

PTNA News Letter

2008

www.piano.or.jp
Piano Teachers' National Association of Japan, incorporated by the Japanese Government
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Piano Teachers Appear on Stage 150% increase in 3 years



Teachers come back to the concert hall to play for themselves- Appearances on stage come to be considered as a way of improving their art of teaching.

The piano teaching profession has been recognized as the main supporter of piano students but the majority of teachers rarely perform in public. It is true that still a number of teachers put heavy priority on teaching activities that occupy more than 80% of their time.

However, the transition seen on a bar graph (right) suggests that the number of

teachers who take part in PTNA Piano STEP (red) have rapidly increased in number over the past three years, while participation in PTNA Piano competition (blue) remains stable.

Another statistics* compiled from a hundred of active PTNA members, showed that one-third of them have opportunity to play in public 3-5 times a year, while one-fourth play more than 10 times. The opportunity of appearance is definitely increasing particularly in STEP, which is opened to anyone regardless of their age, status or musical career.

One of the Stations based in Tokyo organized STEP last November, where 30 out of 80 participants were piano teachers (photo above & left). They performed in public, received evaluations and messages from 3 advisers, and took photos with other younger participants.

Two major effects, technical and psychological factors, could be observed.

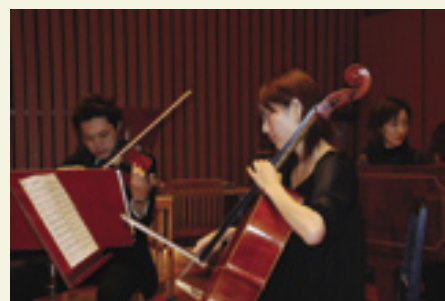
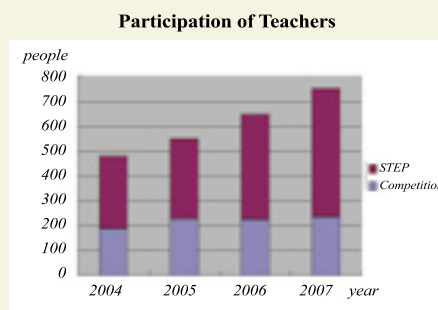
Teachers became more eager to enrich their art of performance, through new sounds, beautiful harmony, touch and musical expressions in a good acoustic environment. Back in the piano room, they could teach students in a more detailed and appropriate way.

From the psychological point of view, the fact that teachers and students share their goals could be great encouragement for one another.

Competitions also play a key role in the encouragement of teachers. An experienced piano teacher in her 40s took part in the Grandmuse A1 Category (for high grade amateurs) in the PTNA Piano Competition in 2007 and got 2nd prize. She kept busy giving daily piano lessons to advanced students and in her activities at a local Station as the chief administrator. However, she made time for piano practice. Furthermore, to enrich her skills, she has been taking piano lessons from a senior piano professor for 9 years.

Teachers are busy, yet they went back to the stage where they had studied a long time ago. Stages are always there for all who pursue musical maturity and excitement!

* A questionnaire has been targeted to the teachers whose students took part in PTNA piano competition and PTNA STEP successively since 2006, over 30 participants in total. 113 teachers out of 417 answered.



PTNA: Founded in 1966 by the late Mrs Yasuko Fukuda (1933-2001) as a non-profit organisation and recognised by the Japanese Government. PTNA provides a range of study and research opportunities, such as piano teaching seminars, festivals, overseas concert tours, and also publishes quarterly journals. These events have been carried out in cooperation with PTNA committees, 130 branch offices, supporting institutions and companies, and over 12,000 PTNA members.

seminars & festival

Teachers do not live in an ivory tower. They appear on stage, express themselves, are evaluated and have fun with students; these are the new way for them to develop teaching skills.

62nd PTNA Piano Festival

10 Early Keyboards on Stage

The PTNA Piano Festival was organized on August 31st, at Daiichi-Seimei Hall (Tokyo) under the theme of "Variety of Keyboards - How to comprehend the history of music from the perspective of the transition of keyboard instruments". Ten of keyboard instruments were presented on the stage, where the main lecturer, Mr. Genzo Takehisa demonstrated the sounds and playing techniques. The chairperson of PTNA Festival Committee, Prof. Emiko Harimoto considered the importance of this event as to be an encounter with early instruments coming from different countries, regions and times. It was a great opportunity for understanding the development of keyboard instruments, the difference of sounds and style, and an art of performance. Especially, the large audience was inspired by the difference of keyboard action between the cembalo and Cristofoli piano.

The highlight of the day was the demonstration of the performances of the Bach Inventions comparing the acoustic

effects of ten instruments. It was good enough for the audience to understand the process of evolution of instruments, as well as to feel the air of the Baroque period.

The instruments presented: Italian virginal (venezian model, 16c)/Italian cembalo (single keyboard style, 17c)/Flemish style (double keyboards style, 18c)/Silbermann's style clavichord (18c)/German harpsichord (double keyboards style, 18c)/first piano-forte by Cristofori (Florence, 18c) & by Silbermann (Freiberg, 18c)/square piano by John Zumpe (London, 18c)/piano with Walther's action (Vienna, 18c), etc.



Publication

New Guidebook for Lesson Management

In response to a number of requests from piano teachers for the information of efficient management of piano lessons, "A Guidebook for Piano Teachers" was issued in March. It contains a wide range of theoretical and practical information, from

the basic understanding of private lesson administration, the psychology of teachers and students, teacher-parent relationships, to concrete examples of applied management skills in daily piano lessons.

The keys to illustrate this guidebook are as follows;

1) How to manage piano lessons in regards to the environmental protection and equipment in the music room, efficient time scheduling, accountancy, student information updating and the establishment of rules and regulations.

2) How to make use of public relations to acquire new students, in regards of target focus, use of media and the efficient audio-visual expression on media.

3) How to use teaching materials efficiently in the following areas; musical techniques, solfege, ensemble, popular music and rhythmic training.

The book is based on questionnaires to 250 leading piano teachers in Japan, together with lots of examples of successful management. One of the readers is impressed with the ideas and endeavor that active teachers put into practice, and understands why students put great reliance on them both musically and personally. The guidebook has reached 4,500 sales within 6 months.



"A Guidebook for efficient management of piano lessons"

B5 size/152 pages/1,000yen(+oversea postage) /edited & printed in Japan

contact: ourmusic@piano.or.jp



The lecturer, Genzo Takehisa at 62nd PTNA Piano Festival



3 Major Renewals on Teachers' Projects

1. Seminar

272 Teaching Seminars were held in the year 2008. Topics ranged from the introduction of basic piano pedagogy, to applied techniques of performance. It is an almost double increase from last year. This expansion is due to an entire system reform. To enhance their practical application in daily lessons after the seminars, participants were recommended to submit reports to the lecturers who, in return, gave it back to them with supplementary advice. Due to these interactive studies, 2,527 participants handed out reports in a year, 3.3 times per person on average.

Among the submitters, 30s-50s generation holds the majority (of nearly 80%), while the 60s age group and higher also show active participation. Young piano teachers in their teens and 20s are also taking advantage of this two-way communicative learning system with senior teachers at the beginning of their professional career.

The following statistics also shows the spread of this learning style; 9 participants submitted reports at least 20 times, if not 27 times at the most!



A certificate which proves the completement of study in seminars.



Teachers' seminars

2. Examination

PTNA Piano Teachers Examination is intended for those who are eager to examine their teaching skills both in theory and performance, for the excellence of the art of teaching. Certificates are provided for three levels (elementary, intermediate, advanced) and each requires three curriculums (1. performance 2. seminar report 3. music theory, harmonic analysis, music history, sight reading, and teaching demonstration).

The regulation is partly renewed this year, which is mainly oriented to young teachers or teachers-to-be. This is to facilitate their active involvement in teaching, as well as to support their career building from an early stage.

One of the major changes is the age of admission, which is shifted from age 20 to 18. Even first year university students can take serial pedagogical training, and obtain a certificate at each level they achieve.

Another change suggest that piano teachers require higher ability of performance; Semi-finalists in grade G & superieur (PTNA Piano competition) are exempted from the elementary level exam, which is extended from 3 years to 10 years.

Experienced teachers also may take advantage of this evaluation One of the teachers in her 40's took the elementary exam in autumn 1999 and obtained an advanced diploma by completing all the



Teachers who have successfully completed all the levels of diploma in Piano Teachers Examination

curriculum in spring 2003. She testifies that it has encouraged her to review and supplement her practical teaching skills, as well as back up her confidence as a professional music teacher.

3. Online Community

"PTNA Community" is an online network platform designed for PTNA branch offices and stations all over Japan to share and exchange local information. Those 378 satellite bodies (as of Oct.2008), have individual website platforms to introduce their basic information; contact address, members, history, messages from representatives, daily activities and future events.

Once the web log is updated, a linked page is posted on the PTNA website (15,000 pv per day) so that everyone can see the activities of other branches and stations.



Online network "PTNA Community"

compe & step

Musical environment of students becomes widely open. The Collaborations with professional musicians and composers give new incentives for their musical development.

PTNA Competition

40,416 participated

Since the inauguration of the PTNA Piano Competition in 1977, the number of the participant has been on a steady increase and has reached 40,416 in total, this year.

In the highest grade, Keina Sato (24) who brilliantly played Beethoven's Sonata Op.110 in the final and got the grand prize. Momoko Mizutani (17), who also proved to be talented, especially in the performance of Rachmaninov "Etudes-tableaux" came in a close second.



Sato will play in Paris (Salle Cortot) and Bologna (Sala Mozart) in February 2009.

The summit of this "pyramid" is grounded on a large number of young students. The largest age group is grade B (under 10) that includes nearly 8,000 participants. Two junior

Keina Sato 2008 grand prize

Born in 1983, Ms. Sato became the Grand Prize Winner in the 32nd Annual PTNA Piano Competition. Other remarkable prizes include the 2nd Prize in the 4th Kazusa Academia Music Competition (2003), laureate in the 73rd Music Competition of Japan (2004), Silver Prize in the 2nd Tokyo Art Center Memorial Piano Competition, 3rd Prize and Mozart Prize in the Amadeus Prize Piano Competition for Young Artists held in Germany (2007).



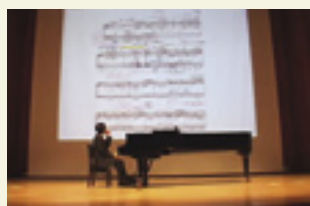
In 2008, Ms. Sato won the Grand Prize in the Superior Grade of PTNA (Piano Teachers National Association) Piano Competition in Japan, also receiving the Minister of Culture Prize, Tokyo City Philharmonic Prize, Mikimoto Prize, Oji Prize, Shotoku University Kawanami Prize, and the Yomiuri Shimbun Prize.

After graduating from Tokyo College of Music High School, Ms. Sato got her Bachelor's Degree in Artist Performance from Tokyo College of Music in 2006. Furthermore, after graduating from Hannover University for Music and Drama, Artistic Training in Performance in 2008, she continues her studies in the diploma degree, Solo Concert Performance at Hannover University. She has studied with Ichiro Kato, Kyoko Kato, Emiko Harimoto, Hitoko Kurasawa. Currently she is studying under Matti Raekallio.

groups, grade A2 and A1 (under 6, under 8) creates 7,500 altogether. Despite the decline of the birthrate in Japan, participants keep increasing.

This year, the number of participants in the duo division reached 2,500 pairs, among which, 48 pairs took part in newly established genre, "two pianos for juniors" (both under 18). This helps children explore new repertoires and different sound effects.

Focus on Analysis



The importance of analysis comes to draw more attention lately. Last year, one of the professors, Tetsuya Akiyama established a PTNA Station to show the importance of analysis. Based on the great response last year, this year he offered one-to-one advice to all the participants; he analysed individual scores, and gave feedback with corrections. Participants played pieces with their scores being projected on the screen. After STEP, they became well aware of how analysis can be used to improve performance.

The required pieces of PTNA Piano competition, which thousands of participants choose and play, are also analyzed in detail. Thanks to composers and musicologists, almost all the pieces from grade A2 (under 6) up to grade E (under 15) of



oversea jurors in 2008(final); Prof.Vladimir Tropp, Prof.Matti Raekallio, and Prof. Jerzy Sulikowski



the Solo section, as well as the elementary to intermediate level of the duos, are analyzed and published (in MUSSE). Japanese pieces are examined by the composers themselves.

by oversea jurors

Intensive Lesson for Young Talent



Promising pianists under 15 took a master class conducted by Korean pianists and professor, Choong-Mo Kang (performance), and Prof. Tetsuya Akiyama (analysis) on June 21st-22nd, in collaboration with Senzoku Gakuen College of Music. Prof. Kang addressed a precise interpretation of music, an appropriate approach to the instrument, and the understanding of European music from the Asian perspective. These were thought-provoking topics for young pianists and their teachers. This two-day intensive training closed with the final concert, in which all the students performed in public.

Jr.G grade is designed for young promising pianists who have already had prizes in past PTNA Piano Competitions. This year, after the document screening and preliminary round, 14 contestants were allowed to proceed to the final round or masterclass in August. This master class was especially tailored to them to learn practical performance and music theory in depth. Prof. Boris Petrushansky (Imora Academy), and Prof. Tatiana Zelikman (Gnessin Academy of Music) were in charge of the master classes. The next one will be scheduled in 2010.



left) A professional pianist and the amateur performers at STEP Memorial Concert

PTNA Piano STEP

Pianist Perform in STEP Memorial Concert



STEP Memorial Concert held in April 26th at Hakuju Hall (Tokyo) welcomed a guest pianist from France, Romain Descharmes, the 1st prize winner of AXA Dublin International piano

competition in 2006. The concert began at 11am ended at 9pm, with 50 performers. Descharmes gave 90 min solo recital in between 50 performances by Japanese performers.

The opinion of participants proved that this professional-amateur mixed concert could be a great incentive for learning. A large audience of 430 people was also excited by the performance of the professional pianist and enjoyed those by amateurs.

STEP, the system encouraging continuous learning of piano, gives opportunity to students who took part more than 10 times in the past 3 years. The highest point-getter participated 57 times! The STEP memorial concert has taken place in 9 different areas since 2006.

Variation STEP with Professionals

A number of opportunities for ensembles and piano concertos are offered for children who want to take first step to play with other instruments. So far, ensembles are rather oriented to students of intermediate and

advanced levels, because published scores are already there. But thanks to the new scores for elementary level students, they can stay focus on solo piano pieces while other instrumentalists play arranged obligato.

Playing with professional instrumentalists is also important. Based on the idea that young students should play with first-class musicians, one of the teachers of the PTNA Station invited professional violinists and cellists from the NHK Symphony Orchestra.

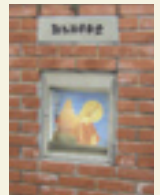
Localization of STEP Stations



Joint projects with local festivals and events are increasing. In June, one of the STEP events was carried out in collaboration with a local festival, under the theme of Baroque music.

In one of the cultural centers designated for this festival, 48 STEP participants played Baroque pieces. In between, 3 advisers gave 10 min lectures each about the way of playing Baroque music on the contemporary piano (model performances: Couperin, Daquin, Scarlatti, and Bach).

This local festival has been featuring Baroque music since 4 years ago, and the chief organizer found a common goal with the PTNA local Station, while working in the neighborhood.



Intensive Tchaikovsky Seminar

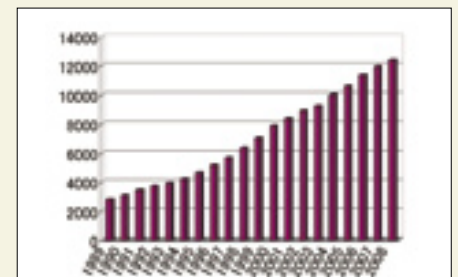
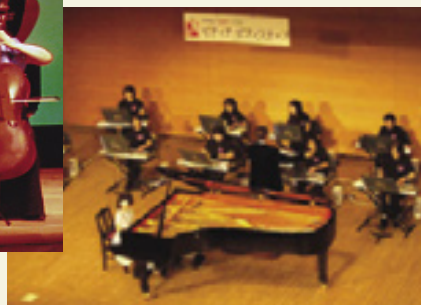


The intensive seminar for Tchaikovsky's "Seasons" was held on August 26th at Daiichi Seimei Hall (Tokyo), having professor Vladimir Tropp as the special lecturer. As in the style of public masterclass, six students played two pieces (two months) each, and Prof. Tropp explained the picturesque beauty of the music, the musical context in between the pieces, and method of interpretation and technique of each of the pieces.

On the following day Prof. Tropp also adjudicated the final ceremony of the PTNA Piano Competition final round for 2008.



Performances with other instrumentalists in PTNA Piano STEP.



Increase in the PTNA membership. PTNA Piano STEP and PTNA Piano Competition are the principal factors of its growth.

PTNA Piano Step: Inaugurated in 1997 to foster the wider study of musical styles and repertoires, as well as to provide opportunities to play on stage under conditions akin to public concert. 3 advisers evaluate the performance. Open to people of all ages and levels.

social networking

PC and mobile, concert halls and schools, the world of teachers and artists, professionals and amateurs, youth and adults; PTNA works as multi-level crossing in music culture in Japan.

Internet Project

Enlargement of Encyclopedia



The Piano Encyclopedia, online database system, conserves text information of 16,270 music pieces and 1,950 audio sounds, which will keep growing. This year PTNA focuses on two subjects; improvement in the quality of text information (program notes), and expansion of the linkage with other organizations.

The former, the program notes of important composers such as Chopin, Bach, Beethoven, Haydn etc., are contributed by first-rank musicologists. Currently, the most popular pages are related to Chopin, which acquires 70,000pv monthly.

The latter, the more dynamic transformation, is the increase of exposure on other media. Linkage with concert pages enables one to find out the programs of

concerts and recitals, in which the music he/she studies will be played. And thanks to the linkage with The Japan Federation of Composers, Japanese compositions will be introduced online more actively (start from Nov.). One can also access to "PTNA" channel on Youtube website and watch videos of PTNA young pianists.

School Project

Swing Between Schools & Halls

PTNA has been making advances between students and professional pianists, and local public schools and concert halls. So far, 230 school concerts were carried out



throughout Japan where 28,000 students took part as audience.

Some were incorporated in the governmental project run by The Agency for Cultural Affairs.

Ayumi Iga (1998 PTNA grand prize), who has already plenty of experience in school concerts, had requests from 15 public schools in Fukuoka under this project.

While professional pianists go to schools, school kids go to concert hall in return. In March, the school concert special edition was held in Kitamoto Civic Cultural Center (Saitama) as a gala concert. 7 professional musicians and more than 400 people in the audience enjoyed this Saturday concert.

The concert started with a brief introduction of 7 instruments together with music that demonstrated the characteristics of each instrument. The highlight was body percussion with 80 children on stage. They danced to the rhythm of samba, membo and tango with all the instruments, and concert hall was swung with joy and excitement.

Topics

MUSSE Supports Original Arrangements

"MUSSE", the on-demand publication system exclusively dealing with works of piano, welcomes pieces composed and arranged by piano teachers; Sonatine for two pianos, a solo arrangement of a Rachmaninov symphony, arrangements for four hands on Bastien methodological pieces, original scores for ensembles and piano concerti, etc. These pedagogical and pleasurable pieces are in response to the needs of technical training for students or new stimuli on usual pieces. Furthermore, to make those teaching materials professional standard, some teachers ask composers for the arrangements.

Collaborative works by teachers and composers are also well appreciated.

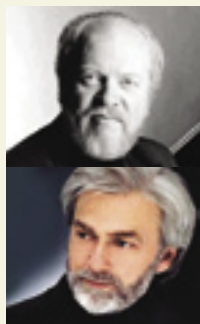
This distribution system also accelerates the encounter with living composers and players. By the end of 2008, the number of original compositions published by MUSSE will reach 61 out of 154 new titles.

Thus, MUSSE comes to be a great supporter of piano lessons as well as the promoter of piano culture in Japan.



Concert Project

Access Pass, Active Partnership



The PTNA Access Pass the service which was launched in 2007 to target students under 19, is on a steady increase. Thanks to the favorable collaborations of artist management companies and concert organizers, a number of concerts offered Access Pass to young audience. The audience can choose from a variety of genres; from piano recitals, orchestras, ensembles, and various musicians, to world famous pianists, such as Gerhard Oppitz and Christian Zimmermann. The latter will play Lutoslawsky piano concerto (1988) for the first time in Japan, and the young audience is eager to be the witness of this memorial performance by the great pianist to whom it was dedicated.

Partnership with Local Organizations

Support from Local Institutions

It is our aim to bring school kids to the concert hall more often, where a number of exciting musical programs are planned and executed. PTNA talk concert is one of the projects that have been held 330 times since 2004. It is a 10-15 min short concert held during STEP in which advisers (professional pianists or teachers) play and talk.

Recently local public schools began to support our activities by displaying the posters that enhance their pupils to go to talk concerts. There they can listen to the performances by professionals, as well as STEP participants of the same generation.

Local organizations and private enterprises are also a positive back up to STEP. The number of collaborators reached 501 (as of Oct. 2008), 10.6 bodies on average in each 47 prefectures.

**STEP is incorporated in the Ministry of Education, Culture, Sports, Science and Technology since 2003.*

Joint Metropolitan Music Projects

PTNA cooperates in concert projects that are held in Marunouchi, "The Interactive City" in the heart of Tokyo. Five major concert series are in progress; Concerts for chorus (Feb), La Folle Journée au Japon (April, May), Marunouchi 35F Sunday ensemble concerts, weekday evening concerts, Atrium concerts in the New Marunouchi Bldg. (3 weekdays and Sundays), and a New Year Eve Gala Concert.

On May 3-6th, the areal concerts of La Folle Journée were held and enjoyed by 360,000 members of the audience. 44 programs out of 119 were conducted by 62 PTNA artists. One of the programs was led by soloist Hitomi Maeyama (2006 PTNA Grand prize winner), who played with a violinist from NHK symphony orchestra.

The Marunouchi Building faces Tokyo Central Station and functions as one of the centers of information and interactive human networks. It gives stages for artists



and musicians to play a key role in the promotion of cultural activities.

Young Pianists Abroad

Prizes & Awards

- * Kotaro Fukuma- 3rd prize in XVI Concorso Internacional de Piano de Santander Paloma O'shea
- * Miwa Hoyano- 1st prize in Concorso Internazionale "Camilo Togni" Pianoforte solisti categoria E
- * Arisa Sakai- 3rd prize in XV Concorso de Piano Internacional Rotaract-Rotary
- * Yamato Komatsu- 1st prize in Vladimir Krainev International Competition for Young Pianists
- * Kuntaro Deguchi – 2nd prize in Concours international des grands amateurs de piano
- * Arisa Onoda, Saya Ohta, Daiki Kato – prizes in 11. Internationaler Wettbewerb für junge Pianisten Ettlingen

Invitations

- * Mariya Oikawa, Asuka Kumano, Itsuho Sato, Marin Chiba (Paris, Salle Cortot)
- * Duetwo (Cuba, Teatro Amadeo Roldán)
- * Mai Koshio (Hawaii, Aloha international piano festival)

Youtube Debut



just fill in
"PTNA"!

Topics

Japanese Music Goes Abroad

Have you ever listened to Japanese music?

PTNA was founded in 1966, initially aiming at discovery and distribution of Japanese music. It has been adopted in PTNA Piano Competitions since 1977 as required repertoire so that every contestant has opportunity to learn the music of our country. Particularly a part of the repertoire in the highest grade had been commissioned to living composers. In 1990, an open contest started (New Composition Selection Committee chaired by Prof. Hideo Arashino, composer), in which targeted level extended to the youngest grade (under 6) and duo. The number

of applications have increased ten times since then, and 162 new pieces were applied in 2006.

In 2008, 8 new pieces were adopted. One of the composers gave a special prize to the best performance.

This autumn, a musicologist was dispatched to New York by The Asian Cultural Council, to make field research on the influence of Japanese music in US.

We hope Japanese music keeps going beyond our borders to share the spirit of Japanese culture with the world.

*At the awarding ceremony of
PTNA Piano Competition 2008*



33rd PTNA Piano Competition for Promising Pianists

Final Round: 21st-23rd August, 2009 Tokyo

Grand Prize: 1,000,000 Yen, Concerts in Japan and abroad



► Purpose

To recognise and develop musicians of exceptional talent as well as providing an inspiring music experience to all participants and teachers for greater fulfilment. The goal of the competition is to generate greater musical appreciation among all and achieve the equalisation of levels throughout the country.

► Grade

Grand Superior (no age limit)

► Eligibility

Open to pianists of all nationalities and ages.

► Past prize winners and further career

Hibiki Tamura (1st, Long-Thibaud 2007)
Rina Sudo (5th, Dublin 2006)
Yuhi Ozaki (1st, Ettlingen 2006)
Shohei Sekimoto (4th, Chopin 2005)
Masataka Goto (1st, Ennio Porrino 2005)
Kotaro Fukuma (1st, Cleveland 2003)
Kazumasa Matsumoto (5th, Queen Elisabeth 2003)
Yuma Osaki (3rd, Leeds 2003; 3rd, Geneve 2002)

► Past Jury

2004 Zhou Guangren
Yoheved Kaplinsky
Marian Rybicki
2005 John O'Connor
Jacques Rouvier
Lee Kum-Sing
2006 Daejin Kim
Giuseppe Fausto Modugno
Douglas Humpherys
2007 Mikhail Voskresensky
Dominique Merlet
Erik Tawaststjerna
Piotr Paleczny (Yasuko Fukuda Prize)
2008 Matti Raekallio
Vladimir Tropp
Jerzy Sulikowski

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Senzoku Gakuen
Seitoku Gakuen
Tokyo City Philharmonic Orchestra

Schedule 2009

► First Preliminary Rounds Solo

First Round (1)
Dates July 4 (Sat) 5 (Sun)
Deadline June 3 (Wed)

First Round (2)
Dates July 18 (Sat) 19 (Sun)
Deadline June 17 (Wed)

First Round (3)
Dates July 21 (Tue) 22 (Wed)
Deadline July 8 (Wed)

► Second Preliminary Rounds Solo

Date August 6 (Thu) 7 (Fri)

► Semi-Final Round Solo

Date August 20 (Thur)
Place Dai-ichi Seimei Hall

► Final Round Concerto

Date August 23 (Sun)
Place Dai-ichi Seimei Hall