendy's personal experience as a music school owner and those of clients she has coached. This book is quite unique in the broad range of studio business models demonstrated, as Wendy shares her incredibly varied and extensive experience in this field. This is not a book based on theory or secondhand knowledge, it is born from years of trial and error, success and failure as Wendy's Music School developed and

grew under Wendy's determined application to problem solving and demand for quality and improvement.

Understanding the importance of the 8 Business Divisions of Finance, IT (information technology), Legal, Merchandise, Operations, HR (Human Resources), IP (intellectual Property) and Marketing, what they involve and when to focus on each area is invaluable knowledge for the music teacher lacking in business knowledge.

Discovering the possibilities as described in the 9 levels of the Music School Success Ladder, is an inspiration for the music teacher looking to make teaching a worthwhile career. Making use of the cycle of Business Evolution as described in Wendy's 7 Stages of Music School Evolution, Prepare, Dream, Design, Build, Live, Share, Expand, is the third of Wendy's three systems that can ensure continued growth and development of a profitable music school.

"*Music Teaching Made Profitable*" is not a book for teachers looking for guidance in how to structure their lessons, choose repertoire or other similar teaching skills. The purpose of *this* book is to focus on filling the gap in understanding how putting systems and procedures in place for the "businessy stuff" often neglected or misunderstood, can improve the lives of music teachers significantly.

As she unveils the Seven **Evolution steps** and later the various levels of the **Music School Success Ladder**, Wendy gives specific actionable steps designed to provoke the reader to consider in depth their goals and desires and then choose to make the changes needed to make them happen.

Any music teacher who is looking for greater efficiency, improved income and/or growth of their teaching studio or music school, should get a copy of this valuable resource. "*Music Teaching Made Profitable*" is one of those books that you can refer to repeatedly as your business journey continues.



Fowke muses...



Philip Fowke looks at the inspirational life and work of fictional pianist extraordinaire, Dame Yella Headoff

2020 is a year of notable anniversaries. Of the many musical luminaries one could mention, that of Dame Yella Headoff, piano pedagogue, amateur aviator, linguist and partner of Dr Heinz D. Hammerhead, Principal of the Hammerhead Academy of Pianomics, must surely rank as one of the most visionary. Born in 1899 and having reached a biblical one hundred and twenty one years of age, Dame Yella shows no sign of slowing down. Reputed to rise at 4.00am, she goes for a run followed by a workout at the local gym then breakfasts on kippers and hot water. Teaching usually begins at 7.30am continuing without a break for several days depending on the time of year. This regime allows her to get through two to three hundred students a week. Her recruitment methods are somewhat unorthodox as neither an interest in nor an aptitude for the piano are essential requirements. Equally there is no restriction on age. The Hammerheadoff International Forte Competition is well known if only for the fact that the lowest age to enter is fifty and there is no upper age limit whatsoever.

In 1925, and as one of the pioneering women aviators of the period along with Amy Johnson and Jean Batten, the young Yella Headoff flew to Africa in her trusty Gypsy Moth biplane seeking out willing volunteers among the local inhabitants to sample her methods. The results were promising so in 1929 she landed in the Australian outback for refuelling en route to New Zealand taking the opportunity to audition a number of startled Aborigines. An expedition to Tibetan monasteries with a consignment of flatpack pianos in 1932 was less successful and a visit to Papua New Guinea in 1935 caused an international sensation when she was nearly

boiled alive following a lengthy dissertation on the merits of Hanon. Today she still finds time to gather disciples and has recently returned from a trip to China in a chartered plane filled with drug addicts, alcoholics, former prisoners and political asylum seekers, cradling them in her ample bosom cooing promises of glittering retirements.

“ An expedition to Tibetan monasteries with a consignment of flatpack pianos in 1932 was less successful

Now rather shorter than her original six feet, Dame Headoff is nevertheless still a commanding figure possessing a voice to match. Known for her research in pianology and genetically modified muscle movement, she has developed an arsenal of alternative techniques to enable students to achieve not only ghetto-blasting *fortissimi*, but also whispering *pianissimi*. In this, combined with her advocacy of phasing out the need for practice altogether, she has achieved remarkable, if controversial, results. At a recent press conference held in the Hammerhead Academy of Pianomics, she was asked the secret of how such a spectacular range of dynamic extremes was produced. “My secret,” Dame Headoff thundered, eyes blazing passionately and bringing a mighty fist crashing down on to a splintering table, “Ees arm veight!”

Philip Fowke is one of Britain's most outstanding pianists and distinguished musicians. Known for his many BBC Proms appearances, numerous recordings and broad range of repertoire performed worldwide, he is currently Senior Fellow of Keyboard at Trinity College of Music. He is also known for his teaching, coaching and tutoring in which he enjoys exploring students' potential, encouraging them to develop their own individuality. He is a regular tutor at the International Shrewsbury Summer School and Chetham's International Piano Summer School.



ESTA Post Graduate Certificate (piano)

At an historic meeting in London on 15 November 2018, the European String Teachers Association and European Piano Teachers Association agreed to share expertise to deliver a variety of accredited teacher courses, designed to fit around a busy teaching life.

This collaboration has already proved most productive, with one of the highlights being the 2019 summer school at the University of Chichester where over 120 piano and string teachers spent a week on campus receiving instrument-specific professional development with a range of endorsed and accredited qualifications from foundation to master's level.

Murray McLachlan, Emyr Roberts, Naomi Kayayan, Peter Noke and Roberta Wolff (many of whom have very close links with EPTA!), pictured below, were welcomed to the ESTA faculty and met their first cohort of Post Graduate Certificate (PG Cert) piano students.



Being a student on this course is all about developing as a reflective practitioner; someone who is willing to stand back and look at what they are doing and contemplate changing aspects if they need to. The awarded PG Cert is a unique qualification for the teaching profession and gives you the opportunity to take a look at your own teaching technique and specific strategies and techniques you use, in addition to standing back and developing a broader perspective on teaching and learning and music education in general. The course offers a well-structured programme with a blend of face-to-face and online learning that results in a level 7 accredited qualification from the University of Chichester.

"The PGCert is allowing me to improve my teaching further through self-reflection and sharing ideas with a lovely team of mentors and colleagues. It's being just what I needed at this point of my teaching career!"

Students are assigned a mentor whose job is to guide you through the course, lead study sessions and assess the work you submit. Your studies, be they online through webinars, one-to-one meetings with your mentor or course leader, discussion groups, reading, making a video, or reflecting on practice, will focus on every aspect of your teaching with particular relevance to the context in which you work. This work will help you to question things you may have taken for granted, explore work with and without notation and develop a holistic approach to your teaching.

"Very positive experience - especially reflection and taking time to think. In our busy lives there isn't time for reflection."

The course is 12 months in length and is broken down into the following four units:

Unit 1 focuses on teaching effective technique for playing. Much of the work for this unit is undertaken at the summer school.

Unit 2 is entitled 'Learning to play'. For many professional teachers, it has been years since they experienced learning as a beginner and being removed from the learner's experience can be a disadvantage. Instrumental teachers are in a unique position, as opposed to a school class teacher, where they create an experience tailored to each learner. They need to develop an awareness and understanding of how learners learn in order to enable both teacher and learner to collaborate effectively and enjoyably. This unit enables teachers to experience and reflect on the learning process, giving them a valuable tool to develop their professional practice.

"The course has given me confirmation that I'm doing things right - as well as exploring new ideas. I'm thoroughly enjoying this new learning journey."

Unit 3 is entitled 'Teaching strategies for teachers: Working with children and young people'. Pro-active teaching requires practical planning and preparation, and also an understanding of teaching the instrument as it has developed historically and within practical contexts. This unit enables teachers to be prepared for the diverse settings they may encounter in their teaching careers, giving them a grounding in teaching theory and exploring a range of methods and strategies that can be embedded into their own professional practice.

Unit 4 centres on developing effective curricula for instrumental teaching. Teachers often become reliant on published schemes, tutors and methods which may play an important role in guiding both teacher and learner along a path of enquiry towards the acquisition of skills, knowledge and understanding. Through exploring the construction of curricula, teachers are empowered to make confident decisions about adapting published schemes of work or creating their own.

Three additional units provide the opportunity to spend some time looking at aspects of work which are of significant importance to all teachers:

- Safeguarding children and young people in music education
- Equality, diversity and inclusion in music education
- Promoting children and young people's positive behaviour.

Course fees are a fraction of what you would expect to pay for a Post Graduate qualification and set at £3,495 for UK Residents and £4,495 for Overseas Residents. However,

through the ESTA/EPTA partnership, UK EPTA members are eligible for the discounted rate of £3,250. In addition, those graduating are eligible for a substantially reduced fees discount should they wish to continue their studies for a full Master's.

"The ESTA PGCert has given me the tools to analyse my own technique, helping me to become a better player and teacher. I have enjoyed being able to exchange ideas with colleagues outside of my immediate circle, including our excellent mentors."

Emyr Robert (Head of Piano) commented, "It is most rewarding working with enthusiastic piano teachers from across the globe who share our passion for teaching and learning. The residential week was a buzz of activity in a warm, friendly environment. The excellent facilities at Chichester allowed plenty of opportunity to work individually and in groups on various aspects of piano technique. Face-to-face discussions on aspects of piano technique and challenges faced by the modern day teacher took place during the action-packed week. The online meetings and Skype sessions are innovative and allow learners to share good practice in a positive learning environment.

I do hope you will join us in 2020. For further information and to apply please visit www.estaeducation.co.uk

Philip Aird MBA, FRSA
CEO ESTA Education



The Piano Teachers' Course UK: Inspirational, motivational and transformative for today's piano teachers



Piano teaching has come a long way from the stern, teacher-dominated, knuckle-rapping lessons of past centuries: there is now a focus on both education and fun. Piano is an optional extra and if pupils aren't enjoying it, they won't be sticking with it. So the piano teaching world continues to develop an array of invaluable resources and inspiring approaches to suit every kind of pupil.

At The Piano Teachers' Course UK (PTC), our aim is to introduce teachers to the latest and best in piano teaching ideas and methods, as well to ensure they have a thorough

grounding. Through a holistic philosophy, well-structured Guiding Principles and clear demonstrations, students take away ideas and skills every day that can be put to immediate practical use with their own pupils. In this way, beginning teachers are given guidance, experienced teachers are refreshed, and everyone is able to develop confidence and expertise in both their teaching and performing.

Now in its 12th year, the PTC continues to evolve to cater for the ever-changing interests and needs of today's pupils through expert Principal Tutors and guest lecturers who all have their particular specialisms, and lead active lives as piano teachers, consultants, lecturers, writers and performers.

"There's an extraordinarily wide range of expertise from inspirational tutors, all of whom are at the top of their game - without egos!"
- PTC 2017-18 student

Every PTC student is assigned a Tutor who supports them throughout, and gives the individual mentoring and guidance they need throughout their chosen 10- or 12-month course. The residential weekends also provide the perfect opportunity for students to share ideas, learn from and support each other, coming, as they do, from a wide range of backgrounds and teaching experience. Strong connections, friendships and a sense of community are built in what can otherwise be an isolated profession.



While only part-time, designed to fit around other commitments, the PTC covers an extraordinary range and number of topics: from teaching beginners of all ages to advanced pupils; from teaching notation to playing by ear and improvising;

from teaching technique and style to inspired and imaginative interpretation; and from teaching psychology for teaching, learning and performing to building a robust teaching business.

It is very common for PTC students to see a significant increase in the number of their pupils both during and after the course. As their confidence and experience grows, so does their business.

"The course is by far the best source of information on piano teaching that I have found yet during my 8 years of teaching. I feel I have gained many years' worth of knowledge and experience in just one year." - PTC 2018-19 student



2019-20 is an exciting academic year for everyone at the PTC – as well as continuing with the **Cert PTC** and **ABRSM Teaching Diploma Course**, we have just launched the brand-new **Teaching LRSM Course**, providing a one-, two- or three-year learning programme to suit individual interests and needs.



Quick Teaching Tips from the PTC Principal Tutors

1. TEACH WITH YOUR INTUITION – OR SOLAR PLEXUS (Lucinda Mackworth-Young)

'As we know, we need to 'get inside' our pupils, understanding their feelings and thought processes, in order to teach them in a relevant and meaningful way.

So how do we 'get inside'? Of course, we can pay close attention, observing body language and listening to what is – and isn't – said. But the best way is to pay attention to our own feelings.

Feelings travel energetically from person to person, usually by-passing conscious awareness but showing up as sensations in the body, mainly in the solar plexus, and fleeting imagery in the mind. So if, for example, you find your stomach in knots during a lesson, the chances are that your pupil is feeling anxious (a common feeling when learning something new).

Or if you suddenly find you can't think clearly, the chances are that your pupil is also feeling confused.

Psychologists call this 'countertransference', and it's widely used as a therapeutic tool in helping therapists understand their clients.'

2. TEACH EACH PERSON AS A UNIQUE INDIVIDUAL (Graham Fitch)

'There is no one-size-fits-all approach to piano playing or music making, and no one way of doing things. As a teacher, I aim to discover what makes each of my students tick – how they learn, what motivates them and what they need from me. My job is to help each person play more expressively and more freely, with skill and confidence.

Awareness of different styles and a solid knowledge of the practice tools are vital elements for any well-equipped piano teacher.'

3. KNOW WHAT YOU'RE PLAYING ABOUT (Ilga Pitkevica)

"Do you know what you are playing about?"

This is a very good question to ask a pupil of any level, as his/her clear vision, deep feeling and understanding of even

the most detailed intentions help to find a unique personal interpretation of a piece.

This can be taught from the very beginning by encouraging children to listen to and enjoy the amazing and colourful variety of sounds they can produce on a piano, and can be connected to stories, emotions and feelings, colours... pretty much anything!

It is an extremely creative process, and if children are encouraged and involved with it from early, they will learn to express themselves through music. They will enjoy the fascinating exploration of the piano sound, and they will never be bored neither during lessons nor their home practice!

Worth trying!

4. KEEPING IT PLAYFUL (Sally Cathcart)

'Occasionally I will have a Tell a Joke week in my teaching studio. When each student arrives I'll ask them to tell me their favourite joke and I'll share mine in return. It takes about two minutes and the result is giggles, laughter, lightness and a positive energy to start the lesson with.

As teachers we are aware that there is just so much that that needs to be taught and quite often we are far too serious in how we go about this.

I have found that being playful as a teacher is just so important for learning to flourish. It can be a really small thing like turning reminders about posture into a game like this: establish with the student what their posture should be, set a timer for 1 min, when timer goes off both of you assess the posture. If it wasn't up to scratch you get the point but if posture was still maintained students gets the point.

So next time you feel a lesson become a bit heavy or serious inject some humour and aim to be more playful in your delivery.'

5. DON'T 'FIX' YOUR STUDENTS (Beate Toyka)

'As your pupil enters the room you will have a multitude of issues you want to help them with.

There are scales to learn, pieces to polish, sight-reading to attend to...! Once they have started to play, you can hear in an instant what needs 'fixing' – and here I would like to recommend that you take a step back and don't 'fix'!

Instead, listen out for the one thing they play beautifully, with either hand (and often it is easier to find that one thing when they is playing separate hands). Call out, 'You played that really beautifully! How did you do that?' Have a tiny conversation about it and then ask them to do it again as it was obviously very successful initially – even if that had been completely 'accidental'.

Now, if a parent is in the room you can turn around and say, 'Let's have a competition – we play this bar/phrase three times now... please close your eyes and tell me which one is played by your son/daughter,' then you quietly decide which of the three they will play, and off you go. With a bit of luck, the parent will pick the 'wrong' one as the pupil played so beautifully! The satisfaction is immense, and the fun too!

There should be a moment like this in every lesson, or even more than one! You can furthermore build on beautiful phrases or sections and help the pupil to extend them, make them more conscious, vary them, and so on. The options are endless!

Always help your pupils to feel good about themselves!

6. THERE'S ALWAYS A WAY (Masayuki Tayama)

'A piano teacher's mission is to enable the student to achieve the best they can, at any stage of development. It is my firm belief that nothing is impossible. Whatever the problem the student brings, there is always a solution and sometimes this involves going right back to basics to fix a technical or interpretive difficulty, but that is a large part of the task; being able to quickly identify the root of the problem in order to address it efficiently is vital on a daily basis.

It is important to take a step back and observe the student; the sound they create is so fundamentally linked to their movements that often if there is a hitch in the phrase or something out of place, it is so often linked to tension or unnecessary movements. Have patience and work with them to overcome the issue, keeping the problem-solving exercises engaging and progressive. With careful thought and ongoing reflection of progress and current ability, there's always a way, and it is our job to make the way clear.'

The Courses take place at **The Purcell School of Music, Bushey, Herts** on three residential weekends and five further weekend study days spread throughout the year.

Enrolment for all courses for 2020-21 is now open, with a 10% early bird discount available until May 2020.

To find out more about the Cert PTC, Teaching DipABRSM, LRSM courses and Continuing Professional Development Days please visit www.pianoteacherscourse.co.uk

For further information please contact the Administrator, Rhiana, email: info@pianoteacherscourse.co.uk; mobile: 07833 687473.



Sunday 26 January | Chetham's School of Music, Manchester

Manchester Performance Festival and AGM

An opportunity for pianists of all ages and levels to perform in a beautiful hall on a concert grand piano. All performers will receive invaluable feedback from adjudicator Anthony Williams. Application forms available online at www.pianoteacherscourse.co.uk

The AGM for members of EPTA will be held during the day.



Sunday 1 March | St Paul's Girls' School, London

ABRSM EPTA Teacher Development Day

EPTA, in its ongoing collaboration with ABRSM, will be covering a range of topics to interest and stimulate the piano teacher, calling upon the skills and experience of leading figures in the field. This is the first of two events in London, with outstanding facilities provided by St Paul's Girls' School.

Sunday 15 March | Chetham's School of Music, Manchester

How to Blitz sight-reading with Samantha Coates

Samantha is the author and publisher of BlitzBooks, a music education series that has brought fun and laughter to the areas of music theory, instrumental technique and sight-reading.

EVC Music Performance Festival – with Elena Cobb

EVC Music's vision is to inspire young pianists worldwide with a wide-ranging recital repertoire. The catalogue includes both traditional books and digital sheet music, written in a variety of styles by living composers, including Nikki Iles, Heather Hammond, Graham Lynch, Melanie Spanswick, Lindsey Berwin, Pam & Olly Wedgwood and Elena Cobb. Performers will receive a certificate presented by Elena.

Saturday 2 May, 11am–1pm | Banks Musicroom, York

Early years teaching with Karen Marshall

The youngest piano beginners and early years musicianship.

Sunday 10 May | Chetham's School of Music, Manchester

Exam supporting tests reflect core music learning skills – with E-MusicMaestro

Join Sandy Holland and Peter Noke from E-MusicMaestro to explore the wider perspective by looking at how young children acquire key music skills and at creative ways in which musical knowledge might be extended by the piano teacher to develop aural, sight-reading and improvisation. All exam boards covered.

Sunday 14 June | St Paul's Girls' School, London

ABRSM EPTA Development Day

The second event in London will cover a range of topics to interest and stimulate the piano teacher, calling upon the skills and experience of leading figures in the field. The new Piano syllabus, just released, will be featured.

Sunday 5 July | Forsyth's Music Store, Manchester

Beyond beginners: a complete guide for piano teachers – with Faber Music.

A fantastic opportunity to learn more about the many options available to piano teachers working with students on their musical journey from established beginner right through to advanced levels.

9–12 August | Chichester University

EPTA Summer School & Conference

Following on from the success of the first EPTA summer school in 2019, EPTA is delighted to announce a summer



EPTA conference workshop, 2017

school and conference in August 2020. A huge variety of presentations from leading music educators: Pedalling and Making a Beautiful Sound, Developing A Tension-Free Technique, Mindful Teaching and Learning, Improvisation, Spontaneity and Creativity, The Adult and More Advanced Learner and much more. There will also be opportunities for delegates to book a private piano lesson with one of the tutors on the course (subject to an additional fee)

Saturday 5 September, 11am–1pm | Banks Musicroom, York

A new term brings new pupils! **Karen Marshall** and **Mark Tanner** will be offering ideas on how to use ensemble playing from the word go, encourage pupils to work towards their very first piano exam and, above all, to fall in love with the wonderful world of piano playing

Sunday 27 September | Chetham's School of Music, Manchester

ABRSM EPTA teacher development day

EPTA, in its ongoing collaboration with ABRSM, will be covering a range of topics to interest and stimulate the piano teacher, calling upon the skills and experience of leading figures in the field. This is the first of two events in Manchester, with outstanding facilities provided by Chetham's School of Music.

Sunday 25 October | JG Windows Newcastle-upon-Tyne

Maze of methods unpacked

Following the huge success of this event held in London during 2019, EPTA UK is delighted to repeat the event in JG Windows. Leading publishers from the UK will present a variety of different methods for very young children through to teenagers, adult methods and much more!

Sunday 29 November | Chetham's School of Music, Manchester

ABRSM EPTA Development Day

The second development day in Manchester, featuring leading presenters in the field. Inspiration guaranteed.

CHETHAM'S INTERNATIONAL PIANO SUMMER SCHOOL 2020



Artistic Director:
Murray McLachlan

The friendliest piano summer school in the world!



NEW FOR 2020 – Junior Piano Academy 8–13 August 2020

Suitable for **all** from grade 1 to young artists who are under 18

Elementary – Intermediate – Advanced – Young Artist

- Daily individual lessons
- Daily timetable of technique, aural, theory, interpretation etc
- Practice supervision for the younger participants
- Daily performance opportunities
- Stoller Hall DVD opportunity for the young artist course
- Advice on auditions, competitions & repertoire
- Scholarships available

Faculty includes: Ronan O'Hora, Noriko Ogawa, Peter Lawson, Benjamin Frith, Helen Krizos, Tessa Nicholson, Dina Parakhina, Murray McLachlan, Pascal Nemirovski, Ashley Wass

Booking opens 10 January 2020

www.pianosummerschool.com

EPTA Corporate Members: Making our business your business...

ACKERMAN

As we get back into the swing of things after Christmas, we hope that people are still giving the gift of music. Our piano department and piano rental scheme have been doing well, and hopefully there will be 'learn an instrument' on the lips of many people making new year's resolutions.

As a small company run by musicians, we've each had the benefit of childhood music lessons, and the interest to take music beyond the classroom. We know just how influential a student-teacher relationship can be. Our goal is to help, in whatever way we can, to support teachers and students alike.

Our partnership with EPTA has been really fulfilling so far, and the response from the members has been great. As a retailer we can continue to offer great prices (20% off!) and free first-class delivery, but we would like to take this partnership further. We would like to hear from the EPTA community about how else we can add value, how we can help support teachers and students, and how we can bring music to more young people around the UK.

If you have an idea, we'd love to hear it. Please give me a call on 01273 702 444 or email alex@ackermanmusic.co.uk

I'm also happy to help with any music queries or something you'd like from a publisher's catalogue.

Website update:

We are always trying to improve our website in terms of clarity and ease-of-use. Last month we launched a 'Quick Reorder' page for our logged in users. If you often purchase the same selection of books for your students, you can look at this page to easily find things you have previously bought.

Get your EPTA 20% discount online:

A quick reminder of our special EPTA partnership offer: 20% off RRP on sheet music and free first-class delivery on any order over £15.

To apply the discount simply enter 'EPTA' into the coupon area of the basket, and the prices will update automatically.

Alternatively, you're always welcome to call or email us to order instead: 01273 702 444 / info@ackermanmusic.co.uk

BÄRENREITER

Beethoven: The Complete Piano Sonatas in three volumes – now published Volumes I-III complete BA11840 special offer price £65.00

Following the critically-acclaimed publication of the 35 Piano Sonatas in separate editions, Bärenreiter now presents Beethoven's Complete Piano Sonatas in three volumes.

This edition, which is unparalleled in terms of its philological accuracy, has been edited by world-renowned Beethoven expert Jonathan Del Mar guaranteeing a musical text at the forefront of musicological scholarship. Each volume is equipped with a table of contents including incipits of each sonata. Running titles with opus and movement numbers enable a quick identification of individual works and movements.

Volume I includes a Foreword (Eng/Ger) which covers all salient editorial issues with regard to Beethoven's notation and performance practice issues, supplemented by facsimile pages. An indispensable standard work at the cutting edge of Beethoven scholarship!

In the Critical Commentary editor Jonathan Del Mar documents readings and editorial decisions, discusses problematic sections and provides answers for questions that have occupied and divided scholars for decades, including Beethoven's notational idiosyncrasies and particular issues relating to performance practice. The Critical Commentary is more than a mere list of findings: it is a fascinating read offering valuable glimpses into Beethoven's compositional process.

- A definitive new critical performing edition at the cutting edge of Beethoven scholarship

- Elegant, reader-friendly layout with practical page turns

- Table of contents with incipits as well as running titles enable easy location of works
Volume I BA11841 £ 23.50
Volume II BA11842 £ 23.50
Volume III BA11843 £ 23.50
Volume I-III Critical Commentary £85.00

www.barenreiter.co.uk



DOGS AND BIRDS

Two-day Dogs and Birds Teachers' Course in Windsor, UK, May 2020

A Dogs and Birds Teachers' Course given by Elza and Chris Lusher and entitled "Dogs and Birds: Teaching Piano to 3-7 Year Olds" will take place at Windsor United Reformed Church, William Street, Windsor, Berkshire, SL4 1BA, UK, on Friday 29 and Saturday 30 May 2020.

This two-day course will cover all aspects of the Dogs and Birds approach. Day 1 will be concerned mainly with the material in Book 1 and the Nursery Rhyme/Famous Melodies Repertoire Book, and will describe in detail the various musical games and exercises that form part of the Dogs and Birds Method. Day 2 will cover Book 2, the switch to conventional music, group teaching and Simply Sol-fa.



This course is aimed at piano teachers and music teachers, and participants can attend either day or both days. Participants of day 2 should have either attended day 1 or a previous Windsor course. The cost of this course is £75 for one day or £115 for two days, if the application is received before 29 March 2020, £85 for one day and £130 for two days if received by 29 April 2020, and £95 for one day and £140 for both days after that.

Early booking is advisable since each day is limited to a maximum of 18 delegates.

The course was an excellent opportunity for me, well priced and set up. It was so valuable to see the students in action and, perhaps even more valuable, Elza's teaching style - her respect for the students, the manner in which she instructed, used the materials and brought the students' attention back to the task at hand. Really I felt such joy to see a teacher truly care about the individual experience and inner life of the young person. **Alison Blackhall**

The method itself is, pedagogically, extremely sound, imaginative, creative and effective. **Fiona Lau, Music Teacher Magazine, November 2018**

More information and an application form can be found at www.dogsandbirds.co.uk

FINCHCOCKS

Title

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HAL LEONARD EUROPE

Blitz author Samantha Coates returns to the UK

Some members may have been present at the Music and Drama Education Expo in London in March last year to see EPTA's Kathryn Page conquering sight-reading exercises set by Samantha Coates, creator of the *Blitz* series. The *Blitz* range includes theory, sight-singing and general musical knowledge as well as piano sight-reading courses presented in a lively and engaging style. The *Blitz* ethos is pedagogically rock solid, but aims to make music education fun and accessible, and these values have seen the series become a bestseller in the author's native Australia.

Sight-reading is a particular focus of Samantha Coates' work, and her two latest publications, distributed by Hal Leonard Europe, confront the challenges of learning to read music at the piano in an original and compelling way: a dual approach combining note-reading with learning by rote. Coates is quick to address the stigma attached to the latter, and admits to having initially dismissed rote learning in her own teaching. However, she has subsequently seen how an element of rote teaching can get students inspired, actually help them understand notation, and also unlock creativity, as she reveals in *How to Blitz! Rote Repertoire*.

The unique structure of this publication presents a series of pieces in progressive form. The first version is to be demonstrated by the teacher and learned by rote. Then, two developments of the first piece add variations of melody, rhythm, dynamics and articulation to the original which are identified as differences via the score, connecting what the student can now play with notation. Finally, the student is invited to create their own version to further expand upon the musical content, bringing improvisation and composition into the piano studies of beginner pianists.

How to Blitz! Rote Repertoire is complemented by *How To Blitz! Sight Reading For Beginners*, a gentle introduction to basic note values and pitches presented with the fun and invention that the series is known for – tests, random pitch exercises and achievement stickers. Both books are well worth any piano teacher's investigating.

Samantha Coates is renowned as a world-class clinician, and she returns to the UK in March for the London Expo and also some EPTA events including at Chetham's on

Sunday 14 March – see the Regional Events listings for further details.

The *Blitz* series is available from all good music shops and online suppliers including musicroom.com. EPTA members can enjoy a special discount at musicroom as follows: ??

HEY PRESTO!

Fall in Love with the Piano A beginner piano method for those aged 11 and over

Music from the Hey Presto! Piano Method was featured in this year's Around The Globe Piano Musical Festival. The festival is for pianists of all levels and I was pleased that music from the book was selected across many of the different pianist categories. It was lovely to be able to attend one of the days at The Study Society in London in person and to see and hear lots of truly talented young performers.

It was very nice to meet Marina Petrov who also gave a very informative workshop on 'Easing tension in performance' and for me to give a talk to the teachers, parents and students before the competition began.

More and more videos of the pieces in Hey Presto! are being uploaded to YouTube all the time with lots of helpful tips and of course a full performance.

Hey Presto! is a modern approach and the only method that gives full detailed instruction on using the sustain pedal from the very beginning. The music is up to date which young people relate to and teachers and students alike will find the book comes with a wealth of useful pedagogical information such as the use and application of wrist rotation and wrist circles.

The piano music from the Hey Presto! Piano Method is available to listen to on www.marcelzidani.co.uk and also for sale on Amazon.

[Plus image?](#)

Making our business your business continued...

PIANO TRIO SOCIETY

Charity number 1067071

The Piano Trio Society was delighted to hear the news that two of its Student Trio Members were successful in the Trondheim Chamber Music Competition in September. First Prize was awarded to the Mithras Trio, whilst Trio Opal secured Third Prize along with the Audience Prize and the Composer's Prize. Both were also Prize Winners in our own Intercollegiate Piano Trio Competition in 2018 and we are looking forward to welcoming trios for the competition next year which will take place on Sunday 22 March at Chetham's School of Music, Manchester, with a Jury of Susie Mészáros, Nicholas Trygstad and John Thwaites. You are most welcome to attend - there is no charge!

Earlier in the year we held our annual Piano Trio Day which this year took place at Gloucester Academy of Music when five trios from around UK received coaching from Michael Bochmann, MBE, Nicholas Roberts and John Thwaites. Trios by Mozart, Beethoven, Schumann and Brahms were studied plus an inspiring session on the Piano Trio of Rebecca Clarke.

The Mithras Trio (pictured below) undertook a day of coaching plus a concert at Perse School, Cambridge in May, which was thoroughly enjoyed by students and the trio!



We continued with our association with St Peter's Church, Notting Hill, when three piano trio lunchtime concerts took place in September. The Bartholdy Trio from GSMD performed trios by Haydn and Mendelssohn on 16 September, whilst the Conova Trio from RAM chose trios by Rachmaninov and Dvořák for their concert on 23 September. The great Schubert E flat Trio comprised the programme on 30 September performed by our members the Icknield Piano Trio.

We welcome new members and offer a discounted rate of just £12 for EPTA members available from our website!

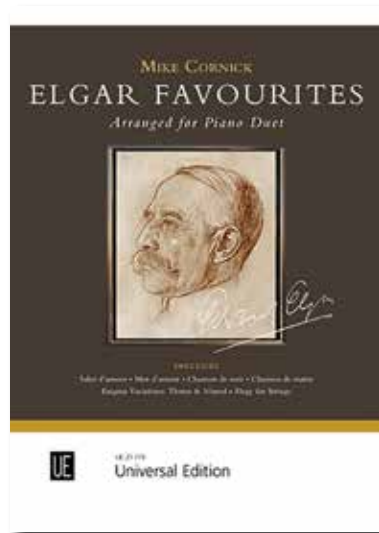
Christine Talbot-Cooper
Administrator, Piano Trio Society
Tel: 01242 620736
www.pianotriosociety.org.uk
info@pianotriosociety.org.uk

UNIVERSAL

Mike Cornick UED2177900

Elgar Favourites arranged for piano duet

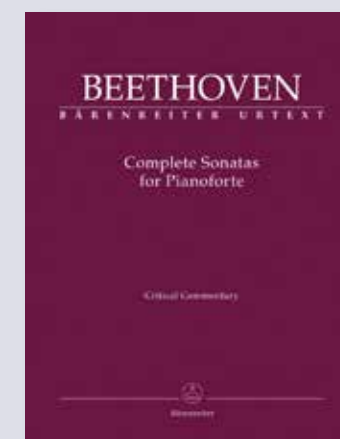
Elgar was a very prolific composer; however, apart from the *Vesper Voluntaries* (1890) and the *Sonata in G* (1898) both for organ, he wrote no major works for the piano. Apart from the *Sonatina* and *Serenade* both written in 1932, the only other works for piano were either incorporated into orchestral works or were piano reductions of orchestral works. Certainly, there were no works for piano four hands produced by the composer. However, Mike Cornick has come to the rescue by arranging six pieces of Elgar for piano four hands in his new publication UE21779 *Elgar Favourites* released this autumn. This stunning publication includes *Chanson de Nuit*, *Chanson de Matin*, *Salut d'amour*, *Mot d'amour*, *Enigma Variations: Theme and Nimrod* and the *Elegy for Strings*. This publication gives the pianist and a friend an opportunity to explore the music of Elgar in skilfully-crafted arrangements by one of the leading educational composers of today. These pieces are not only suitable for use in a recital, either as a main work or an encore but they can be used in the piano lesson with students playing the primo part. For more information, including sample pages, please visit <https://www.universaledition.com/elgar-favourites-for-piano-4-hands-elgar-edward-ue21779>; this publication can be ordered from your local music shop or contact our London office on 01322 283868.



Dalcroze UK
International Easter Course
5-8 April 2020
ROYAL NORTHERN
COLLEGE OF MUSIC
MANCHESTER
From £190
Find out more at dalcroze.org.uk/events
or email admin@dalcroze.org.uk

SHEET MUSIC

Beethoven Complete Sonatas for Pianoforte
 edited Jonathan Del Mar
 Critical Commentary
 Bärenreiter Urtext
 BA 11840-40



Jonathan Del Mar's definitive urtext edition of the 35 Beethoven Sonatas has recently been issued by Bärenreiter in three luxury volumes. This elegantly presented critical commentary is not cheap (recommended retail price is £85) but it offers state-of-the-art inspiration and insight that is extraordinarily helpful and revelatory. In addition to wonderful and substantial excerpts in facsimile of the first editions and autographs, it clearly outlines what sources are available, what decisions were made and what the problems are in terms of decision-making for each work. Studying through the volume makes you feel as though you are entering Beethoven's creative process. The research, painstaking care and sensitivity over choices made is a wonder to behold. Del Mar's edition is much more spartan and 'unedited' looking than any other on the market, but this companion volume more than makes up for that. It is up to dedicate performers and teachers to take the

necessary time and effort to study Del Mar's commentaries and come to their own intelligent conclusions. Their view of Beethoven will unquestionably broaden and deepen as a result. An extraordinary achievement.
Murray McLachlan

Beethoven The Piano Sonatas: A Guide to the 32 Works
 G Henle Verlag HN 211021



Unlike Bärenreiter and ABRSM, Henle take a traditional stance and decide that there are 32 rather than 35 Beethoven sonatas. This attractive pocket-size mini-guide to the famous works is wonderful for music lovers as a reference guide or as a special gift. There are only 64 pages in total. Two pages are devoted to each sonata - the first gives the themes of each movement, the second the basic facts. The dedication, genesis and publication are noted, along with information on the Autograph manuscript, the corrected copy and original editions as appropriate. Programme-note-style information is kept to a minimum. For example, the last sonata in C minor op. 111 has only a couple of sentences that tell us anything about the music in terms of conventional analysis: 'Experts consider Beethoven's last sonata to be the great, concluding climax of his piano sonata output. Its unusual two movement form unites grandeur with simplicity.' There is also a grading for each sonata, 'Level of difficulty', from 1-9

and a mention of who was commissioned to edit and finger each sonata for Henle.
Murray McLachlan

Beethoven Around the World 9 Popular Arrangements for Piano solo
 Bärenreiter BA10931



What a funky anthology! Purists must have apoplexy at the jazzy variations on masterpieces such as the 'Tempest' Sonata and 'Emperor' Concerto, but adventurous post-Grade 6 players in search of fun, light relief, witty musical reflections and enjoyable repertoire need look no further. Beethoven meets Tango, Samba, Gamelan and much else in this global journey that seeks to celebrate the great composer's 250th birthday in 2020 with new compositions that bring the world jazz scene into fusion with the Viennese Classical tradition. Jean Kleeb is clearly a skilful recreative composer, and his anthology is a wonderful panoramic survey of music from so many different cultures, including Indonesian Gamelan, Africa, South American Tango and Balkan Dances. Warmly recommended.

Tamsin Brown

Bendix Zwei Klavierstücke op 6
 Edition Dohr 17622



The German composer Hermann Bendix (1856-1935) is chiefly known for his organ and harmonium music, which gained a following in his lifetime particularly in northern Germany. His piano music often has a Salon aesthetic to it, and these two attractive waltzes most certainly belong in that category. There is nothing here for Grade 6-7 students to fear, though perhaps a moderate to large hand span would be best for the moderately-paced first number in E flat major. Both works would make excellent quick study material for candidates preparing for diplomas. Not the most individual of works perhaps, but the eloquence of the composer's craftsmanship, as well as the attractive presentation from Edition Dohr, is impressive.

Kathryn Page

Chopin Scherzos
 Alfred Masterwork Edition
 45324
 ISBN-10:1-4706-3448-1



Whilst it is important to have urtext editions of the standard repertoire, including the major works of Chopin, insights and suggestions for interpretation and technical control are always useful - especially when given by a pianist-pedagogue as distinguished as Joseph Banowetz. Banowetz is perhaps best known as the author of a definitive book on pedalling (Yale University Press 1985) but he is currently at work on an equally extensive volume on fingering. Certainly, the suggestions for the foot and the fingers in this intelligent and lucid edition of the four scherzos show him to be practical, logical, and also intelligently structured as a Chopin advisor. There is much wisdom here that will be of immense benefit not only to students new to the works, but also for more experienced players and teachers. None of us is ever too old to benefit from fresh ideas over familiar notes. A welcome addition to the catalogue.

Alexander Thompson

Cornick Ragtime Blues and more
 Universal Edition UE 21 780



Mike Cornick's 'Ragtime Blues' was an extremely popular examination piece from twenty odd years ago. Here its welcome return is presented along with no fewer than ten other varied and useful numbers in a contrasted range of key and mood that will be lapped up with relish by many intermediate players and their teachers. Wonderful to see the way in which the ragtime idiom is utilised in *Sonatina in G* as well as *Intermezzo in F*. The contrasts of mood continue apace in *Waltz for Laura* as well as in *The Cocktail Bar Pianist*, the latter a deliciously spartan but luscious homage to the great late George Shearing. Cornick has done it again - bravo and thank you!

Tamsin Brown

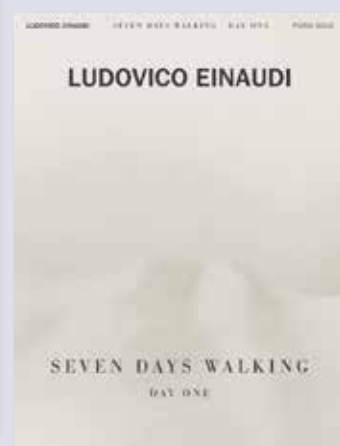
Durand Waltzes for Piano
 Alfred Masterwork Edition
 46070
 ISBN-10: 1-4706-3803-7



Marie-Auguste Durand (1830–1909) is best known as the founder of one of the world's most famous publishing houses. Durand is going strong today in 2019, and this may make us overlook the eloquence, craftsmanship and value of Durand's compositions. Though he was mainly an organist, Durand proves himself to be a lover of Chopinesque sparkle and charm in this beautiful collection of six waltzes, edited by Edward Francis. They are large-scale works in the Chopin 'Valse brillante' tradition, and require confidence, flair and basic technical know-how from would-be executants. Though the material could have been written by dozens of others, there is no doubting the idiomatic flair they show, nor the charm that the composer was clearly consistently able to produce. For me the Waltz in E flat op. 83 is the most memorable piece on offer. Its 237 bars are somewhat larger in terms of layout and texture overall than the first two Chopin Waltzes, but there is no doubting their potential for sparkle, glitter and effervescent pianism. Explore and enjoy!

Kathryn Page

Einaudi Seven Days walking Day One
 Chester Music/Hal Leonard
 CH88056
 ISBN 978-1-5400-4921-6

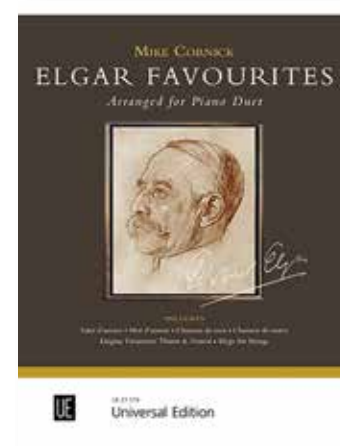


There is no doubting the fascination and affection which the music of Ludovico Einaudi continues to have on a large and ever expanding international following. His music is extremely useful for teachers in search of repetitive material that can be used to help intermediate players understand and achieve a basic flair and grasp with harmonic progressions and pianistic figurations. Of this present anthology the composer writes, 'I remember that in January 2018 I often went for long walks in the mountains, always following more or less the same trail. It snowed heavily, and my thoughts roamed free inside the storm, where all shapes, stripped bare by the cold, lost their contours and colours. Perhaps it was that feeling of extreme essence which was the origin of this music.' With titles ranging from *Low Mist*, *Cold Wind* to *The Path of Fossils* and *Birdsong* the music certainly captures spartan eloquence and tranquillity. Einaudi's world of nostalgia and contented melancholy has a wide appeal that will find many sympathetic listeners. This latest selection continues the Einaudi journey

with characteristic qualities that have stood him in good stead previously. Nothing especially new, perhaps - but beautiful music for those who warm to the idiom.

Kathryn Page

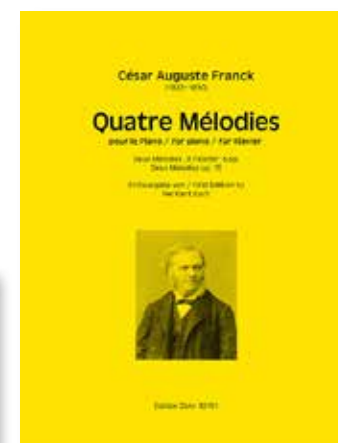
Elgar Favourites, arranged piano duet by Mike Cornick
 Universal Edition UE 21 779



This is an unusual project for a composer associated mostly with lighter educational numbers - many of which are regularly taken up by examination boards for grade set repertoire. Cornick has shown sensitivity and practicality in equal measure in arranging some of the most well-loved Elgar music for intermediate piano duet material. *Chanson de Matin* and the theme and *Nimrod* variation from the *Enigma Variations* need little introduction. Cornick cannot hope to emulate the string swelling of notes after they have initially been played via piano keys, but he does manage to distribute the textures democratically and lucidly so that we temporarily forget the famous originals on which the arrangements have been built. More refreshing to see perhaps are the versions of the *Elegy for Strings* and *Mot d'amour*. Useful material that expands the available repertoire for duet playing.

Kathryn Page

Franck: Quatre Mélodies pour le Piano
 Edition Dohr 10151



A fascinating and beautiful release of music from César Franck's early period, showing beautiful craftsmanship and understanding of the instrument. The two melodies are dedicated to the composer's wife-to-be, Felcité, and show textures and colours, along with some outsized large stretches, that would eventually manifest themselves bewitchingly in parts of the composer's masterpiece, *Variations Symphoniques* for Piano and Orchestra. In fact, this work was held in a private collection for many years, and its neglect is a great loss as the work was the last Franck wrote for the instrument before his famous last period. Also included are two shorter pieces written when the composer was 13 or 14 years of age. This music may not be the most characteristic or individual but is still fascinating and precocious in terms of craftsmanship and lack of routine. An intriguing issue.

Alexander Thompson

Haushka A Different Forest Songbook
 Bosworth Edition BOE7935



Volker Bertelmann's odyssey in sound transports us to an idealised vision of mother nature. We are out on a hike in the forest, in textures and with figurations that are familiar, clichéd even, but somehow sensitively handled here in music that will certainly appeal to intermediate and early advance students in search of imaginative, sentimental material. *Urban Forest* is an excellent study in four-part texture throughout, whilst *Talking to my father* is wistfully reflective. Perhaps most tellingly expressive of all is *Loosing directions*. There are not so many notes on the page, but the fermatas, pauses, break offs... that is where Bertelmann's angst and heartfelt expressivity truly lies...

Kathryn Page

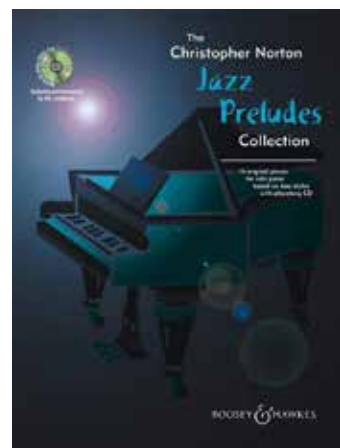
Ianni Adieu für Klavier
 Universal Edition UE 38070



Written as a homage to the Grand Duke Jean of Luxemburg on his passing in April 2019 at the grand age of 98, *Adieu* is a touching and effectively accessible 98-bar miniature that begins with the grand ducal family's anthem (the 'Wilhelmus') and continues with a main motif in majestic regal style, presumably reflecting something of the qualities and personality of the Duke himself. The polyphonic development that follows is persuasive and idiomatically sketched-out before a closing section in which the 'Wilhelmus' melody reappears before the closing section which exploits further both main melodies from the piece. F sharp major. Accessible and quasi orchestral in mood.

Alexander Thompson

Norton Jazz Preludes Collection
Boosey & Hawkes BH 13539



Fourteen user-friendly, memorable, varied, idiomatic and well-crafted contrasted intermediate numbers for the developing player. Norton's finesse and conviction as a composer of lighter material is second to none. From the energy of *Up and Away*, *Sparkling* and *Chicken Feed* through to the wistful longing of *The Still Night* and *The Moonlit Sky*, Norton's touch is as deft and acutely persuasive as ever. This bargain issue includes fine performances on the accompanying CD from Ian Farrington.

Tamsin Brown

Reynolds Two Poems in Homage to Delius
Cadenza Music/Hal Leonard CAZSRHFD01



Two vibrantly convincing and finely crafted solo pieces nourished of Delius but individually assertive enough to deserve wide currency and advocacy not only from student players but also from professional players. Stephen Hough has championed Reynold's music in the past, and it is easy to see why - his music leaps off the page and shows an understanding of pianism that is most impressive. *Rustic Idyll* in 4/2 metre is only 38 bars long but makes an open, quasi orchestral impression at once. Grade 6 players could cope with the challenges. *Serenade and Dance of Spring* is much more demanding but rewarding. The wide range of colours and the pianistic effects are inspirational, and the sweep and grand élan of the conception is most persuasive over the 224 bars. Warmly recommended.

Murray McLachlan

Schumann Kreislerana op 16
Alfred Masterwork Edition 45955
ISBN-10: 1-4706-3616-6

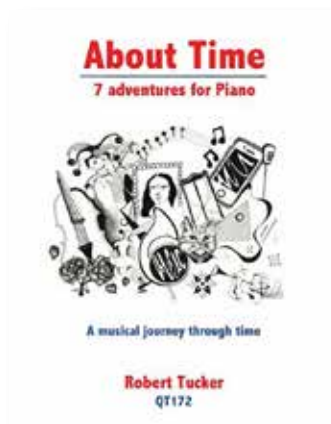


Charles Timbrell provides excellent suggestions for pedalling and fingering in Schumann's extremely demanding masterpiece. Moreover, the introductory material and background information about the Clara Schumann edition and E. T. A. Hoffmann is

fascinating, directly relevant to the needs of aspiring players, and detailed. Like so many other editions in the Alfred Masterwork Edition, this is an extremely beneficial issue. It does not replace the invaluable and essential urtext editions from other houses (notably Henle) but provides excellent inspiration and help that many will be deeply grateful to receive.

Alexander Thompson

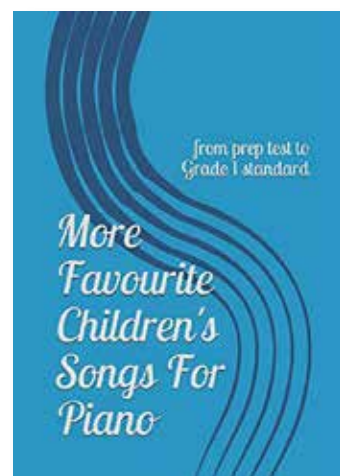
Tucker: About Time
7 adventures for Piano
Queen's Temple Publications
ISMN 979-0-708086-72-7
www.qtpublications.co.uk



What a delightful way to give a young emerging pianist a sense of history and perspective over style! The music ranges from *Medieval Detectives* via the renaissance (*Renaissance Reflections*) and onwards via *Bethia's Baroque*, *Classical Cat*, *Miniature Romantic Miniature* to 20th century clocks and *Space at a Pace*. The opening introduction gives further possibilities for research and exploration beyond the notes in the music presented, which hovers around the Grade 3-5 mark. Lovely to see the introduction of octaves in the final page. Robert Tucker is clearly a refreshingly vibrant composer of educational piano music. Looking forward to more from his musical pen!

Kathryn Page

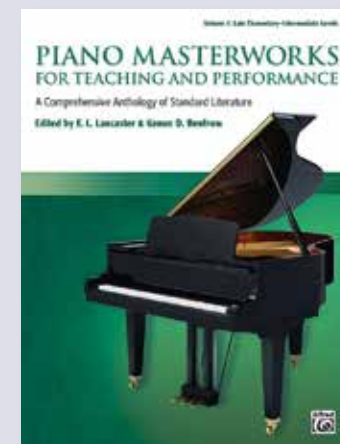
Walker: More Favourite Children's Songs For Piano
Walker Publications ISBN 9781793064288
www.walkerproductions.co.uk



A lovely and attractive bumper crop of pieces that takes the player from Prep Test level to Grade 1 standard. Of course the compound time element included in the likes of *Girls and Boys come out to Play* and *Humpty Dumpty* are beyond the official remit of Grade 1 (officially compound time only comes into the theory world at Grade 3) but in terms of playing and learning by imitation and example, that is not an issue. Indeed, the familiarity of the tunes presented is all part and parcel of the attraction to the series as a whole, which should make for fun and focus in many lessons and in practising for young pianists in between their lessons. A colourful collection that should find wide popularity.

Tamsin Brown

Edited Lancaster and Renfrow: Piano Masterworks for Teaching and Performance Volume 1
A comprehensive Anthology
Alfred 44628
ISBN-10: 1-4706-2656-X



An outstanding bargain - 100 pieces at late elementary to Intermediate level from

four contrasted stylistic periods. The resulting bumper crop presents a wonderfully comprehensive survey of the vast landscape that is the piano repertoire at this level. In addition to the 'usual suspects' (11 pieces by J. S. Bach, nine by Beethoven, six by Haydn and nine by Schumann) there are many welcome rarities too, including some by composers I had not even heard of previously, such as Jean Louis Streabbog and Johann Krieger. The music is beautifully laid out and presented with enlarged typesetting in a user-friendly spiral binding. A most useful release that will be welcomed internationally by pedagogues and pupils alike

Murray McLachlan

EPTA Regional Events

BEDFORD CENTRAL

For forthcoming event details, contact Kate Elmitt, 01462 622222, elmitt@btinternet.com
Bev Preece, 07446 363774, bevplano@hotmail.co.uk

BEDFORD TOWN

For forthcoming event details, contact Lorraine Womack-Banning, 07890 530128, lorrainewomack@btinternet.com

BELFAST

For forthcoming event details, contact John McParland, 028 9058 3997, john.mcp@ntlworld.com

Sat 28 March

Piano Festival
For details, please contact the regional organiser.

BRIGHTON

For forthcoming event details, contact Helen Burford, 01273 732727, helen11wilson@gmail.com

BRISTOL

For forthcoming event details, contact Sarah Dodds, sarahjodds@blueyonder.co.uk

Sun 9 February

Piano Competition
Details to follow on the website.

BUCKS/BERKS

For forthcoming event details, contact Richard Heyes, 01234 712599 / 01582 414818, rheyas@btinternet.com

Sun 26 January, 1.30pm onwards

Piano Festival
Chrysalis Theatre, Milton Keynes

CAMBRIDGE

For forthcoming event details, contact Ilga Pitkevica, 01954 210189, ilga.pitkevica@btinternet.com

Sun 9 February

Piano Competition
Bateman Auditorium at Gonville and Caius College. Cambridge

CARDIFF

For forthcoming event details, contact David Pert, 029 2052 0736 / 07786 998454, djpert3@hotmail.co.uk

Piano Festival
Details to follow on the website.

CHANNEL ISLANDS

For forthcoming event details, contact Alan West, 01481 249371 / 07781 411119, awest@cwgsy.net

St James Concert and Assembly Halls

The Fanny Davies International Piano Series

11 Feb 2020 Adam Davies (UK)

28 Apr 2020 Alexander Panfilov (Russia)

7 July 2020 Eylam Keshet (Israel)

DERBY

For forthcoming event details, contact Melanie Marubbi, 07966 367767, melaniemarubbi@gmail.com

Sun 12 January, 3pm

Sharing the Joy of Piano Playing

Sun 8 March, 3pm

Burgmüller 100

Sun 17 May, 6pm

Playing Opportunity

Sun 12 July, 3pm

Celebrating Beethoven's 250th Birthday

Sun 13 September, 3pm

Playing Opportunity

DEVON

For forthcoming event details, contact Ekaterina Shetliffe, 07505 884271, ekaterinashetliffe@gmail.com
Joanna Highley, 01548 830800, jo@springbankmusic.co.uk

Early next year the Russian series "From Russia with Love" will once again bring balalaika, violin and piano to Devon and will take place in Sidholme, Dartmouth, Totnes and Plymouth in January and February 2020. Details to follow on the website.

EAST MIDLANDS

For forthcoming event details, contact Susan Grange, susangrange@hotmail.com

ESSEX

For forthcoming event details, contact Sharon Goodey, 01245 420110, sharongoodey@hotmail.com

Sat 15 February

Brentwood
Nicholas McCarthy concert

Sun 23 February, 1pm

Piano Festival

HERTS

For forthcoming event details, contact Helen Collins, 01582 401403, helen.collins2010@gmail.com

KENT

For forthcoming event details, contact Nancy Litten, 01622 682330, nancylitten@btinternet.com
or Sue McInnes, 02082 905241, sueczap@hotmail.com

Sun 26 January, 2pm

Piano Competition

LANCASTER

For forthcoming event details, contact Yvette Price, 07932 962360, pianoyvette@gmail.com

LONDON N

For forthcoming event details, contact Gillian Sonin, 07956 281188, gilliansonin@googlemail.com

LONDON S

For forthcoming event details, contact Frederick Scott, fredscottmusic2gmail.com

LONDON W

For forthcoming event details, contact Alberto Portugheis, 020 7602 9515, alberto_portugheis@yahoo.co.uk

MANCHESTER

For forthcoming event details, contact Susan Bettaney, 0161 427 6706, piano@susanbettaney.com

Sun 26 January

Piano Festival
Chetham's School Music

MERSEYSIDE

For forthcoming event details, contact Bernie Hailwood, 0151 342 6918, bhail@btopenworld.com

Piano Festival/Competition
Liverpool Hope University
Details to follow on the website

Sun 8 March

St Nicholas Parish Church
Annual pupils' concert

NORTH EAST

For forthcoming event details, contact Janet Nicolls, 0191 281 8048, pjnicolls@blueyonder.co.uk

OXFORD

For forthcoming event details, contact Julie Craven, 01235 765728, juliemcraven@btinternet.com

Piano Festival (date to be confirmed)

Sun 12 January, 2.30pm

Prokofiev Workshop

Sun 23 February, 2.30pm

Two Pianos Workshop

SCOTLAND E

For forthcoming event details, contact Margaret Murray McLeod, 0131 441 3035 / 07715 287930, murraymcleod@btinternet.com

SCOTLAND W

For forthcoming event details, contact Emma Sinclair, 07799 100867, emmaesinclair@googlemail.com

22 March, 10am

Yoga and Mindfulness for Musicians

SHEFFIELD

For forthcoming event details, contact Pearl Woodward, 0114 266 0399, pearlwoodward@btinternet.com

SURREY

For forthcoming event details, contact Julie Cooper, 0208 397 5655, juliecooper.epta.surrey@gmail.com

Sat 1 February, 2pm

Piano Festival

Sat 20 June, 6pm

Pupils' Junior Concert

SUSSEX E

For forthcoming event details, contact Kevin Smith, 07583 251118, krs1066@gmail.com

SUSSEX W

For forthcoming event details, contact Sarah Plumley, 01903 883265, art@plumleyheritage.co.uk

SWANSEA

For forthcoming event details, contact Hyelim Morris, 07949 684401, hyelimmorris@yahoo.co.uk

WEST MIDLANDS

For forthcoming event details, contact Philippa Rainbird, 024 7667 4118, epta@rainbirdpianotuition.uk

Sun 15 March

Piano Festival
Details to follow on the website.

WESSEX

For forthcoming event details, contact Sue Craxton, 01258 451764 / 07976 315954, pianolady@talktalk.net, Lynda Smith, 01722 325807, lynda.smith600@ntlworld.com

YORKSHIRE CEN

For forthcoming event details, contact Simon Burgess, 0113 287 6126, musicianburgess@hotmail.co.uk

YORKS N

For forthcoming event details, contact Matthew Palmer 01302 726991 / 07913 234919, matthewpalmerpian@gmail.com

Sun 22 February

Piano Competition
Bootham School, York

NEW MEMBERS

Frances BAKRANIA
fran@safranoffice.co.uk
BRISTOL, Somerset

Caleb BLACKBURN
ode2joy.piano@gmail.com
BODMIN, Cornwall

Ann BLADON
Ann.bladon@icloud.com
SWINDON, Wiltshire

Mary CALLANAN
callanan.mary@gmail.com
BROMLEY, London

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leschisnall@mac.com
ST HELENS, Lancashire

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PENARTH, South Glamorgan

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HUDDERSFIELD, West Yorkshire

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CONGLETON, Cheshire

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Hiroko YAMAMOTO
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LONDON

Marianne ZHAO
zhaomariannezhao@gmail.com
TALLINN

EPTA UK Bursaries

There are four main bursaries available to EPTA UK members, which you or your students may want to use.

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.

Should you apply for any of these bursaries you will need to download a form from the EPTA UK website or ask the EPTA UK office to send you one, and on return of the form we will assess it. There should be a financial 'need' to qualify to be eligible and all decisions in this respect are up to the EPTA UK Management Committee. A more detailed description of each bursary can be found in the members' handbook.

■ Mark Ray Memorial Fund

This fund could support applications for the PTC course and may cover some, if not all of the cost of the course.

■ John Bigg Scholarship Fund

This 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 2020-21. 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) 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 under 18 years of age.

■ CPD Bursary

This is available for Continuous Professional Development (CPD) support of members, which could include participation fees for courses.

■ Young EPTA UK Travel Bursary Fund

Pupils of EPTA UK members may apply for assistance with travel when taking part in EPTA UK events. The maximum award for each application is £75.

Please contact Carole at the EPTA UK office, admin@epta-uk.org / tel: **08456 581054**, if you want to have an explorative chat about whether you or your student might be eligible. Alternatively you can email Beate Toyka on btwilmshurst@hotmail.com if you would like to find out more.

SERVICES TO MEMBERS

ADVICE NOTES

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

BURSARIES 2020-21 and THE JOHN BIGG SCHOLARSHIP FUND

Details above.

HELPLINE

For advice on professional matters related to music and teaching please call the Administrator: 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

THE PIANO TEACHERS' INFORMATION CENTRE

is housed at the Royal College of Music, Prince Consort Road, London, SW7 2BS. It contains a valuable reference collection, listed on the EPTA UK website, of books, music, teaching methods, audio and video tapes. For more details please call the Royal College on 0207 591 4300.

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
4 Guildford Road, Dukinfield,
Cheshire, SK16 5HA
Tel: 08456 581054
Email: admin@epta-uk.org
www.epta-uk.org
Registered Company: England 1945055
Registered Charity: 293698

MEMBERSHIP

Membership for UK residents only:
Full £70 (Joint £90 for two members
at the same address) Affiliate £30,
Student £10, Corporate £130

ADDITIONAL BENEFITS FOR EPTA(UK) MEMBERS

Members are reminded that EPTA UK has for many 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. 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/epta-uk.htm

