

PTNA (PIANO TEACHERS' NATIONAL ASSOCIATION of JAPAN), founded by Yasuko Fukuda, is a nonprofit organization of professional piano and music teachers. Our mission is to advance the value of piano and music teachers committed to furthering a higher level of the pedagogical skills, and to explore cultural and artistic activities by ways of piano. We encourage piano and music teachers in the community to improve the quality of piano pedagogy and performance studies, promote a rich humanism from music pedagogy, communicate with internal and external associations, and contribute to a broader cultural development.

-Established : 1966

-Chairperson: Nobuyuki Idei

-Vice Chairperson: Yuichiro Hata, Yuko Ninomiya

-CEO & Secretary: Seikoh Fukuda

-Board Members: Trustees, Treasurers.

Advisor, Councilors

-Groups & Committees

*Administration and Organization Group

*Research Group

*STEP Project Group

*Competition Group

-Networks: Branches (126), Stations (344)

-Number of Members: 13,822

-Membership Status: Authorized member, Teacher, Performer, Researcher, Supporter, Student, Corporation, Grandmuse (amateurs) as of Dec.2012



Go Public, And Be More Mutually Beneficial A Way For The Sustainable Growth



PTNA CrossGiving Project Encourages Mutual Support

“What can we do to make sustainable growth in the classical music world?” This has been one of the most important topics since PTNA was established in 1967, and now we have come up with a new idea; “CrossGiving”. As an independent NPO, PTNA always has awareness that cultural movements are to be created and sustained by people. That is why PTNA listens to each member’s voice carefully and reflect it to its projects swiftly, by utilizing its own membership fees effectively. So far, PTNA head office, committees, and regional stations are the ones which put them into practice officially. While this structure remains, another stream



“PTNA CrossGiving” supports projects: (left) An audition in Tokyo to send a young pianist to a competition in Milano. (right) Delivery of pianos to disaster affected public schools.

seems to be on the rise, that is, creation and enhancement of new movements by members’ mutual financial support.

“CrossGiving Project” is being launched as a funding system that enhances someone’s spontaneous ideas into practice by financial support from peers, colleagues, or people in general who understand and share the project’s value. PTNA plays the role of matchmaker between contributors and beneficiaries. It introduces proponents (individuals/ groups / institutions), their proposals and requested amounts, and connects them with potential donors while offering administrative

PTNA News Letter 2012



(above) Arrangement of chamber music scores for children. (below) Exhibition of piano works by Eisuke Tsuchida.

and promotional support to raise their recognition. On the other hand, PTNA discloses the collective information of donors and the destinations of their contributions.

Then who are the proponents? It could be any members who have ideas to create new things or improve the current situation. There are three categories; "Education", "Public Assets" and "Charity". For example, Aki KURODA, a pianist living in Milano, will hold a pre-audition in Tokyo for an international piano competition in Milano, and the certain amount that is supported by CrossGiving will be given to the winner of the pre-audition as a scholarship for his/her transporta-



(above) A charity activity to deliver pianos to disaster affected public schools has sent over 200 instruments so far.

tion ("Education"). Another example is that Megumi KANEKO, who has been devoting herself to chamber music education, produced over 20 pieces of arranged chamber music scores for elementary level students. This project raised awareness of the shortage of chamber scores for children ("Public Asset").

Then, how does one engage oneself in this project as a donor? Simple. One just designate the beneficiaries (proponents) from the list on the PTNA website, through which anyone can look into the activities of the individuals/corporations/ institutions.

To enhance this project, PTNA applies a matching gift program. For instance, recipients of PTNA Teachers' Prize can declare to give it to certain funds, and in this case PTNA will give the same amount in addition to the contribution. Since last March, 125 recipients donated to the project called "Piano Donations for Japan Disaster Affected Public Schools", which resulted in the amount of nearly 7 million yen in total ("Charity").

Now, how promising is this mutual support system? We are just standing at the beginning, but the right spirit is already there. In the past 45 years, PTNA has grown by many proposals and opinions from its members, and the spirit of spontaneity and initiatives has already been nurtured. Besides, members can take advantage of the nationwide network that enables them to connect with others and build cooperative relationships. Therefore, it seems to be time for mutual support on an individual basis and realize a more detailed and wide variety of needs in the music field.

*This project arises in the needs of active participation of people to the "public" sphere, which has been totally left to the hands of the government. The "new public" scheme allows private

2012 CrossGiving Projects!

In 2012, the following 7 institutions/individuals have successfully obtained the donations to the amount they requested.

<Education>

-Chichibu International Music Festival "Youth & Muse": A music festival focusing on learning chamber music exclusively. PTNA Media Committee offered tickets and transportation fees for 12 audiences. (bottom)

-House of the Redeemer (NY): Kazuko HAYA-

MI organizes chamber concerts series in the old prestigious building in NY. (above)

-Aloha International Piano Festival (Hawaii): Risa NAKAMICHI organizes piano festival offering concerts and masterclasses for young pianists and artists. She will invite a PTNA gold prize winner (under 16) to the next session in 2013 by this contribution.(middle)

-Ishikawa International Piano Competition: A competition hosts pianists from abroad. A Japanese commissioned piece is required to play. Yasuko SHOJI serves as president.



companies / NPOs to be in the public sectors and make use of various ideas to bring necessities and services more effectively to those who are in need. Likewise, PTNA is willing to form the “new public” in the current music world. We believe that making a “transparent and visible” contribution process will bring financial support more effectively and efficiently. Therefore, PTNA will occasionally support a part of their administrative works so as to satisfy the prerequisites; disclosure of information, proof of public-ness, appropriate allocation of contributions to the actual expenses, etc.

PTNA Will Serve For Piano & Music Teachers

PTNA transfers its status from the incorporated association to the General Incorporated Association as of April 1st, authorized by the prime minister, in pursuit of further public services in the music and cultural field. (president: Nobuyuki IDEI, the former CEO of SONY Corporation)

There are two major changes in the articles of association. First, the purpose of the organization becomes “promoting the music culture through the improvement of piano and music

teachers in general, and serving further cultural development”. In fact, PTNA membership nowadays embraces not only piano teachers and pianists but also other instrumentalists, singers, composers, etc. PTNA would like to create opportunities that enable them to collaborate each other effectively. Secondly, the “supporting member” becomes a “corporate member”. It includes instrumental manufacturers, music shops, music colleges, music publishers etc., and all the other corporations and institutions that serve for the encouragement of music culture. PTNA will make further collaborative partnerships between those corporate members to fulfill this shared goal. Seikoh Fukuda, the CEO of PTNA states, “we believe in the power of music. It changes people, changes relationships between people, and changes society. We will step forward to our goals together with our members”.



<Public Asset>

-Chamber music score for children: Due to the lack of chamber music scores for children, Megumi KANEKO (representative of OEDO Papageno station) made transcriptions for over 20 pieces.

-Exhibition of the piano works by Eisuke TSUCHIDA :PTNA Festival Committee (chaired by Emiko Harimoto) gave donations for promotion of piano works by Eisuke Tsuchida.

<Charity>

Piano Donations for Japan Disaster Affected Public Schools : Founded after the earthquake in north-east Japan, it offers pianos to the public schools that were badly affected. Michiko SHOJI deeply involved in this activity.

Young Talents To Be Supported by Public At Large

“The Yasuko Fukuda Scholarship Foundation” that supports young talented pianists to study abroad, is acknowledged as a Public Interest Incorporated Association by the Cabinet Office of the Government of Japan.

It was started as a scholarship audition in 2002 after the will of the late Yasuko Fukuda (founder of PTNA) to discover young talents under 18. Besides, it offers them opportunities for masterclasses by renowned oversea professors, and supports their participation in international festivals & seminars. The past winners are Shohei SEKIMOTO (2003), Rina SUDO (2005), Matthew LAW (2007), Tomoki SAKATA (2009), Aimi KOBAYASHI (2011).

Upon obtaining authorization for the current status, the foundation newly welcomes unaffiliated executive board members who dedicate themselves to the music world in Japan, such as a journalist of a major newspaper company, vice chairman of an artists’ management company, director of a prestigious concert hall. It is run by donations from individuals and corporations, and donors are entitled to favorable tax treatment. Next audition 2013 will accept talented young pianists who have got certain achievements at PTNA Piano Competition or other comparable competitions in Japan and abroad.

Ministry of Education Awarded PTNA

PTNA was given an award by the Ministry of Education, Culture, Sports, Science and Technology for their service in helping children in the disaster areas find piano teachers who could give them lessons free of charge. Owing to PTNA’s nationwide network, it was possible to call for volunteer teachers across Japan and connect the children in need.

Seeking for Integrated & Comprehensive Learning



Shinichi Furuya gave a lecture based on his research in Hannover.

Well-Balanced Learning Program for Teachers

For teachers enthusiastic to keep learning, PTNA provides a study scheme called the “ing-program” consisting of the following four categories: teaching, playing, writing, and reporting. “ing” stands for a person progressing.

-Teaching & Playing

Teaching and playing are the two important elements of Teachers’ Examination, and some young teachers learn from senior teachers with richer experiences. Akiko Koshiro took the PTNA Teachers’ Examination for the first time and was shocked to receive an honest but appropriate commentary from a senior advisor on her performance exam.



Then she asked this advisor to give further suggestions to the betterment of her performance and teaching skills.

She then became more confident with her way of teaching, and this year she was given the PTNA Teacher’s Award for the first time. She believes that showing the learning attitude of the teacher would affect that of students and promised to keep studying with this “ing” program.

-Writing

In May, an examination took place at 6 venues across Japan. This was specially designed for the “writing” category. The exam consisted of three sections; basic musical knowledge, music history and musical analysis of pieces from the required repertoires of PTNA Piano Competition (A1 to D grade). In addition, one practical pedagogical question is asked as follows.

Q. Describe how you teach students who are not good at playing fast passages, and write 3 kinds of assignment that you would propose to them. (5 points/ average 4.8points)

Q. Here is a student who didn’t do their score reading, and thus 25 minutes of the 30 minute lesson was being used by reading the score and only 5 minutes left for a performance lesson. What kind of assignment do you give to students for the next lesson? (5 points/ average 4.58points)

-Reporting



Teachers are repeatedly coming to study in these seminars and submit reports after the lecture. This

year, the number of reports handed in reached 8,843, the highest record so far. It is also remarkable that the number of young teachers in their 20s and 30s are increasing. One of those who attended the lecture on how and when to apply pedagogical materials for elementary-level-students, wrote that a recommendation of several materials prior to the Bach Invention was very useful. Another was impressed by lecturer’s various ideas of delivering messages effectively to students and parents, especially when it comes to “how to let them practice at home”. Now everyone admits that the impact of the continuous learning is undeniable.



Kasumi ISHIGURO (Chair of Nagoya branch, representative of Ichinomiya Station) established a special committee for planning seminars as one of the activities of the PTNA Nagoya branch. She believes that piano teachers have to keep learning and encourage by themselves, and holds the committee on a monthly basis to discuss the topics, lecturers, and the way how to lead the audiences.

Detailed & Deepened Topics At Teachers' Seminars

Over 350 seminars are scheduled to be held throughout Japan in the academic year of 2012 to provide pedagogical / performance / musicological researches and insights of music making. In recent years, themes have become more detailed due to the increase of analytical and scientific approaches. For example, the physiological research by Shinichi FURUYA (researcher at the Institute of Music Physiology and Musicians' Medicine attached to The University of Music, Drama and Media Hannover) revealed the efficient and effective way of hand and finger movements during the performance to avoid excessive exhaustion, inflammation, tenosynovitis or dystonia. He does research and gives clinical treatment to students and professional artists in Hannover, and shares part of those achievements at the seminar in Japan. Yoshiko KUROKAWA provides more practical physical exercises for the betterment of piano performances, while Satori TSUKAHARA takes a scientific approach to practicing and music making. On the other hand, pianists of younger generations who studied abroad or won prizes in international competitions shared their rich performance experiences of global standard. Hironao SUZUKI gave a lecture that focused on pedaling skills and phrasing in music so as to realize more sophisticated interpretation and performance.

Teaching
-Exam
-Seminars
-Peer learning

Playing
-Exam
-STEP
-Competition



Writing
-Exam
-Musicianship seminars

Reporting
-Seminars



Let's Do "Peer Learning"!

It is not always necessarily official lecturers who give presentations. What if each member has an opportunity to speak about their own experiences and research in front of their peers? PTNA "peer learning" is designed for members who are usually in an audience to have the chance to give 20 min presentations on their own research and achievements based on daily piano lessons. The first session was held at the end of November in which 4 speakers and 33 piano teachers attended (photo). As a result, it is evident that the efforts of their peers seem to be the best incentive.

E-Learning For Home Study And Group Discussions

E-learning service was launched early this year and now everyone can enjoy the VTR of those lectures at any time and any place. It can be watched at individually preferred times, but it can also be useful for group discussions. Shoko TANIFUJI (representative of Kashima Frugal Station) recommends each of her colleagues to purchase e-learning videos of certain topics, then gather and watch it together to share their opinions. Afterward, she uploads them on their shared community blog to spread to wider audiences.



How IT Innovation Changes Daily Piano Lessons?

The IT innovation is in progress in the music world, too. "PiaScore", the new application enables us to see scores on a PC tablet and turn the pages by gestures without using our hands. It is also possible to see audio clips and videos, use metronome, and to write memos on the scores. This application is connected to the PTNA Piano Encyclopedia so that users can immediately take out the references of the music they are playing. This was invented by Hiroyuki KOIKE, whose company is a PTNA corporate member.



Invitation from abroad

PTNA members invited by international festivals & seminars as jury/lecturer;

Fumiko EGUCHI: "Dvarionas" (Vilnius,LTU), "Chopin" (Hanoi,VIE) / Haruhi HATA: "Scriabin"(Moscow,RUS), "Yvelines"(Maisons-Laffitte,FRA) / Akira IMAI: "The Asia Piano Competition"(Kuala Lumpur,MAS) / Shuku IWASAKI: "Concerto"(Cantu,ITA) / Masahiro KAWAKAMI: Music Fest Perugia(ITA) / Aki KURODA: "Piano Talents"(Milano,ITA) / Michiko SHOJI: "The Asia int'l Piano Academy & Festival"(KOR) / Yasuko SUGIMOTO: "Jeno Takacs"(Oberschuetzen,AUT)

*Information partly contributed by Gustav Alink (Alink-Argerich Foundation)

Networks Become Cross Cultural & Multi-Layered



Sugawara was interviewed by a previous grandprix Ayuko Higuchi at a radio program she serves as a presenter.

tings. Nowadays it is sometimes used for rehearsals. There were 52 STEP venues across the nation (April-August 2012) which used the same concert halls as PTNA Piano Competition regional rounds, and a number of participants seemed to take advantage of this. This works for the mental preparation as well as reviewing interpretation of music given by 3 advisors. (***) participants in total are expected in 2012)

Special Lecture on Debussy

PTNA held an annual special lecture focusing on Claude Debussy in commemoration of the 150 year anniversary of this French composer's birth (organized by the Performance Research Committee, chair: Yasuko Sugimoto). Kazuoki FUJII, a pianist who studied piano and composition in Paris, gave performances of excerpts of Etudes and Preludes and a masterclass of "Estamps" and "Children's Corner" to young pianists. He put emphasis on the effects of rhythm and color that Debussy experimented on his music by the influences from other artists and art forms.



Public Recording Concerts Go To Regional Areas

The PTNA Public Recording Concert,

Grand Prize winner 2012!

Nozomu SUGAWARA (22) won the Grand Prize of the 2012 PTNA Piano Competition, the top of 40,773 participants in total. He played three sonatas (Haydn, Scriabin, Liszt) and Ayako Iijima as one of the compulsory Japanese works at the semi-final round, and Liszt piano concerto No.2 at the final round (Tokyo Philharmonic Orchestra, cond. Chikara Iwamura). Besides the award of 1 million yen, he also received a number of extra prizes including the student jury prize.

1st Facebook Audience Prize

Marina KOKA got the silver prize, together with the audience prize and facebook audience prize. The latter, the first experiment this year, had been asking facebook readers to vote for the best solo performance among the 4 finalists.

STEP Used As Rehearsals

PTNA Piano STEP, the concert-style evaluation stage, is open to anyone with any pieces within certain time set-

2012 Grand Prize Winner

Nozomu Sugawara



Born in 1990 in Miyagi, Nozomu Sugawara got numerous prizes at competitions in Japan including the 8th Int'l Chopin Piano Competition in Asia (Silver), the 1st Yokohama Int'l Music Competition (2nd), the 8th Osaka Int'l Music Competition (3rd) etc. In August 2012, he got the Grand-Prix at Grade Superior of the 36th PTNA Piano Competition. He has played with Sendai Philharmonic Orchestra

under Pascal Verrot, Kazuki Yamada, Kazufumi Yamashita, and Tokyo University of the Arts Philharmonic Orchestra with Douglas Bostock, etc. In 2013, he will appear as a soloist at Tokyo City Philharmonic Orchestra with Fumiaki Miyamoto by Tchaikovsky Concerto no.1. In 2011, he made a pianist group "IMAGE" with his friends and had concerts across Japan. He now studies at Tokyo University of the Fine Arts and Music, and will continue to study at Graduate Course. H has been taught by Yukari Ito, Yoshiyuki Oishi, Masato Tezuka, Makiko Ogata, Rintaro Akamatsu, Yu Kakuno. He attended the masterclass at Chopin Academy in Warsaw with Prof. Piotr Paleczny.

started in Tokyo, is now wide spread in many regions. This is conducted in a small-sized hall or studio with a capacity of less than 100 people for the purpose of recordings for the PTNA Piano Encyclopedia, and thus, sometimes piano teachers offer their studios. Programs are usually quite thematic. On November 1st, three musicians held a concert on the theme of “classics”, after the official National Day of Classics. One of them, Yasumi TAKI (representative of Jasmin Komae Station) wanted to deliver the sense of Classics through classical music and also reading Japanese classic literature, exhibition of paintings, and dialogues. The uniqueness of this event is that admission is free, and the audiences are recommended to pay their preferred amount of fees after the concerts. The average amount of fee that they pay is on the rise.

20 min PTNA program on Internet Radio “OTTAVA”

PTNA has been introduced on an internet radio program featuring classical music called “OTTAVA amoroso” for a year. This 4 hour program is presented by Naoki HAYASHIDA, a music journalist, who talks about PTNA activities and airs the selected music for 20 min every week. This internet radio belongs to TBS (Tokyo Broadcasting System) and has 1 million listeners.

PTNA Articles Accessible on National Diet Library DB

The PTNA website is registered in the National Diet Library database. This is a part of the NDL’s project for collection and preservation of online articles as cultural assets for future generations. PTNA periodicals “Our Music” also have become accessible in the NDL database. This periodical reached vol.300 this year.

CEO Gave Speeches at Conference in Italy & US

Seikoh FUKUDA gave a presentation at “Mondomusica & Cremona Piano-forte”. He was the only guest from abroad at the conference in which major Italian musicologists and professors attended. The topic was “University ‘musicology’ and Conservatoires: what lies in store?” and Fukuda explained some experiments that PTNA did as an agent between musicologists and pedagogues so that they can apply those elaborated ideas into their daily lessons. In March, Fukuda attended the MTNA National Conference held in NY and had a talk with Gary Ingle, the CEO of MTNA (Music Teachers’ National Association) to share information about their activities and possible collaboration in the future.



Cross Cultural Concerts

Tomoyo UMEMURA (2010 PTNA grand prize winner) was invited to the Steinway Society Sunday Concert Series in Michigan in which a Japanese pianist Tomoko Mack serves as a music director. She played Chopin 24 Preludes and “Sakura Fantasy (cherry blossom)” to express the sensibility and strength of Japan after the big earthquake. A young Polish pianist joined the concert and played a duo piece together.



Guests From Abroad

PTNA welcome guests from abroad as guests, jury members of PTNA piano competition (below) and teachers at the masterclasses; Jacques Rouvier, Pascal Roge, William Nabore, Thomas Hell.

Awards & Prizes

PTNA young pianists won prizes in international competitions; Tomoyo UMEMURA : 4th at Piano Competition “Città di Pinerolo”(Italy) / Cherkassky special prize at Yuta YANO: Piano Competition “Shura Cherkassky”(Italy) / Mizuki AIHARA & Rui URAYAMA: Chopin Competition (US) / Asuka JIT-SUKAWA: 1st, Fuyuko NAKAMURA 2nd at Hanoi Competition/ Tomoharu USHIDA: 1st at Hamamatsu Academy Competition / Toshiko ASANO: 2nd at Chopin Competition for Amateur (Poland)

2012 Jury Members

Prof. Andrea Bonatta



Founder and Artistic Director of Eppan International Piano Academy

Prof. Martin Hughes



Professor of Universität für Musik und darstellende Kunst Wien

Prof. Li Mingqiang



Former Professor of Shanghai Music Conservatory, the Hong Kong Baptist University, Lecturer of Hong Kong Academy for Performing Arts, and Chinese University

Prof. Natalia Troull



Professor of Moscow Conservatory of Music

37th PTNA Piano Competition for Promising Pianists

Final Round : 18th-21st August, 2013 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 careers

Kei Takumi (6th, Hamamatsu, 2012)
Keina Sato (2nd, HongKong, 2011)
Masataka Goto (1st, Liszt, 2011)
Mami Hagiwara (1st, Geneva, 2010)
Nobuyuki Tsujii (1st, Van Cliburn, 2009)
Hibiki Tamura (1st, Long-Thibaud 2007)
Rina Sudo (5th, Dublin 2006)
Yuhi Ozaki (1st, Ettlingen 2006)
Shohei Sekimoto (4th, Chopin 2005)
Kotaro Fukuma (1st, Cleveland 2003)
Kazumasa Matsumoto (5th, Queen Elisabeth 2003)
Yuma Osaki (3rd, Leeds 2003 ; 3rd, Geneva 2002)

► Past Jury

2008 Matti Raekallio
Vladimir Tropp
Jerzy Sulikowski
2009 Chong-Pil Lim
Nikolai Petrov
Joaquin Soriano
Dina Yoffe
Zhang Jin
2010 Gabriel Kwok
Robert Levin
Christoph Lieske
Warren Thomson
2011 Alexander Braginsky
William Grant Naboré
Katarzyna Popowa-Zydrón
2012 Andrea Bonatta
Martin Hughes
Li Mingqiang
Natalia Troull

► Sponsors

Ministry of Education, Culture, Sports, Science and Technology of Japan
The Tokyo Metropolitan Government
YAMAHA Corporation
KAWAI Musical Instruments Mfg. Co., Ltd.
Yomiuri Newspaper Co.
Hinoki Critical Co., Ltd.
YAMAHA Hall
Oji Hall
Hamarikyu Asahi Hall
Dai-ichi Seimei Hall
Senzoku Gakuen
Seitoku Gakuen
Tokyo City Philharmonic Orchestra

Schedule 2013

► First Preliminary Rounds Solo

First Round (1)

Dates: June 16 (Sun)

Deadline: May 13 (Mon)

First Round (2)

Dates: June 22 (Sat) + 23 (Sun)

Deadline: May 20 (Mon)

First Round (3)

Dates: July 10 (Wed) + 11 (Thu)

Deadline: June 3 (Mon)

► Second Preliminary Round Solo

Dates: August 1 (Thu) + 2 (Fri)

Place: Katsushika Symphony Hills (Tokyo)

► Semi-Final Round Solo

Date: August 18 (Sun)

Place: Dai-ichi Seimei Hall (Tokyo)

► Final Round Concerto

Date: August 21 (Wed)

Place: Dai-ichi Seimei Hall (Tokyo)

Tokyo City Philharmonic Orchestra
Kazumasa Watanabe (cond.)



2012 Grand Prize Winner
Nozomu Sugawara